REPUBLIC OF NAMIBIA

MINISTRY OF EDUCATION

NAMIBIA SENIOR SECONDARY CERTIFICATE

ENGLISH SECOND LANGUAGE SPECIMEN PAPERS 1 - 4 AND MARK SCHEMES

HIGHER LEVEL

GRADES 11 – 12

THESE PAPERS AND MARK SCHEMES SERVE TO EXEMPLIFY THE SPECIFICATIONS IN THE LOCALISED NSSC ENGLISH SECOND LANGUAGE HIGHER LEVEL SYLLABUS

2006
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MINISTRY OF EDUCATION

Namibia Senior Secondary Certificate (NSSC)

ENGLISH SECOND LANGUAGE: HIGHER LEVEL

PAPER 1: READING AND DIRECTED WRITING
SPECIMEN PAPER

Candidates answer on the question paper.  
No additional materials are required.

TIME: 2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number on the answer paper/booklet
Answer all questions.
Write your answers on the separate answer paper provided.
If you use more than one sheet of paper, fasten the sheets together.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [ ] at the end of each question or part question.
Dictionaries are not permitted.

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PART 1
Read the article below and answer the questions on the separate answer sheets provided.

Cost of speaking only English

If we neglect our mother tongues, colonialism is working, writes Max du Preez

1. South Africa is well on its way to becoming a predominantly English-speaking country, even though English is the mother tongue of a tiny minority. We are so much poorer for it.

2. I have worked in an English-speaking environment using English as a tool of work most of my adult life. But when I’m really happy or really sad, when I’m very angry, when the beauty of nature overwhelms me, when I communicate with my children, I think and speak in the language my mother spoke to me.

3. I had the special privilege as a boy to be educated in my mother tongue. It gave me an advantage over so many who were taught in a second or third language.

4. I even had the advantage over most other South Africans that my language was developed over many years as a language of science, business, mathematics and sophisticated literature.

5. But then, I was born into the tribe that was dominant in South Africa since before I was born. Seven years ago, that dominance was overthrown, and replaced by what was supposed to be an open, caring democracy where everybody was supposed to have equal access to the benefits of the state.

6. So why don’t our young people today have the same privilege I had – to be given their basic education in their own language?

7. During a national education conference two weeks ago, every professor, educationist and schoolteacher agreed wholeheartedly that mother tongue education is best, and the way of the future.

8. Don’t hold your breath. It’s all sentiment and talk. It isn’t going to happen. Not unless there is a fundamental change of heart from the government and society.

9. It’s a class thing and a colonial thing, you see. If you are really on the way up, or if you have already made it in life, you don’t speak tribal languages, you speak English.

10. At the same conference where everybody was so keen on the advancement of indigenous languages, I witnessed two Sesotho-speakers communicating in English with each other.

11. When last did you hear Setswana or Xitsonga spoken in Parliament? Everybody speaks English – apart from Afrikaans-speakers who normally speak Afrikaans and English – despite the fact that this is where the representatives of the ordinary people get together to look after the welfare of the nation.

12. As long as our high society and our broadcasters treat indigenous languages as something tribal and inferior, these languages will continue to wither.

13. We should breed a culture where speaking your own language should be a symbol of self-esteem, and speaking an indigenous language other than your own, a symbol of patriotism. It is not an altruistic thing only – it will enrich the person doing it. This is especially true of white and brown Afrikaans speakers and white and Indian English speakers.
14. It is a long road to developing a proper linguistic register for all our indigenous languages, so one can teach and practice any discipline or business using it. It took Afrikaans many decades and an ethnically obsessed succession of governments to get there.

15. We have to make a determined start now, or abandon it. Do it, or stop pretending. Implement the national policy of multilingualism, or stop the lip-service.

16. Of course, English will always be the common language we use in the urban economy and to communicate with the outside world. It is important that every South African is able to speak, read and write English. But if we achieve that at the expense of our own, precious languages, it is a price too high to pay. Then 300 years of colonialism would have been completely successful.

* Taken from ‘The Star’ March 8 2001

1. Explain why it is ironic that South Africa is becoming a predominantly English speaking country. (1)

2. How do you know that the author’s home language is not English? (2)

3. Why does the author regard mother tongue education as a special privilege? (1)

4. What does the writer mean when he says: “Don’t hold your breath. It’s all sentiment and talk. It isn’t going to happen.” (paragraph 8) (2)

5. In paragraph 13 the author suggests; “speaking an indigenous language other than your own” is a symbol of patriotism. What does he mean by this? (1)

6. Write a paragraph of about 75 words, summarising the author’s attitude to using English as a language at the expense of a person’s mother tongue. You may quote from the passage in support of your answer. (3)

[TOTAL: 10]
PART 2

Read the article SUFFERING IN SECRET carefully; then answer Questions 7 to 12.

Suffering in secret

Nomvhula Bhengu* had a successful career until her husband was killed. She then found herself dealing not only with her grief but with the restrictive cultural rituals African widows are forced to uphold. She talks to Sharon Sorour-Morris

1. My husband Gerald* died suddenly, shot in his car by a stranger for no apparent reason. It happened more than a year ago, and I am still trying to piece it all together. The police investigation led to an arrest, but the trial is still pending. I remember clearly the night Gerald died. At about 3 am I woke up to find a lot of people at my door. Gerald, who usually came home around midnight, was not there. I was gripped by a terrible fear. Something was horribly wrong. I became hysterical and ran to my room, crying. My aunt then broke the news – Gerald was dead. My children Thabo*, who is 12, and seven-year-old Phumzile*, took the news badly. I tried to be strong for all of us, and to behave in a dignified way, but things started to go wrong from the beginning. I battled to get in touch with my mother-in-law, who lives between Johannesburg and Bizana. And when my aunt finally sent her a message on my behalf, she barely responded.

2. In fact, Gerald’s family cast me aside even before their son was buried. I became a suspect to them, and I believe they think I killed Gerald, or had him killed. It’s a common thing, that the widow becomes suspect number one.

3. It was a painful realization. Overnight I had gone from being a happily married wife and mother to a widow with very few rights and privileges. I had no say, even when it came to decisions about the funeral. The only power I had was the fact that Gerald’s family couldn’t afford to pay for the funeral, and I could. Still, all the decisions regarding his burial were made by his family clan. It’s an age-old cultural practice, but to me it was just cruelty masquerading as culture.

4. So I had to organize a funeral, something I’ve never done before, and at every step I was dictated to by Gerald’s family. He had had very specific ideas about how and where he wanted to be buried, but most of these were overridden by his family.

5. At the funeral, prayers were said for Gerald and his mother, but none for me or his children. I was very hurt. His uncle didn’t even sympathise with me. Then I noticed an unusual wreath I hadn’t seen before, and when I read the note it said. “From your daughter.” I was confused, but I then thought maybe it referred to the daughter of Gerald’s brother.

