



DEPARTMENT OF  
EDUCATION

UPPER SECONDARY  
SCHOOL CERTIFICATE  
EXAMINATIONS

LANGUAGE  
&  
LITERATURE  
(1)

Friday

17 October 2014

Time allowed:

2 hours and 30 minutes

(8:00am – 10:30 am)

NO EXTRA TIME

(NO OTHER TIME)

Candidates are advised to  
fully utilise the allocated time

**L&L**

## INSTRUCTIONS TO CANDIDATES

*To be read by the external invigilator to all candidates*

1. The subject code for **Language & Literature** is **1**
2. There are **24** printed pages in the question booklet and **2 printed** pages in the answer booklet.
3. There are two parts in this paper. Answer all questions.

### **Part A : Multiple Choice Questions - 30 marks**

This section will be electronically marked.

All answers to the Multiple Choice Part **MUST** be answered on the **ELECTRONIC ANSWER SHEET** provided.

Carefully following the instructions, fill in your Candidate Information and Subject Information.

### **Part B: Short Answer Questions - 40 marks**

Write down your name, your school name and your 10 digit candidate number on the Part B Answer Sheet Provided.

4. You are required to write only the correct answer in the space provided.
5. Calculators may be used.
6. Answers written on the question paper will not be marked. Write answers neatly in spaces allocated on the answer sheet. Answer **ALL** questions.
7. Answer all questions on the answer sheet. Answers on any other paper including rough work paper and the question paper **will not be marked**
8. Correctional Fluid is not allowed on the answer sheet. If you decide to change an answer, make sure it is absolutely clear to the marker what your final answer is.
9. Dictionaries are not permitted.

**Penalty For Cheating Or Assisting To Cheat In  
National Examinations Is Non-Certification.**

**DO NOT TURN OVER THE PAGE  
AND DO NOT WRITE  
UNTIL YOU ARE TOLD TO START.**

**PART A: MULTIPLE CHOICE (QUESTIONS 1 to 30) 30 MARKS**

**For each question, choose the best answer by shading a circle (A, B, C or D) on the electronic ANSWER SHEET provided.**

**For questions 1 to 4, refer to the text below.**

**The role of the HR manager**

As HRM becomes more business oriented and strategically focused, four key roles for the HR manager can be identified as;

1. Strategic planner
2. Administrative expert
3. Employee champion
4. Change agent

**Strategic Partner**

HR professionals' says Ulrich 'plays a strategic partner role when they have the ability to translate business strategy into action. This facilitating role allows the HR manager to become part of the business team. To achieve this, the HR manager must be able to ask appropriate questions and contribute to business decisions. Consequently, the HR manager must develop business acumen, a customer orientation and an awareness of the competition to be able to link business strategy to HR policies and practices. Alas, it seems that HR managers are not fulfilling their role of strategic partner. For example, research suggests that only a minority of CEOs involve their HR managers in formulating business strategy. Australian firms also lag behind overseas firms in the adoption of sophisticated HRM policies and practices. This is despite clear evidence that inappropriate HR policies and practices lead to alienation, reduced motivation and labour unrest. More positively, there is evidence to indicate that there is a growing awareness of the need for HR managers to become actively involved at the strategic level and recognition that organizations that have a CEO who recognises the significance of HRM have a competitive advantage.

**HR Managers as strategic partners**

- Know the business – understand the organisation, its finances, its people, its products and services, its customers and its business environment.
- Speak 'bottom-line' language – demonstrate how HRM improves business performance and reduces costs.
- Add value – show how HRM can help line managers to better achieve their performance objectives.
- Measure performance- establish clear HRM objectives and measure their achievement.
- Provide professional advice – understand and articulate HRM know-how.
- Attain managerial skills – be a competent manager prepared to accept assignments outside of HRM.
- Make the line managers' job easier – avoid administrative trivia and a bureaucratic 'police' role.

- Be professional – speak up on key issues with an independent voice.

### **Administrative expert**

According to Ulrich, to become administrative experts HR professionals must be able to: re-engineer HR activities through the use of technology, rethinking and redesigning work processes and the continuous improvement of all organisational processes; see HR as creating value; and measure HR results in terms of efficiency (cost) and effectiveness (quality). Research indicates that the competency levels of HR managers in high performing firms are significantly higher than those of HR managers in low performing firms.

### **Employee champion**

The HR professional must be able to relate to and meet the needs of employees. This can be achieved, says Ulrich, by being the employees' voice in management discussions, by being fair and principled by assuring employees that their concerns are being heard and by helping employees to find new resources that enable them to perform their jobs successfully (for example, learn how to set priorities, eliminate non-value added work, clarify goals, simplify complex processes, become involved in decision making, increase commitments, share in economic gains and so on). 'These activities,' says Ulrich, 'will help employees to contribute more fully because they will have the competence to do a good job and the commitment to do it right'.

The dual responsibility of strategic business partner and employee champion, however, can create tensions as the HR manager learns to balance the demands of both. It is nevertheless incumbent on the HR manager to consider employee responses to any HR initiatives designed to enhance organizational performance (for example, not all employees desire participation in decision making, seeing it simply as extra work for the same pay). Failure to do so will see HRM facing a loss of trust for losing sight of the 'needs, aspirations and interests of the workforce'. Ignoring employee-related outcomes may result in lower job satisfaction, lower commitment and reduced performance, which, in turn, negatively affect organisational performance.

### **Change agent**

The HR manager needs to act as a change agent, serving as a catalyst for change within the organisation. This can be achieved by leading change in the HR function and by developing problem-solving communication and influence skills. In short, the HR manager must know how to manage change.

The HR function must change. 'It has to be transformed to deal creatively and pragmatically with emerging challenges. By accomplishing new roles and acquiring new competencies, the HR function will become more critical and strategic than ever before. Gloet, for example, argues that one way for HRM to reinvent itself is via the development and maintenance of learning environments, where knowledge creation, sharing and dissemination are valued

**QUESTION 1**

The four key roles for the HR manager emerge from HRM becoming

- A. more adaptable and strategically focused.
- B. less business oriented and strategically unfocused.
- C. more business oriented and strategically focused.
- D. less business oriented and strategically focused

**QUESTION 2**

According to the article; the role of HR manager: the role of being a strategic partner is to be a

- A. facilitator and a dictator.
- B. critique of business team members.
- C. motivator and alienator.
- D. strategic planner and visionary.

**QUESTION 3**

The HR role of “employee champion” is to

- A. be the employers’ voice in management.
- B. relate and meet the needs of employees.
- C. relate and meet the needs of employers.
- D. help employers to contribute more fully.

**QUESTION 4**

The article on the role of HR manager infers that CEO’s HR roles

- A. must change to meet the emerging challengers.
- B. are quite the same over the years.
- C. are only effective for employers.
- D. fully reflect the employers’ needs.

For questions 5 to 9, refer to the text below.

Scene 1                    At Lakwahara

*Near the village. A well at left of stage. Two women enter from the right, walk up to the well, sat their yam baskets to fill up their pots. Then they sat down, take a drink and chew betel nuts.*

Ade Tau: *(After a drink)* Ah! That's better *(wipes her brow)* This year's harvest has not been good to me. I saw the big leaves and a flutter of hope only to be disappointed by miserable yams like this one. *(She takes out a yam to show her daughter in law.)*

Moale: It's a bad omen to have such a poor crop. Remember last harvest were as huge as this pot?

Ade Tau: It is those Taurama---immigrant dogs. They have hired Guni sorcerers, to cast evils spells on us. I know they did.

Moale: Don't say that my ravana, remember one of our daughters has recently been married into Taurama. That should bring an end to all our suspicions.

Ade Tao: Ah! Well daughter, in time you will know who to trust and who to be aware of.

Voice: *(Singing a love song)* Dala inihetomadia, Egu ai evaramu.

Ade Tau: Who is that singing so close to the yam garden?

Moale: Some silly women with no respect for our taboos.

Ade Tau: No wonder our crops are bad because of such people with no heads. Just no thoughts of our ways anymore. These young people do not seem to understand how one thing leads to another and that spirits are everywhere to bless if they are pleased and destroy if they are displeased.

*A young girl with flowers in hair carrying a water pot cradled on her hip enters from stage right still singing*

Girl: *Sibogu na nanadaimu oto oibe. Vaitani lau o koigumu Motu vairadiai.*

Ade Tau: *E kava kava e!* Don't know it is taboo to sing as loud as that, near this place.

Girl: *(immediately stops, confused)* n-n-no-y-yes!

Moale: Anyway, what are you doing wondering around these parts on your own for, ah? You know sorcerers have been in these areas lately?