6. Soon afterwards I noticed a strange woman with a small child, and I could see my husband’s features clearly in that little face. I was stunned. To encounter my husband’s mistress and his child at his funeral! I was distraught but not angry. At least he had been discreet. He always slept at home, no matter what. But I could see that my mother-in-law knew Gerald’s mistress, and had accepted her. His cousin later told me that he had taken his mistress to meet his family. Now they all blamed me for his death, and they cast me out. Gerald’s family still believe that Gerald’s murderer is my boyfriend. It’s a crazy idea. I’ve never been unfaithful to my husband.

7. My problems with my mother-in-law go back to when I started dating
Gerald. She wanted him to marry someone else. He didn’t. I took him away from her, and more importantly, I took away her breadwinner, her source of money. So she’s always been very jealous of me. I think she also resented the fact that I earned more money than Gerald, that I was a woman with a career. When I graduated, I invited her to the ceremony, but she declined the invitation and never really acknowledged my work.

8. An African widow is expected to wear mourning clothes. The clothes become a kind of uniform, forcing you to behave in a certain way. For example, while I was wearing the mourning clothes I couldn’t sit in the front seat of a car. I had to sit at the back. People believe that you bring bad luck, that you carry bad omens. They believe you will be the cause of an accident if you’re sitting in the front.

9. While I was in mourning, I couldn’t carry on with my life. It also impinged on my work. They wouldn’t allow me to address a gathering of colleagues at a function. It was something that was important to my career but the family’s cultural beliefs came first. My husband’s family believed that a widow must be reserved and stay out of the limelight. During the official time of mourning I couldn’t receive any male visitors, even friends I’d known for a long time. They would have been seen as my boyfriends.

10. All these things are put down to culture but I find them confusing. When men become widowers, they are not expected to behave in this confining way. A widower is not expected to change the way he dresses. The community supports him in his loss, they sympathise with him, especially if there are children involved. Soon enough there will be another woman looking after him, and the community will condone it. At least there is someone looking after him and the children, they reason.

11. But is this fair? Often the children are even more traumatised when a strange woman takes their mother’s place so soon after her death. But widowers are not judged. I don’t understand why widows are subjected to such harsh treatment, why their lives are made so miserable when they are clearly suffering. It’s really a pity that these cultural guidelines are not in print – then maybe they would be easier to understand. This is, after all, the culture I was born into.

12. I was born in a village between Johannesburg and Bizana. My family was illiterate, but my grandparents were cultural pioneers. My grandfather was a headman, chosen by the village elders to be an ikhankatha, someone who oversees the initiation into manhood of young boys. My grandmother, a handsome woman, was an orator and an excellent praise singer. She used to tell us stories.

13. I have always been very proud of my culture. So proud that I’ve always wanted to write about it, to tell people about the girls from the small village. But now I am being victimized and punished by this very same culture. Can it be possible that this culture, with which I have such a strong identity, now leaves me in such despair? Is it the very same culture that allows people to be insensitive and cruel when I have lost my partner, my husband?

14. My experience has convinced me that it is time for other black widows to speak out. We must tell everyone that the expectations placed on us as widows are unrealistic and unfair.

Taken from Femina March 2001
In answering Questions 7 to 12 you only need to write down the letter A, B, C or D on your answer paper.

7. “The trial is still pending” suggests that:
   A  no trial will take place.
   B  the trial must still be settled.
   C  the trial has been postponed.
   D  the trial is busy taking place. (1)

8. The writer’s mother-in-law “barely responded” to her daughter-in-law’s call about her husband’s death because:
   A  she was certain she had planned Gerald’s death.
   B  she wanted to punish her.
   C  she wanted to indicate how much she resented her.
   D  she did not like her and avoided contact. (1)

9. The expression “cruelty masquerading as culture” in paragraph 3 suggests that ‘cultural practice’:
   A  is often a disguised way of punishing a widow.
   B  forbids the widow to organize the funeral.
   C  excludes the widow when the funeral is planned.
   D  all of the above answers. (1)

10. What hurt the writer most at her husband’s funeral was:
    A  that her mother-in-law received her very coldly.
    B  that her husband’s uncle did not sympathise with her.
    C  that no prayers were said to her or her children.
    D  that she had to learn about her husband’s mistress. (1)

11. “At least he had been discreet” (paragraph 8) suggests:
    A  that her husband had been careful and tactful about his illegitimate relationship.
    B  that he did not want to hurt his wife unnecessarily.
    C  that he felt guilty about his mistress.
    D  that he knew his wife would have been upset had she known about the mistress. (1)

12. The most important reason why Gerald’s mother declined the invitation to her daughter-in-law’s graduation ceremony was:
    A  it was unacceptable for her that a black wife should have university training.
    B  that she was not interested in her studies.
    C  that she did not like her daughter-in-law.
    D  that she didn’t like the fact that she earned more than Gerald. (1)
13. Write a paragraph in which you explain why the author’s experience of wearing mourning clothes was negative. Use your own words as far as possible. (4)

14. The author experienced a definite difference between the treatment of widows and widowers in her culture. Explain the differences and comment on her attitude. Quote two phrases from the text to support your comment on the author’s attitude. (5)

15. What evidence is there in the passage that the author is proud of her African family background? Use your own words and don’t quote in this answer. (2)

16. Explain why you think that this lady decided to go public with her experience of her culture’s rituals concerning a husband’s death. (3)

[TOTAL: 20]
THE KILLING FIELDS

by Marion Scher

1. In the winter of 1996, Erich Small’s dream came true – he was to represent his school, Afrikaanse Hoër Seunskool in Pretoria, in the Under-16 rugby team against their arch rivals, Pretoria Boys’ High. His anticipation was so great he hardly slept the night before the big match. They’d show those Engelsmanne how rugby should be played! Twenty minutes into the game, after grabbing the ball off the ground, he collided with another player and rolled over onto his neck. In a split second his whole life changed. Erich is now confined to a wheelchair, paralysed from his chest down.

2. “I’ve gone through it so many times and know there was no reason for this to happen. I was fit and had played that position (flank forward) for 10 years. We were playing by the rules and weren’t reckless. There was no one to blame but myself,” he says.

3. In a sense Erich is one of the lucky ones. In 1999, three schoolboys and one club rugby player died after breaking their necks playing rugby, one within hours of the accident. Five schoolboys were paralysed. Last year there were three deaths – one of them a schoolboy – and five schoolboys ended up in wheelchairs.

4. There will always be the odd freak accident with a game like rugby, says CEO of the Sports Science Institute and former Springbok captain Morne du Plessis. But if players are properly prepared and if rugby is organized with good coaching and reffing we can cut out a lot of injuries. We have to look at the preventative side rather than the cure. If one broken neck a year can be avoided, that’s a job well done.

5. Professor Tim Noakes of the Sports Science Institute, who works with Morne, emphasises the urgency of preventative training: “The only way of improving this situation is by educating coaches, referees, medical assistants – anyone and everyone concerned with rugby throughout the country”.