Girl: No-er, well I was coming with Hitolo and Dika and we heard a commotion in the village, so they ran back to see what was happening.

Moale: **Don't pull our legs;** you probably come alone to meet someone here. *(She looks around)* A ha name davarimu. *(She picks up digging stick. Pretends to look for her hidden lover)* Where is he hiding?

Girl: No, no-one aunty, I came for water. There's no one hiding. I am not telling lies, truly.

Ade tau: Let her be. She's only young. Let her enjoy her freedom while she's got it. When she marries, she will just be like us. Work! Work! Work! no rest.

- Girl: I am not going to get married anyway.
- Ade Tau: Flowers bloom to be picked. Every women is born to marry, and after sweetness come the suffering-the day by day toil- the do this and do that.
- Moale: Vadaeni, it is not so bad. Yes we work but we take pride in our work. We have our place. Our voices are heard and we have a way with our husbands. *(To audience)* At least I do. *(They laugh)*
- Ade Tau: You said there was a commotion in the village? Who is fighting who this time?
- Girl: I don't think there was a fight, but I heard Goada shouting as if he was going to kill someone. People are saying that his sister Dobi, the one who was married in Taurama, has come back.
- Ade Tau: Why has she come back? She only went there a few months ago.
- Girl: They say her husband mistreated her.
- Moale: There is no reason to come back. When her bride price is paid, the girl becomes the property of her husbands' people.
- Ade Tau: That's right, whether they treat her well or badly, she's theirs, for better for worse... mostly for worse. If she is badly done by, she would look to her in-laws. They are her new family now. They are the ones to hear her grievance and, if necessary, punish her husband. She should not come running back to her parents like a young suckling pig.
- Girl: No aunty, they're saying her husband took a lighted stick from the cooking fire and burnt her between the thighs.
- Moale: Terrible! **Barbarous!** Whoever heard of a thing like that? That's going too far. Take note child. Do not go rushing to marriage in another tribe. My mother told me those people across the water were immigrants. That is the behavior of wild dogs. We have honored them with one of our own daughters and they have abused her, as if she has no relative nearby? *(She spits out in disgust).* Ah!
- Ade Tau: So that's it. The omen. No wonder our gardening has been very bad this season. So they are the culprits after all. We better go and find out what we are going to do.
- Girl: Let me carry your basket and pot *(To Ade Tau)*

*The women picked up their things and exit as the lights go out.*

*Taken from "Which Way Big Men and five other plays."*

## QUESTION 5

It can be deduced from the passage that the yam harvest was \_\_\_\_\_

- A. exciting.      B. promising.      C. plentiful.      D. terrible.

**QUESTION 6**

The phrase "do not pull our legs" as underlined in the passage means, do not \_\_\_\_\_ us.

- A. mislead                      B. believe                      C. conclude                      D. hurt

**QUESTION 7**

An example of a taboo in the play is young

- A. people not using their heads.  
B. girls must sing loud to yam garden.  
C. people must engage in domestic violence.  
D. girls must not wonder off alone.

**QUESTION 8**

The word barbarous is similar in meaning to the word

- A. friendly.                      B. awkward.                      C. savage.                      D. loving.

**QUESTION 9**

The phrase; "Flowers are bloomed to be picked. Every women is born to marry, but after the sweetness, come the suffering, the day to day toil, the do this, the do that," as underlined in the passage, shows Ade Tau's concern. Identify the word that best describes her feelings?

- A. remorse                      B. joyful                      C. happy                      D. excited

For questions 10 to 13, refer to the passage below.

LEADERS, NOT CARVINGS DETERMINE PNG FATE.

I refer to the views regarding the removal of carvings from the parliament. I do not agree that there are ungodly objects to ruin our development goals.

They are just physical objects that have nothing to do with our Christian faith and are just there for decorations. I do not think removing them will help every soul that uses the house.

Corruption is not caused by these objects but it is the people who use the house who are involved in evil like polygamy, stealing, ignorance and jealousy. These people who use the house must have a renewed mindset, which will only come from God through the Holy Spirit.

The Speaker is doing a fine job, by doing maintenance and decorations of the whole building.

Whether the objects are to be replaced or not, it is under his management. Supporting the removal will not develop the country. Instead, pray for those using the House to turn away from every unrighteousness.

Our attitudes have to be justified for perfectness and the great God of Israel will continue to bless PNG.

National Newspaper, January 24<sup>th</sup>, 2014.

#### QUESTION 10

The writer is in \_\_\_\_\_

- A. support of removal of all carvings for the parliament house.
- B. support of additional carvings to be placed in parliament house.
- C. disapproval of additional carvings from the parliament house.
- D. disapproval of removing carvings from the parliament house.

#### QUESTION 11

Which of the following words would best replace the word "**decorations**" as underlined?

- A. life    B. appearance    C. beautification    D. value

#### QUESTION 12

The term "**renewed mindset**" as underlined means that

- A. people should change their mind from time to time.
- B. individuals should view things in different ways.
- C. people should remain consistent with their views.
- D. individuals should be reluctant to change.



**QUESTION 13**

Which of the following points give the overall impression of the writer's views?

- A. carvings, removed, on request only      B. carvings, removed, completely  
C. carvings, not removed, should remain      D. carvings, not removed, on request only

**For questions 14 to 17, refer to the text below.**

**That's Democracy**

Some have trousers, some have shoes,

Some have beer to chase the blues,

Some can do just what they choose;

That's democracy baby; That's democracy.

Some pay fine, some get gaol;

Some kids pass, some kids fail;

Some cannot get out on bail;

That's democracy baby; That's democracy.

Some are bright, Some are fools;

Some have brains, some have tools;

Some go to international schools;

That's democracy baby; That's democracy.

Some pay rent, some get free;

Some get more than you and me;

Some get to university;

That's democracy baby; That's democracy.

Some get sick, some get well;

Some get to heaven, some get to hell;

Some boys stink and some girls smell

That's democracy baby; That's democracy.

Some boys work, some boys rob,

Some have public service jobs;

Some are great big fat white slob;

That's democracy baby; That's democracy.

Some go to work on PMVs,

Some go to work, just when they please;  
Some get back their child's school fees.  
That's democracy baby; That's democracy.  
Some have power and some have lamp;  
  
Some have Mercedes on the ramp;  
That's democracy baby; That's democracy.  
Some lie down and some folks stand.  
Some girls say they are quite unmanned,  
Some blokes take themselves in hand;  
That's democracy baby; That's democracy.  
Some folks think the church is great,  
Some get punished by the state,  
Law and order, that's our fate;  
That's democracy baby.

By John Kolia

**QUESTION 14**

Who is the poem referring to?

- |                                |                               |
|--------------------------------|-------------------------------|
| A. young women in PNG          | B. employed teenagers in NCD  |
| C. unemployed teenagers in NCD | D. young men and women in PNG |

**QUESTION 15**

The phrase "some get fine and some get gaol" as underlined in the poem means that youth\_\_\_\_\_

- A. get money by reaching their goal.
- B. go to jail but others pay their dues.
- C. are fine and always achieve their goals.
- D. who do not have money go to prison.

**QUESTION 16**

What is common about the ending of the lines in the poem? All the lines have the same

- |             |           |            |             |
|-------------|-----------|------------|-------------|
| A. similes. | B. irony. | C. rhymes. | D. harmony. |
|-------------|-----------|------------|-------------|

**QUESTION 17**

Identify a word from the passage that is similar in meaning to the word “freedom”

- A. heaven      B. slob      C. fate      D. democracy

**For questions 18 to 21, refer to the brief Biography of Ben Affleck.**

**Early career**

Benjamin Geza Affleck was born in August 15, 1972, in Berkeley, California, to Chris and Tim Affleck. His parents separated soon after he was born, and officially divorced when he was 11. After the split, Affleck and siblings moved to Cambridge, Massachusetts.

Ben Affleck’s first acting experience came at the age of seven, when he appeared in *The dark end of the street*(1979), an independent film produced by a friend of the family. At the age of eight, Affleck appeared in a PBS production, *The voyage of Mimi*. The same year, he met his future best friend, Matt Damon, a 10-year-old who lives two blocks away. The boys later attended the Cambridge Rindge and Latin school, where they both took drama classes. While still in High School, Affleck appeared in several network-TV dramas.

Affleck briefly attended the University of Vermont and California’s Occidental College, but left to pursue his dreams of acting in Hollywood. His first major film was *School Ties* (1992) which also feature Matt Damon and Brendon Fraser. He then appeared as a bully and cult classic, *Dazed and Confused* (1993). Ben was then part of an ensemble cast for director Kevin Smith’s *Mallrats* (1995), and was the romantic lead in Smith’s *Chasing Amy* (1997).