6. The Players’ Fund has been responsible for devising training modules and has facilitated the production of a video and a detailed booklet. All this is available to schools and clubs free. At schools where there’s no first aid equipment, they’ll supply it and teach the staff how to use it. The fund has started the Rugby Medic Club, and contracted Ian Klopper of Medi-Tech to train pupils, teachers and parents in rugby first aid. By completing a series of courses over a period of two to three years, these medics will be able to treat injuries that could be serious or even life threatening.

7. Professional refereeing is equally important and it’s the referee’s job not to allow high tackles, which is when accidents occur. Dr Ismail Jakoet, chief medical consultant for Sarfu, expands on the critical role played by referees: “If during a game a scrum collapses time and time again, something’s wrong. The next time a player could break his neck. By teaching referees to watch for trouble spots the whole game will improve,” he says.

8. Ultimately the onus is on schools to employ the appropriate professionals – and foster the right attitude. St John’s College in Johannesburg host an annual Easter Rugby Festival, where
12 top rugby schools battle it out for honours. Headmaster Roger Cameron says that safety is their prime concern when organising such an event.

9. In conclusion, if rugby is so potentially lethal, why is it still such a compulsive part of South African life?

10. Rugby is the ultimate team game, says Ollie le Roux, the popular Springbok prop. “It teaches you discipline and improves your coordination and fitness levels. And because you’re playing for each other, it builds friendships that last a lifetime. That’s something you can’t buy.”

11. He gets support from a surprising quarter. Erich Small, sitting in his wheelchair, grins and says, “I still really love the game. All the guys in the team have been incredibly supportive. They made a difference. My advice to young players is to go out and enjoy your rugby, but play it safe.”

12. Hopefully this year more money will be available to go into safety training, and less needed for wheelchairs.

(Adapted from Fairlady, 14 March 2002)

Question 17

Every year, schoolboys die from rugby-related injuries – others end up in wheelchairs for life. Write a letter to the press in which you air your views on whether enough is done to prevent this terrible toll on the fittest of our youth. Suggest what can be done to prevent fatal injuries. You may use information given in the article, but also add ideas of your own.

The body of your letter should not exceed 300 words.

[TOTAL: 20]

10 + 20 + 20 = [50]
PART 1

1. English is the mother tongue of a small group of people in South Africa. (1)

2. When he experiences strong emotions he prefers to express himself in his mother tongue. He mentions that he was born into the group that was dominant in South Africa from before his birth. (2)

3. It gives one an advantage over others / One can understand easier. (1)

4. Although educationists wholeheartedly agree that mother tongue education is best, they force children to be educated through the medium of English and they have no intention to change this. (all for 2 marks) (2)

5. He means that it will show your love for your country and goodwill to all inhabitants in the country. OR It will enrich you. (1)

6. The author is very negative about people who forsake their own language for English. He is sarcastic when he says, “If you are really on the way up … you don’t speak tribal languages, you speak English.”

The author feels concerned about the fact that urban groups want to speak English to be important. He found it disturbing that 2 people from the same indigenous group communicated in English – “I witnessed two Sesotho-speakers communicating in English.”

The author feels that high society and broadcasters discourage people to use their own languages and treat them as “tribal and inferior.” He obviously disapproves of this attitude. (Any 3)

(Do not credit quotes only. Although candidate may use quotes in the answer, marks are awarded for the attitudes.) (3)

TOTAL: [10]
PART 2

7. B
8. D
9. A
10. D
11. A
12. D

13. She had to wear mourning clothes, which made her conspicuous as a mourner. She did not like people sympathising with her constantly. The clothes also forced her to adhere to certain rules such as not being allowed to sit in the front seat of a car. She was also regarded as someone who could cause bad luck. She could not continue with her work in a normal way, as she was not allowed to address her colleagues. She was also not allowed to receive any male visitors even though they were good friends.

(Any 4 points) (4)

14. **Differences:** (2 marks)
Widowers do not need to wear mourning clothes. They have the support of their families and their friends and they are not excluded. Widowers are soon allowed to have other women looking after them and their children.

(Any 2)

**Attitude:** (3 marks)
The author feels that it is very unfair that a widow is treated differently and that she is treated without sympathy or respect. She feels that their culture should explain why they have different rules applying to different sexes. She uses expressions such as “widows are subjected to such harsh treatments” and “their lives are made so miserable”.

(Any 3) (5)

15. She mentions that although her family was illiterate they were leaders in their community. She states that she has always been proud of her culture and has always wanted to write about it.

(2)

16. She is convinced that black widows should speak out and complain about their treatment by family members. They need to tell their leaders that they are unfairly and cruelly treated in a time when they need love and support.

(3)

[**TOTAL : 20**]
PART 3

The Killing Fields

Content/reading and using the passage

9/10 All requirements of the question are met. Gives a good range of reasons and keeps the letter as a whole in proportion. Writes with conviction about how rugby injuries can be avoided. Almost first language competence.

7/8 Gives some reasons for preventing fatal injuries. Relates reasons for injuries – although information may be very general.

5/6 Gives straightforward, unelaborated reasons for rugby injuries. Reasons for preventing injuries are plain and less convincing.

3/4 Covers the requirements of the question but in a very general or insufficient way. There may be one of two reasons and they may only partially reflect the passage. Relevant lifting.

1/2 Does not cover all the requirements of the question. Content bears little or no relation to the passage and is muddled and contradictory. Just lifting.

0 Insufficient response for assessment.

Written expression/Language

9/10 Very accurate. Fluent, original vocabulary and well structured sentences. Letter very well sequenced with links (First language competence.)

7/8 Mainly accurate. Some fluency and style. Signs of a range of vocabulary and ability to build sentences. Sound sequence of ideas.

5/6 Some minor errors. Some fluency. Language and sentences appropriate if unadventurous. Structured letter, though the introduction and conclusion may be straightforward.

3/4 Several minor errors. Occasionally well expressed. Language generally quite straightforward. Some weaknesses in sentence building. Overall structure sound, but sequencing of individual ideas may be unconvincing.

1/2 Many errors. Some poor expression. Simple language and sentence forms. Attempts to structure letter, but sequence is occasionally muddled.

0 Too inaccurate and poorly expressed for the standard of the examination.
Specimen letter

P. O. Box 3513
Windhoek
19 March 2001

The Editor
The Namibian
Private Bag 614
Windhoek

Dear Sir

Rugby injuries: is enough done to prevent them?

It is a very distressing fact that many boys in the prime of their lives die of rugby-related injuries or end up in wheelchairs for life. For most boys, playing rugby is the most idealised dream. We must however warn them that rugby can ruin your life.

To play safe rugby is an art. We all know that rugby is a contact sport which places players in vulnerable positions for injuries. It is a known fact that players get injured even when they are fit, know their positions, play by the rules and try never to be reckless.