**Big Break**

In 1992, Affleck and Damon collaborated on a screen play called *Good Will Hunting*, about a troubled young maths genius. After a long struggle to get the script produced, Miramax purchase rights to the film in 1996. Starring Damon, Affleck and Robin Williams, *Good will Hunting* was released in 1997 to both critical and popular acclaim. Affleck and Damon won Golden Globe and Academy Awards for the best original screen play, thrusting the friends into public eye.

Affleck began getting a great deal of media coverage after the Oscars, which earned him several leading film roles. He starred alongside Bruce Willies and Liv Tyler in the block buster disaster movie *Armageddon* (1998), which became the top-grossing movie of that year, earning over \$520 million worldwide. That same year he landed a supporting turn in the popular film *Shakespeare in Love*, which won a number of Academy Awards, including one for best pictures.

Affleck made headlines when he began a high-profile romance with Gwyneth Paltrow, his co-star in the film *Shakespeare in love*. The couple announced their break-up in late 1998, but they remained good friends.

Affleck had less success in 1999 with Kevin Smith’s irreverent comedy *Dogma*, co-starring Damon and Chris Rock. He also starred in the poorly reviewed romantic comedy, *Forces of Nature*, co-starring Sandra Bullock.

**Mainstream Success.**

In 2000, he turned in a supporting performance in the slick stock market drama ‘*Boiler Room*, and headlined the fast-paced action thriller *Reindeer Games*, co-starring Charlize Theron and Gary Sinise. He also co-starred opposite Paltrow in the romantic drama *Bounce*.

In summer 2001, Affleck teamed up again with *Armageddon* director producer team Michael Bay and Jerry Bruckheimer for the blockbuster action flick *Pearl Harbour*, co-starring Kate Beckinsale, Josh Hartnett and Cuba Gooding Jr. Shortly after the films hit the theatres, Affleck checked himself into exclusive rehabilitation centre in Malibu, California to undergo treatment for alcohol abuse. The son of an alcoholic, Affleck announced through a spokesman that he “decided that a fuller life awaits him without alcohol.”

A year later, a newly sober Affleck found Romance with actress and musician Jennifer Lopez. Their relationship pushed Affleck back into the glare of the spotlight, and earned the couple the moniker “Bennifer”

In the fall of 2002, Affleck moved to the small screen when he co-produced the ABC mystery series *Push, Nevada*. The show promised \$1 Million cash to the viewer who solved its mystery, but was cancelled just a few weeks into the season. Affleck also partnered with friend Matt Damon yet again, and funded the production company LivePlanet. The duo produced the documentary series, Project Greenlight, which gave aspiring screenwriters the opportunity to produce their creative visions. The show earned three Emmy nominations for an Outstanding Reality Program.

Affleck returned to feature film later that year, when he appeared as Tom Clancy’s young Jack Ryan in *The Sum of All Fears*. The movie fared well at the box office and cemented Affleck’s reputation as an action star. His next film, the comic book action-adventure movie *Daredevil* (2003), also performed well, setting box-office record for its Presidents’ Day-weekend debut.

**QUESTION 18**

According to paragraph 1, Benjamin’s parents were formally divorced in \_\_\_\_\_.

- A. 1982                      B. 1983                      C. 1984                      D. 1985

**QUESTION 19**

Even though Benjamin’s parents were divorced, he was able to continue his life.

Which of the following describes the character of Benjamin?

- A. broken hearted and hopeless                      B. devastated and disgusted  
C. strong and positive                      D. strong and shy

**QUESTION 20**

Which of the following was Benjamin's major movie?

- A. The Dark End of the Street                      B. The Voyage of Mimi  
C. School Ties    D. Dazed and Confused

**QUESTION 21**

The phrase 'thrusting the friends into public eye,' as underlined, refers to \_\_\_\_\_

- A. bringing their friends under the spotlight.  
B. restoring the relationship before the audience.  
C. regaining the good relationship they had before.  
D. enabling the two friends to gain popularity.

**For questions 22 to 25, refer to the text below.**

**A brief Biography of Tom Jones****Tom Jones**

Tom Jones is a Welsh rock, pop, blues and soul singing legend best known as a hit maker over the last five decades in the U.S. and U.K.

**Synopsis**

Tom Jones is a Welsh singer born on June 7, 1940, in Pontypridd, Wales. Influenced as a child by American Blues, R & B and rock 'n' roll, over the past five decades the singing legend has produced hits in both the United States and the United Kingdom. Highlights include classics such as *Once Upon a Time*, *With these Hands*; *What's new Pussycat?* *Green Green Grass of Home* and *Delilah*. Drawing on his extensive musical experience, Jones became a judge on the BBC reality show *The Voice* in 2012.

**Early Life**

Born Thomas John Woodward, Jones entered the world on June, 1940, in Pontypridd, Wales. The son of Thomas Woodward and Freda Jones, from early age Jones loved to sing at gatherings and in school choir. He enjoyed listening to music, including BBC radio, which featured blues, R&B and rock-genres which later influenced his musical style.

As a teen, he was more interested in booze and girls rather than his education, so it was no surprise when he quit school at age 16. To earn money he worked as a builder's labourer and a door-to-door vacuum salesman.

### Early Career

In 1963, Jones formed the band Tommy Scott and The Senators. The crowds loved them, but growth was limited to their non-urban location. This changed the next year, when London-based Gordon Mills discovered Jones, bringing him to London and becoming his manager.

With a new solo career, the artist changed his name to Tom Jones. Decca Records signed him, but his first single, *Chills and Fever*, didn't catch on. However, his second single, *It's not Unusual*, peaked at No.1 on the British charts in 1965.

With success came a U.S appearance, on *The Ed Sullivan Show*. From 1965 through 1968, Jones had several hit singles, including; *Once upon a Time*, *With These hands*, *What's New Pussy Cat?*, *Thunderball*, *Green, Green Grass of Home* and *Delilah*.

### This is Tom Jones

From 1969 to 1971, Jones starred in his own TV show. *This is Tom Jones* which aired in both the United States and Britain. He spent much of the 1970s touring internationally, releasing albums, hanging out with Elvis Presley and launching a record label, MAM Records, with his manager.

In 1986, Mills passed away, and Jones' son, Mark, replaced him as the singer's manager. The next year Jones released the song '*A Boy from Nowhere*' which put him back on the British charts. From 1988 to 1991, Jones worked on collaboration projects, including Prince's hit song *Kiss*, which won the MTV Breakthrough Award. Jones also partnered with singer Van Morrison to release the album *Carry a Torch*.

### Late Career

Throughout the rest of 1990s, Jones released albums such as *The Lead and How to Swing It* and *Reload*, which went Platinum six times in the United Kingdom. He also branched into TV and film, appearing as himself on *The Simpsons*, hosting MTV Europe Awards and American Musical Awards, and acting in the films *Mars Attack* and *Agnes Brown*.

Success continued through the 2000s, during which time he won many accolades, including the Brit award for Best Male Artist. Other highlights included a performance for the U.S President Bill Clinton at the White House Millennium Celebration and for Britain's Monarchy for the Queens Golden Jubilee. Jones also won the Brit Award for Outstanding Contribution to Music.

He released another hit album, *Mr Jones*, in collaboration with Wyclef Jean in 2003 and worked with Jools Holland in the next year to release the album *Tom Jones & Jules Holland*. He reached his 19<sup>th</sup> U.K. Top Hit in 2006, with *Stone in Love*. In 2008, Jones released his first album in 15 years in the United States, *24 Hours*. His acclaimed album *Praise and Blame* debuted in 2010 and brought him the best reviews in his career.

Drawing on his extensive musical experience, in 2012 Jones became a judge on the BBC musical-competition reality Show *The Voice*. In May of that year, he released the album *Spirit in The Room*, which includes the covers of songs by Paul McCartney, Paul Simon and other notable artists.

For his Musical accomplishment, Queen Elizabeth the II bestowed on Jones the honour of Order of the British Empire (OBE) in 1995 and knitted him as part of the Queens New Years' Honours in 2005.

**QUESTION 22**

Which of the following played an important part in getting Tom Jones interested in Music as a child?

- A. Paul McCartney      B. American Blues      C. Gordon Mills      D. Paul Simon

**QUESTION 23**

In Tom Jones' early child hood, he loved to sing\_\_\_\_\_

- A. at musical festival.                      B. at funeral services.  
C. in school concerts.                      D. in school choir.

**QUESTION 24**

Which of the following is true according to the text?