Players, teachers and parents should be much more prepared for injuries and the speedy treatment of such injuries. The patient should be treated within 3 hours in order to prevent paralysis.

All rugby coaches and referees should be competent and proficient so that they can react when rules concerning the safety of players are defied. Constantly collapsing scrums should not be allowed. High tackles should be totally forbidden.

Very weak teams should not be allowed to compete against strong teams. It is essential that teams should be entered in the correct leagues.

If a referee handles a game where one team is far ahead of a much weaker team he should not allow any extra time as it may only result in more and serious injuries.

Rugby is a popular game and we want to keep it like that. Let us pursue all possible ways so that we can keep it that way.

Yours sincerely
Rugby fan

M. M. Paulsen
MINISTRY OF EDUCATION

Namibia Senior Secondary Certificate (NSSC)

ENGLISH SECOND LANGUAGE: HIGHER LEVEL

PAPER 2: CONTINUOUS WRITING
SPECIMEN PAPER

Candidates answer on the question paper.
No additional materials are required.

TIME: 1 hour 15 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number on the answer paper/booklet.
Write a composition based on one of the topics overleaf.
Write your answer on the separate answer paper provided.
If you use more than one sheet of paper, fasten the sheets together.

INFORMATION FOR CANDIDATES

You should write between 350 and 500 words.
You should pay attention to punctuation, spelling and handwriting.
Dictionaries are not permitted.
Guidelines to candidates:

- Please supply a right-hand marking margin, approximately the width of a ruler.
- Please submit your plan with your final essay.
- Supply a title if the questions do not provide one for you.
- You should write between 350 and 500 words but do NOT waste time counting your words.
- Allow time to check your work thoroughly: apply your knowledge of correct concord, spelling, punctuation and sentence structure.
- ENJOY this examination: consider it to be purifying and therapeutic. Be sincere; avoid melodrama; write from the heart without drowning in feeling; think deeply.

Choose one topic and write an essay of about 350-500 words on it.

1. “It is important to change people’s attitude towards HIV/AIDS carriers.” What are your views?
2. A teenager’s bedroom.
3. Write a story in which a person who appears to be a coward turns out to be brave.
4. Imagine school in twenty years’ time.
5. “We are each our own devil. And we make this world our hell.” (Oscar Wilde) Respond to this statement.
6. “She was watching TV when suddenly the phone rang. She picked up the phone and ” Complete this story.

[20]
# MARKING GRID FOR WRITTEN COMPONENT (PAPER 2)

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<tbody>
<tr>
<td>LEVEL 1</td>
<td>subject matter fully developed and manipulated</td>
<td>• mature and convincing style suited to subject • effective vocabulary • good handling of complex grammatical structures • hardly any mistakes</td>
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<td>complex development</td>
<td>• reasonably stylish • wide range of effective vocabulary • complex sentence structures • possibly good grasp of grammatical structures • a few mistakes</td>
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<td>structure promotes easy and accurate reading throughout</td>
<td>• sense of style • some effective vocabulary • sentence structures fluent • some mistakes, mostly minor spelling, commas, collocations, choosing the wrong word, etc. • tackles the task satisfactorily • occasional awkwardness</td>
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<td>• limited style • appropriate vocabulary • sentence structures clear without much ambition • various mistakes which do not impede reading • some attempt at ideas and order</td>
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<td></td>
<td>20 - 17</td>
<td>40 – 33</td>
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<tr>
<td>LEVEL 2</td>
<td>some original and complex ideas Vitality evident</td>
<td>• limited style • appropriate vocabulary • sentence structures clear without much ambition • various mistakes which do not impede reading • some attempt at ideas and order</td>
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<tr>
<td></td>
<td>frequent explanation and exemplification</td>
<td>• sense of style • some effective vocabulary • sentence structures fluent • some mistakes, mostly minor spelling, commas, collocations, choosing the wrong word, etc. • tackles the task satisfactorily • occasional awkwardness</td>
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<td></td>
<td>paragraphs well structured and linked</td>
<td>• limited style • appropriate vocabulary • sentence structures clear without much ambition • various mistakes which do not impede reading • some attempt at ideas and order</td>
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<td></td>
<td>clear sequence of plot/argument</td>
<td>• mature and convincing style suited to subject • effective vocabulary • good handling of complex grammatical structures • hardly any mistakes</td>
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<td>16 – 15</td>
<td>32 – 29</td>
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<tr>
<td>LEVEL 3</td>
<td>overall sequence of ideas obvious Soundly competent</td>
<td>• some ideas randomly written • no consistent development • information may be list like • unequal paragraphs • sentences sequenced poorly</td>
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<td>some interesting and clear development and explanation mostly well structured and balanced. Some linking of paragraphs</td>
<td>• some original and complex ideas Vitality evident • frequent explanation and exemplification • paragraphs well structured and linked • clear sequence of plot/argument</td>
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<td>some repetition of ideas possible</td>
<td>• subject matter fully developed and manipulated • complex development • structure promotes easy and accurate reading throughout • mature writing</td>
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<td>14 – 13</td>
<td>28 – 25</td>
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<td>LEVEL 4</td>
<td>generally enough to complete the task</td>
<td>• subject matter fully developed and manipulated • complex development • structure promotes easy and accurate reading throughout • mature writing</td>
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<td></td>
<td>ideas developed but not always enough</td>
<td>• some ideas randomly written • no consistent development • information may be list like • unequal paragraphs • sentences sequenced poorly</td>
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<td></td>
<td>some signs of overall plan</td>
<td>• complexity and convincing style suited to subject • effective vocabulary • good handling of complex grammatical structures • hardly any mistakes</td>
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<td>in places the balance and sequence of plot/argument may be weak</td>
<td>• reasonably stylish • wide range of effective vocabulary • complex sentence structures • possibly good grasp of grammatical structures • a few mistakes</td>
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<td>12 – 11</td>
<td>24 – 21</td>
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<td>LEVEL 5</td>
<td>some ideas randomly written</td>
<td>• limited style • appropriate vocabulary • sentence structures clear without much ambition • various mistakes which do not impede reading • some attempt at ideas and order</td>
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<td>no consistent development</td>
<td>• mature and convincing style suited to subject • effective vocabulary • good handling of complex grammatical structures • hardly any mistakes</td>
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<td>information may be list like</td>
<td>• reasonably stylish • wide range of effective vocabulary • complex sentence structures • possibly good grasp of grammatical structures • a few mistakes</td>
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<td>unequal paragraphs</td>
<td>• sense of style • some effective vocabulary • sentence structures fluent • some mistakes, mostly minor spelling, commas, collocations, choosing the wrong word, etc. • tackles the task satisfactorily • occasional awkwardness</td>
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<td>sentences sequenced poorly</td>
<td>• limited style • appropriate vocabulary • sentence structures clear without much ambition • various mistakes which do not impede reading • some attempt at ideas and order</td>
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**NOTE:** For example: If **Style & Accuracy** is Level 3 and **Content & Structure** is Level 2, then marks awarded will be: **21 – 24** or **11 – 12**
MINISTRY OF EDUCATION

Namibia Senior Secondary Certificate (NSSC)

ENGLISH SECOND LANGUAGE: HIGHER LEVEL

PAPER 3: LITERATURE
SPECIMEN PAPER

Candidates answer on the question paper.
No additional materials are required.