- A. Jones second single "It's not Unusual" was first in British Chart in 1966.  
B. Jones made an appearance for U.S President Clinton at the white house.  
C. Jones partnered with singer Prince to release the album "Carry a Torch."  
D. Mark was already the singer's manager while Mills was alive.

**For questions 25 to 28, refer to the text below.**

**A matter of life or death**

Moira and I wanted to go scuba-diving, so we went on a tour to Gordon Rocks in hope of seeing some hammerhead sharks which, again, were only meant to be found in colder climates. The guides took us to a place that was quite ferocious, with white water spewing up around the rocks. It was a fairly angry sea to be diving in, but we jumped in anyway. I soon discovered my mask did not fit properly as water poured onto my face. Usually this is no great bother, as blowing through your nose would most often clear it. But this mask just would not seal.

I started to lag behind the group. As much as I looked, I couldn't find any hair breaking the mask's seal. I suppose I was not paying attention and feeling a little tired from trying to clear the mask, but suddenly I found myself being swept along by an incredibly strong current. I was about 10 metres underwater, where the currents pulsate up to 6 knots an hour. For a current, that was incredibly quick. I found myself in the middle of a channel where the current swept through. I was only a few metres away from the shelter of a large coral clump, but the force of the current meant I was not going to make it. I was absolutely buggered, and the water was pouring into my mask, so I could not see the others in the group.

I tried to swim, but was getting nowhere, and the harder I tried, the more I could feel myself being swept away from the group. I believed I was on the verge of being swept out into the open ocean, when I saw a rock below me. I dived and grabbed it, hanging on like Superman flying through the air. But now that I was stationary, the force of the current against me was much stronger, creating a bigger problem.

On the mouthpiece was a button that allowed air to escape. The pressure of the current was enough to push that button in, purging my air. I was in a bind. If I tilted my head forward and looked down, my mask would fill with water, and more than likely be ripped off. If I held my head up, I'd lose more air. I started to panic. My goggles were full of water, I had no idea where the others were, and I was losing air rapidly. As the air was being purged, my mouthpiece filled with water, until I was breathing a deadly mix of air and water.

I thought I was down to the final mouthfuls of air in the tank. I made a signal for more air, not knowing if anyone was around me, imagining the worst.

I was never so glad to feel someone grab my arm. It was the dive instructor. She checked my air gauge then took my hands off the rock. I had no choice but to trust her. We drifted together for a while and I immediately began to breathe properly and clear my mask, as I was no longer fighting the force of the current. We surfaced not far from where we started.

I was glad to hit that surface and breathe air. I have never felt like that before or since. There were times on the solo trip when I was scared, terrified even, but never to the point I was that day. It didn't stop diving that afternoon, when I did things a bit differently.

**From Lion heart by Jesse Martin**

#### QUESTION 25

'A matter of life or death' story involves Moira and the author.

Who is Moira?

- |    |                         |    |                       |
|----|-------------------------|----|-----------------------|
| A. | The dive instructor.    | B. | The shark instructor. |
| C. | The author's companion. | D. | The tour guide.       |

#### QUESTION 26

The guides took us to a place that was quiet ferocious, with white water spewing up around the rocks...

The white water spewing around the rocks is caused by the \_\_\_\_\_

- |    |                         |    |                                   |
|----|-------------------------|----|-----------------------------------|
| A. | divers in the sea.      | B. | waves crashing beneath the rocks. |
| C. | hot springs from there. | D. | splash the divers caused.         |

#### QUESTION 27

The initial cause of the author's life or death experience was due to

- |    |                               |    |                              |
|----|-------------------------------|----|------------------------------|
| A. | the author not being careful. | B. | Moira not wearing a mask.    |
| C. | the Instructor's being vague. | D. | the other diver's influence. |



**QUESTION 28**

The second last paragraph “A matter of life or death,” could easily be the author’s

- A. moments to swim for safety.                      B. experience of seeing the sharks.  
C. final living moments.                              D. call for Moira.

**For questions 29 and 30, refer to the text below.**

**THE ONES THAT DON’T GET AWAY.**

Every season has something to offer the people of Papua New Guinea but in places where swift rocky creek tumble along each gully, the people rejoice when a dry time arrives. A dry spell will cause the level and volume of the river water to greatly diminish and then they can look forward to good fishing.

When streams are sufficiently low, the village people head into the jungle to secure the ingredients for an unusual but very successful, method of catching fish.