TIME: 2 hours

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces at the top of this page.
Answer three questions, one question on each genre.
Write your answers on the separate answer sheets provided.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [ ] at the end of each question or part question.
Prescribed texts may be used.
Dictionaries are not allowed.

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<td>Section 1</td>
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This paper consists of three sections:

Section A: Prose

- Things Fall Apart  Chinua Achebe
- Animal Farm  George Orwell

Section B: Drama

- Master Harold and the Boys  Athol Fugard
- A Midsummer Night’s Dream  William Shakespeare

Section C: Poetry

- Little Boy Crying  Mervyn Morris
SECTION A

Answer ONE question from this section. You may answer either the essay or the context-based question.

1. THINGS FALL APART: CHINUA ACHEBE

Question 1 (Essay question)

That boy calls you father. Do not bear a hand in his death! …… Yes, Umuofia has decided to kill him. The Oracle of the Hills and the Caves has pronounced it. They will take him outside Umuofia as is the custom, and kill him there. But I want you to have nothing to do with it. He calls you father. (59-60)

And let me tell you one thing, my friend. If I were you I would have stayed at home. What you have done will not please the Earth. It is the kind of action for which the goddess wipes out whole families (69)

The above quotations reveal the feelings of those near to Okonkwo and their attitude to Okonkwo and his participation in Ikemefuna’s death.

Write an essay in which you explore the role played by Ikemefuna in this novel and the influence his death had on both Okonkwo and Nwoye.  

OR

Question 2 (Context-based question)

Read the whole Chapter 21. Discuss the influence Mr. Brown had on the Ibo tribe and especially on Okonkwo. Assess his influence at this stage, but also mention how his influence changed their views as time passed and things started becoming more complicated.

OR
2. ANIMAL FARM: GEORGE ORWELL

Question 3. (Essay question)

Orwell stated:

“When I sit down to write a book I do not say to myself, “I am going to produce a book of art.” I write it because there is some lie I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing.” (Bennett 1989:7)

Discuss fully whether you think Orwell succeeded in his intention. Relate to his attitude, style and language as well as to the historic background on which Animal Farm is based.

[20]

Question 4. (Context-based question)

The mystery of where the milk went to was soon cleared up. It was mixed every day into the pigs’ mash. The early apples were now ripening, and the grass of the orchard was littered with windfalls. The animals had assumed as a matter of course that these would be shared out equally; one day, however, the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs. At this some of the other animals murmured, but it was no use. All the pigs were in full agreement on this point, even Snowball and Napoleon. Squealer was sent to make the necessary explanation to the others.

‘Comrades!’ he cried. ‘You do not imagine, I hope that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brain-workers. The whole management and organization of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,’ cried Squealer almost pleadingly, skipping from side to side and whisking his tail, ‘surely there is no one among you who wants to see Jones come back?’ (22)

‘Do not imagine, comrade, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility. No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be? Suppose you had decided to follow Snowball, with his moonshine of windmills- Snowball, who, as we now know, was no better than a criminal?’ (35)
Study the extracts above and write an essay in which you show how Squealer uses propagandist techniques in the given passages. Explain why it was necessary for him to make use of these techniques in order for Napoleon to achieve his goals. 

‘Comrades,’ he said quietly, ‘do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL! He suddenly roared in a voice of thunder. ‘Snowball has done this thing! In sheer malignity, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor has crept here under cover of night and destroyed our work of nearly a year.’ (44)

Once again all rations were reduced, except those of the pigs and dogs. A too rigid equality in rations, Squealer explained, would have been contrary to the principles of Animalism. In any case he had no difficulty in proving to the other animals that they were not in reality short of food, whatever the appearance might be. For the time being, certainly, it had been found necessary to make a readjustment of rations (Squealer always spoke of it as a ‘readjustment’, never as a ‘reduction’), but in comparison with the days of Jones, the improvement was enormous. (69)
SECTION B

Answer ONE question from this section. You may answer either the essay or the context-based question.

1. ‘MASTER HAROLD’ … and the BOYS: ATHOL FUGARD

Question 1. (Essay question)

“The 17-year-old white boy had a fatherly relationship with the much older Sam, the black man who worked for the teenager’s mother in her tearoom in Port Elizabeth. But one day they had a rare argument and closed the café in silence. The boy followed Sam down the road on his bicycle and then rode up behind him and called his name. As Sam turned in mid-stride, the boy spat in his face. Shame immediately overwhelmed the boy, and as he rode off tears ran down his cheeks. Years later Fugard used this incident of a youngster’s initiation in the use of racial power to write a play that tried to bridge the widening gap between white and black in South Africa. In ‘Master Harold’ and the Boys, Sam manages, in the end, to teach the boy that abuse of power hurts the doer as much as the victim.” (Reader’s Digest June 2002)

Write an essay in which you discuss the play as a confessional play. To what extent does Fugard succeed in his attempt to have written the play as such?  

OR

Question 2. (Context-based question)

Sam: St. George’s Park Tea Room …Yes, Madam …Hally, it’s your Mom.

Hally: [Back to reality.] Oh, God, yes! I’d forgotten all about that. Shit! Remember my words, Sam? Just when you’re enjoying yourself, someone or something will come along and wreck everything.

Sam: You haven’t heard what she’s got to say yet.

Hally: Public telephone?

Sam: No.

Hally: Does she sound happy or unhappy?

Sam: I couldn’t tell. [Pause] She’s waiting, Hally
Discuss the above telephone conversation between Hally and his parents commenting on themes, characterization, language usage, setting and style used by the author to explain Hally’s mood to the viewer. Also give your personal opinion about this part of the play and explain what it teaches you about the relationship between Hally and his parents.

OR

25
2. A MIDSUMMER NIGHT’S DREAM: WILLIAM SHAKESPEARE

Question 3. (Essay question)

There are four love plots in “A Midsummer Night’s Dream: the wedding of Theseus and Hippolyta, the lovers’ entanglement, the dispute between Oberon and Titania and Titania’s infatuation with Bottom. All these plots are concerned about love. They are directed towards one end: Theseus’s wedding. The relationship between him and Hippolyta is mature, rational and proper; the ideal pattern lovers should aspire. Shakespeare ridicules the “heady force of frantic love” or love madness in this play. Titania is stubborn and disobeys the natural order. Lysander and Hermia’s love is short-lived and one sometimes wonders how true it is. Helena dotes “in idolatry” (worship) on Demetrius and pursues him also reversing the natural order.

Trace these different relationships in the four plots mentioned above. [20]

OR

Question 4. (Context-based question)

Read Act 5, line 61-125 from the play and answer these questions.

Identify themes in this passage and comment on them.

Study the language used and comment on Shakespeare’s use of imagery, irony and alliteration and comment on it. [20]
SECTION C: POETRY

Question 1

Read the poem Little Boy Crying and answer the question below.

Little Boy Crying

Your mouth contorting in brief spite and
Hurt, you laughter metamorphosed into howls,
Your frame so recently relaxed now tight.
With three-year-old frustration, your bright eyes
Swimming tears, splashing your bare feet,
You stand there angling for a moment’s hint
Of guilt or sorrow for the quick slap struck.

The ogre towers above you, that grim giant,
Empty of feeling, a colossal cruel,
Soon victim of the tale’s conclusion, dead
At last. You hate him, you imagine
Chopping clean the tree he’s scrambling down
Or plotting deeper pits to trap him in.

You cannot understand, not yet,
The hurt your easy tears can scald him with,
Nor guess the wavering hidden behind that mask.
This fierce man longs to lift you, curb your sadness
With piggy-back or bull-fight, anything,
But dare not ruin the lessons you should learn.

You must not make a plaything of the rain.  

Mervyn Morris
This poem portrays the feelings of a little boy after his father had punished him. Write a paragraph in which you:

• trace the boy’s feelings as they are revealed through his facial expressions, behaviour and thoughts as expressed in the poem. [3]

• explain the father’s inner-conflict after the slap; [2]

• explain why the speaker attempted to communicate how both the father and his son experienced the slap; [2]

• explore the idea that the final line of the poem is a metaphor expressing a general truth and sums up the meaning of the whole poem. [3]

TOTAL: 20+20+10 = [50]
MINISTRY OF EDUCATION

Namibia Senior Secondary Certificate (NSSC)

ENGLISH SECOND LANGUAGE: HIGHER LEVEL

PAPER 3:
MARK SHEME
SECTION A: PROSE.

1. THINGS FALL APART: CHINUA ACHEBE.

Question 1 (Essay)

The role played by Ikemefuna in the novel and the influence of his death on both Okonkwo and Nwoye.

1. Ikemefuna’s background – setting – say why he came to stay in Umuofia.
2. Ikemefuna: his influence on Okonkwo’s household.
3. Ikemefuna: his influence on Nwoye as a person.
4. Warnings given to Okonkwo not to participate in Ikemefuna’s death – reason.
5. Why Okonkwo went against all warnings.
6. Result of his conduct with regard to Nwoye.
7. Nwoye’s feelings about Ikemefuna—the way in which he missed him etc.

8. Themes: Violence
   Male power
9. Characterization
   Nwoye
   Okonkwo

A reference is also necessary to the type of language Achebe uses to portray the incident and the feelings of the characters involved.

*Content = 10

*Interpretive skills = 5 (These refer to interpretation in general and also the way in which quotes are applied to substantiate remarks.)

*Personal response = 5 (It refers to a definite personal opinion on Okonkwo’s conduct of killing Ikemefuna and on Nwoye’s suffering after his father’s involvement in the deed.).

[20]
Question 2 (Content-based)

Mr. Brown:
1. Missionary who showed compassion and understanding. Give example.
2. He taught Umuofia to compromise.
3. His example: he learnt about their religion.
4. Diplomatically helped them to understand difference between their religion and Christ.
5. Eventually he had an influence – when Okonkwo thought he had the support of the people he realized that he no longer had it.
6. People had learnt that every problem is not necessarily solved by violence.

Themes:
- Tolerance
- Male power
- Violence

Candidate should briefly discuss each theme

Content [10]

For specific references (quotes) to Chapter 21 to show that the candidate can use information from the passage to substantiate arguments/claims made in the answer. [5]

Interpretation and personal response. [5]

[Total: 20]
2. ANIMAL FARM: GEORGE ORWELL.

Question 3 (Essay)

1. The lie he wants to expose (the lie being that communism is good and acceptable).
2. He wants world to open their eyes to the fact that if a ruler gains absolute power, he becomes just as corrupt as the system that he initially intended to overthrow.
3. Hearing the World – Orwell had to be cautious as Stalin would easily get rid of any opposition. He thus had to make use of a so-called fairy story – using animals as characters.
4. Historic background – Stalin after the Russian Revolution. His attitude to the people/his propaganda techniques.
5. Attitude: His anger at the communistic system – people being exploited.
6. His warning – not to sleep but to be prepared – to be educated – to realize what is going on around you.
7. Style: Fairy story style
   Simple language – short sentences
8. Language: Irony / propaganda / satire
9 & 10. Themes: corruption / absolute power corrupts / propaganda

Content = [10]

Interpretive skills = [5]

Personal response = [5]

[Total: 20]
Question 4 (Context-based)

1. Squealer is an arch propagandist
2. Reason – he is very convincing
   - A good orator.
3. Discuss his character in detail.
4. Napoleon’s henchman / Squealer obviously received favours
5. Napoleon did unacceptable things.
6. Squealer had to convince the animals that what Napoleon did was the only option
7. Had to build Napoleon’s image – personality cult
   Describe his mannerisms:
8. Persuade
9. Confuse
10. Intimidate
(Points 1-10 elaborated below)
(Half) lies told by Squealer / confused the animals, claiming that Snowball is no better than a criminal.

Paragraph. 1 & 2:
   Apples disappeared – animals’ expectations. The lies about the milk and apples, Squealer’s ability as an orator – the way in which he convinced the animals that the pigs should receive apples and milk.
   He manages to make the animals feel guilty for doubting the motives of the pigs.
   Persuade them that the apples are necessary
   Brainworkers

Par. 3 Refer to the building of Napoleon’s personality cult and the way in which Snowball is blamed for everything that goes wrong. Even Snowball agrees that pigs are superior.
   Intimidate: Jones will return
   Most of the time the animals would have been better off with Jones.

Par. 4 Snowball is used as scapegoat – the one who is blamed for everything that goes wrong. The animals know that Snowball cannot be blamed for everything, yet they are persuaded in such convincing terms that they are over-bluffed by accusations and have no words to contradict Squealer.

Par. 5 Squealer told many lies. He convinced the animals because they are ignorant and cannot contradict him. He uses words like ‘re-adjustment’ that they do not understand.
   He manages to confuse the animals with so-called facts, which, in reality are lies. The animals accept the situation - they can no longer argue about anything. [10]

Interpretation: Why Napoleon made use of these techniques to achieve his goals. [5]
Personal response: Candidate’s opinion on Napoleon’s methods and the way Squealer allowed Napoleon to use him. [5]

[20]
SECTION B: DRAMA.

1. MASTER HAROLD AND THE BOYS: ATHOL FUGARD.

Question 1 (Essay question)

The play as a confessional play.

1. Fugard wanted to apologise to the world.
2. 30 years before when he committed crime, Fugard was an insecure / adolescent / grew up in an unstable home.
3. Hally realized that he humiliated and degraded his best friend and this made him experience severe remorse.
4. Hally despised himself and never escaped his feelings of guilt.
5. Fugard realized that the only way to overcome his guilt was to publically apologize to Sam Malopo.
6. Sam is Hally’s role model and father figure.
7. It drove him to tell the world how sorry he was for one impulsive and mad moment.
8. Relationship between Hally and Sam is special.
9. Explain Sam’s insight into Hally’s pain – him making Hally the kite.

10. In Hally’s childhood/as a child there were no racial feelings.
11. Father being a racist introduces Hally to racism. It is never an issue in Hally’s life until he needs to rid himself from frustration of his father’s alcoholism. He takes it out on Sam when he tells a racist joke.

12. **Themes:** Relationships (especially that of Sam and Hally), Racism
13. **Symbols:** Kite, bench

Comment on language usage
Quote to substantiate arguments

A candidate will earn **10 marks** for the above facts.

The examiner should use his/her discretion to evaluate candidates’ **Interpretive skills** [5]

As well as their ability to relate a **Personal response** [5]

This will distinguish the candidates whose work reveals a distinct personal touch and an appreciation for literature.

**Total:** [20]
Question 2 (Context-based)

The second telephone conversation

1. Hally shows his true colours under pressure.
2. He is confused and frustrated.
3. Hally is shocked back to reality when the telephone rings. Before the phonecall he escapes into a fantasy world with Sam – (A world without collisions) p. 38
4. He is afraid of facing the truth.
5. His mood changes when he is confronted with reality.
6. Cross and disappointed with his mother.
7. Rebukes her for allowing his father to return home.
8. In his frustration he reveals things that he wanted to spare his Mum – the money his Dad took to buy booze. The fact that his dad steals from the till.
9. Hally refers to arguments when his dad is drunk. Under normal circumstances he avoids reference to this as he knows it is painful to his mum.
11. At the end when his mother reminds him to take the brandy home he once again faces the reality of his drunken father.

12. Themes: Relationships (Hally and parents) Ideal world versus broken world

13. Language usage: Colloquial Foul

14. Setting – off-stage characters – what is the significance of using them?

15. Irony in passage – he is trying his best to be kind to his father and has a genuine longing for things to be different.


At least 10 of the above for a Content mark out of 10
Examiner should use own discretion to determine which of the above points reveal Interpretive skills [5] and which reveal Personal response [5]
Candidates will be awarded according to the ability to interpret and give personal opinion. The last two aspects are important as it shows the level of interaction with the text. [20]
2. A MIDSUMMER NIGHT’S DREAM: WILLIAM SHAKESPEARE

Question 3 (Essay question)

1. The main theme in the play is the theme of love and we see it revealed in each of the five plots in the play.

2. The plot that forms the framework for the play is the wedding of Theseus and Hippolyta. Theseus is excited and impatient for the date to come soon"... but O methinks, how slow'. This old moon wanes!" (Act I Scene I, line 3-4).

3. They love each other and their love is mature, rational and proper. Their love started with a war and with discord, but ended in concord. Theseus says" And won thy love doing thee injuries; But I will wed thee in another key, with pomp, with triumph, and with revelling." (Act 1 Scene 1, line 17-19).

4. In contrast to the love between Theseus and Hippolyata we find'the entanglement of the four lovers and all the problems they are confronted with. From the start Lysander says; "The course of true love never did run smooth" (Act 1 Scene 1, line 134) revealing the fact that they will have to face many problems.

5. Hermia truly loves Lysander and refuses to yield to Demetius. She boldly tells Theseus "So will I row, so live so die my lord, Erc I will yield my virgin patent up unto his lordship..." (Act 1 Scene 1, line 79 -81).

6. While the setting of the play is Athens we find order and rationality ad genuineness with regards to their love. The moment they elope to the woods to escape the law of Athens, everything changes.

7. At first Lysander says to Hermia in the woods "I mean that my heart unto yours is knit". (Act 2 Scene 2, line 53) and he ironically says" And then end life when I end loyalty” (Act 2 Scene 2, line 68).

8. The above words are however short-lived, because soon after them he wakes up and says "And run through fire I will for thy sweet sake. Transparent Helena! " (Act 2 Scene 2, line 109, 110).

9. Lysander even goes as far as to say of Hemlia "... I do repent the tedious minutes I with her have spent". He also adds; "... reason says you are the worthier maid" to Helena (Act 2 Scene 2, line 122). His behaviour after the influence of the love juice is irrational and illogical. Here we are introduced to the theme of love madness and Lysander's mad infatuation with Helena.
1. Hermia is amazed at Lysander's conduct. She says "I am amaz'd, and know not what to say". (Act 3 Scene 2, line 344). She never scolds him for his irrational and rude behaviour although the audience clearly witnesses her hurt and confusion when he claims to be in love with Helena.

2. Demetrius first loved Helena as we learn from Lysander "Demetrius made love to Hedar's daughter, Helena, and won her soul; and she... devoutly dotes... upon this spotted and inconstant man". (Act 1 Scene 1, line 106 – 110).

3. He wanted Hermia because he could not get her and he felt it was his right to have her "Relent, sweet Hermia; and, Lysander, yield Thy crazed title to my certain right". (Act 1 Scene 1, lines 91-92).

4. Demetrius treats Helena with contempt when he says "Tempt not too much the hatred of my spirit, for I am sick when I do look on thee”. (Act 2 Scene 1, line 211, 212).

5. After the love juice has been painted on his eyes we find a completely different attitude "O Helen, goddess, nymph, perfect, divine! To what my love, shall I compare thine eyne? (Act 3, Scene 2, line 137, 138).

6. Helena is like Hermia at a loss to the sudden change of attitude of Demetrius in the woods. At first she pursued him in an irrational and preposterous manner in the woods "I am your spaniel... Use me but as your spaniel, … What worser place can I beg in your love – Than to be used as you use your dog?” (Act 2 Scene 1, line 202- 210).

7. In the woods after having been painted with the love juice Demetrius is infatuated with Helena. She feels offended and mocked "O spite! O hell? I see you all are bent to set against me for you merriment”. (Act 3 Scene 2, line 145-146).

8. When we meet Oberon and Titania they are entangled in a terrible quarrel about an Indian boy. Oberon greets her with "Ill met by moonlight, proud Titania" and she adds “What, jealous Oberon! … I have forsworn his bed and company”. (Act 1 Scene 1, line 60-62).

9. We learn to know Oberon as a domineering and conceited fairy king who says to Titania “Tarry, rash wanton! Am not I thy lord?” (Act 2 Scene 1, line 63).

10. Titania however is a headstrong and wilful fairy queen who refuses to give Oberon the Indian boy whom he so badly wants. She does however admit that their quarrel has disturbed nature and she says" … and the mazed world, ...From our debate, from OUI dissension: We are their parents and original”. (Act 2 Scene 1, line 113-117). She refuses the child adamantly and tells Oberon "Set your heart at rest; The fairy land buys not the child of me”. (Act 2 Scene 1, line 122).

11. Oberon however has magical powers which Titania doesn't have and he paints her eye: and says "The next thing then she waking looks upon- … She shall pursue it with the soul of love”. (Act 2 Scene 1, line 179 – 183).

12. Titania then finds herself in love with Bottom and she reacts towards him”. On the first view to say, to swear, I love thee". (Act 3 Scene1, line 138). The moment when the spell is lifted from her she feels embarrassed and says ‘My Oberon! What visions have I seen! Methought I was enamoured of an ass". (Act 4 Scene 1, line 76, 77).
13. The theme of concord and discord as well as reality versus illusion is clearly discernible in Titania's conduct. She thinks that she is in love with Bottom because of the spell placed on her by Oberon's love juice. Afterwards however she is at peace with Oberon and says "Come, my lord; and in our flight
Tell me how it came this might
That I sleeping here was found
With these mortals on the ground." (Act 4 Scene 1, line 99-103).

14. When under the spell of the love juice Titania cannot distinguish between reality and illusion and her illusionary love for Bottom seems very real. Afterwards she says "O how mine eyes do loathe his visage now" (Act 4 Scene 1, line 79) and we realize that her infatuation was only a passing act which Oberon was bound to restore. Titania is his fairy queen and he has no intention of replacing her.

15. Most love affairs in the play move between love and love madness, but because the play is a comedy all love affairs work out well in the end and the illusionary infatuation of love madness is conquered by the steadfastness of mature and genuine real love.

Above remarks may be used as a guideline for a content mark. Award any other appropriate/significant remarks for Content [10]
Interpretive skills [5]
Personal response [5]

Total: [20]
Question 4 (Context-based question)

In this passage we are first confronted with Philostrate's words that the play of the mechanicals is brief, but also too long. Here we are introduced to the theme of concord versus discord. We see the irony of the tiresome ("tedious") play in which hardly any role fits the players. Philostrate mentions that the play is a tragedy because Lyramus kills himself, but when he watched it he nearly-killed himself laughing "but more merry teaks the passion of loud laughter never shed". (lines 69, 70).

The plot of the mechanicals is first mentioned. They want to perform the play to honour Duke Theseus on his wedding day although they are only labourers. They are not refined men as the duke and the noble men of the court.

Philostrate explains to Theseus that the mechanicals have put in great effort to prepare the play to honour him "I have toiled unbreath'd memories with this same play, against your nuptial". (line 74, 75).

In this passage we see that Theseus is truly noble and wants to honour them for their efforts and appreciates that they are performing the play for him. “Por never anything can be amiss when simpleness and duty tender it" (line 82-84).

In contrast to Theseus we see that Hippolyta is somewhat conceited as she clearly states that she does not enjoy watching plays by amateurs and seeing people make fools of themselves, "I love not to see wretchedness o'ercharg'd" (line 85).

We learn to know Theseus's character in this passage where he states that he knows their intention and that they as nobles who are more educate can use their imaginations to create the seen that they have intended, "Our sport shall be to take what they mistake" (line 90).

This also refers to the theme of reality versus illusion, which runs strongly through the play. The reality is that they are poor actors and often will not manage to bring over their message-it will only be an illusion. Theseus can however use his imagination to create reality and to change what they say to what they intend saying "Love, therefore, or tongue-tied simplicity. In least speak most to my capacity". (lines 104, 105).

The plot that forms the framework to the play is the wedding of Theseus and Hippolyta. The play of the mechanicals is performed to honour them.

The setting of this passage is Athens and the court where we have order and the play of the mechanicals may be performed in a structured way.

When Quince starts with his speech we are once again reminded of the theme of concord against discord. He says one thing but actually means something else. "If we offend, it is with our good will". (line 108).

He is thus suggesting that they will offend the audience on purpose, while he actually means it will not be intentionally. This leads to much humour in the performance of the play. The audience enjoys the silly nonsense that Quince talks. He also says; "Consider then we come but in despite". (line 112). This means that they are performing the play to annoy the audience. This is very funny and ironic as it is the last thing they want to do.

Lysander and Hippolyta mock him and make fun of the way Quince speaks. One gets the idea that Lysander is rather irritated with Quince's poor performance as he says; "... it is not
enough to speak, but to speak true". (line 120), suggesting that Quince should have performed better. Hippolyta supports him. Theseus also admits that this speech is full of discord.

We are then exposed to the naiveté of the mechanicals. They don't want to offend the ladies and feel that they have to be warned about the violence they will witness on the stage. They don't understand that sophisticated audiences know that one should use your imagination when watching a play.

Quince spoils the play by explaining everything first to the audience. We are once again confronted by the theme of reality and appearance. Theseus says the speech is "like a tangled chain- nothing impaired but all disordered". (lines 124-125).

Quince's prologue contains phrases that are amusing, clumsy and ridiculous. He tries to use alliteration to stress his meaning but does it so badly that the effect is absurd "Whereat with blade, with bloody blameful blade, he bravely broach'd his boiling bloody breast" (lines 145 + 146).

The humour in this part also lies in the very serious manner in which Quince recites his prologue.

This passage makes the audience look at the mechanicals with affectionate amusement. We know of their sincere intentions to honour Theseus and we can enjoy the silly way in which they actually present their play. Shakespeare probably also wanted to say that actors needn't always be professionals for an audience to enjoy their performance.

Award any appropriate remarks relating to the above for Content [10]
Interpretation [5]
Personal response [5] May include comments on Shakespeare’s use of language or any other aspect about Shakespeare as a writer.

Total: [20]
SECTION C: POETRY.

Question 1.

LITTLE BOY CRYING – MERVIN MORRIS

The boy experiences murderous rage at his father. (√) “You hate him....”. (line 11)
This anger is expressed through metaphors drawn from fairy tales and picture books in which a small hero outwits and destroys a big giant or monster. (√)
He sees his father as a “...grim giant, empty of feeling, a colossal cruel and wishes him dead. (√) [3]
Stanza 3 shares the father’s conflict between the desire to comfort and distract, which his son seems to expect, (√) and the knowledge that it would be a mistake to do that. (√) [2]
The speaker hopes to put the reader in the ideal adult position, which combines parental responsibility with respect for the child’s feelings. (√) The reader is encouraged to mediate on the difficult balance between permissiveness and control and to take a stance/affirm his own position. (√) [2]
The general truth is that, just like rain is needed for growth and development of plant life, (√) so is discipline needed for the moral development of a child/human being. (√) Punishment should be taken seriously by both parent and child. (√) [3]

[10]

Total: 20 + 20 + 10 = [50]
The National Institute for Educational Development
P/Bag 2034
Okahandja
NAMIBIA

Telephone: +64 62 502446
Facsimile: + 64 62 502613

E-mail: info@nied.edu.na
Website: http://www.nied.edu.na

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