With their bush knives and axes, the men peeled barks from a certain tree, fossick for vines and tree roots or cut lengths of special creepers. These plants belonging to Derris Family contain the substance Rotendids which, when properly prepared, paralyse the respiratory system of fish.

People break into groups and disperse to predetermined and previously used sites along the creek. They build dams and stones, plugging any leaks with mud and clay. During the seasons when the flow is still fairly strong, saplings, stout forked sticks and sheets of barks are used to erect every clever dam as high as 1.2 metres. Whatever type of dam is used, it is constructed at a point where the dam water can be diverted into a bypass gully or drain, carrying the main body of the water through the bush to re-joined the creek maybe 1.5 kilometres downstream. Enough water is allowed to find each ways through the dam wall to maintain a trickle between pools along the creek bed.

Below the dam, or dams, and at points on the affected creek, groups of local people set up day camps where they will work. Babies asleep in their ‘bilums’ are hung from low branches while adults and older children get on with the job. The aim of the exercise is to extract poison from the vines, barks and roots which will permeate the reduced volume of water and stun the fish, to catch them.

One or two people pound and pulverise the plants with waddies on flat rock until the fibres are separated. The mass is rinsed and wrung till no more white stain can be coaxed from it. Others use spiky cane as a very effective round file to rasp the soft skin from the larger roots. The red sawdust instantly clouds the water which becomes milky. A thick sudsy froth forms, particularly around stones where there is turbulence. Mud is liberally thrown in as well, to make fish even more keen to surface.

Downstream, where the effectiveness of the first poisoning seems to diminish, more pounders and rasps will boost the milkiness of the water. This may be repeated at four or five times more stations down the stream.

As soon as froth appears, other members of the group make funnel- shaped containers from leaves, ready to receive the haul. All fish are stunned and offer little resistance; stones are turned and every pool and corner is systematically searched.

From time to time during the day, some of the catch will be popped onto the coals to sizzle for quick snacks, munched with great delight, bones and all.

By Kieth Briggs

**QUESTION 29**

The substance that paralyzes the respiratory system of fish is called \_\_\_\_\_

- A. Derris.    B. Fossick.    C. Rotendids.    D. Creepers.

**QUESTION 30**

The extracted poison from the vines, bark and roots \_\_\_\_\_ the fish.

- A. kills    B. saves    C. feeds    D. stuns

**PART B: SHORT ANSWERS (QUESTIONS 31 to 70) 40 MARKS**

**For questions 31 to 40, write on your answer sheet, the most appropriate words in the blanks. Each word must be correct in context, grammar, spelling and punctuation.**

**ETHICAL DILEMMA**

**Everyone does it.**

Sarah Brodzinski smiled as she entered the room of VIPs. Sarah had to admit joining Universal Beverages as vice-president of human resources a masterstroke. Her remuneration package would now exceed \$1 million provided she performed, and Sarah was quite certain she would better her performance targets. Accompanied by Craig Sherrington, managing director of Universal Beverages, Sarah (\_\_\_31\_\_\_) to a range of senior businesspeople and politicians. Sarah felt Craig's touch on her elbow as he steered her towards a laughing group surrounding a tall, heavily built man in his early 60s.

"Richard, a moment please," interrupted Craig. "Sarah, let me introduce (\_\_\_32\_\_\_) to Richard Goodman, chairman of Oz Industries' The social greetings completed, Craig said, 'Sarah, apart from being one of our major suppliers, Richard is also our defacto "benefits manager". Both man laughed.

Sarah said, "I am sorry but I don't quite (\_\_\_33\_\_\_).

Richard smiled. "What Craig means ( \_\_\_34\_\_\_) that Oz Industries takes great pride in how we look after our major customers (\_\_\_35\_\_\_) satisfaction is like a religion for us at Oz. We want you to enjoy our patronage.

"I see," said Sarah, still somewhat confused.

"Perhaps I (\_\_\_36\_\_\_) explain," interjected Meg Baer, sales director Oz Industries. "What other companies spend on advertising, we spend on building (\_\_\_37\_\_\_) with our customers. We can provide all sorts of benefits for the senior executives of our major customers. If, for example, you need tickets to the opera, a stage show or football match, just let me know. In fact, there is (\_\_\_38\_\_\_)- and I mean anything-you need, just let me know," smiled Meg.

'Perhaps I can use myself as a case in point,' said Craig. 'My son Shane needed a car as he is starting University. Meg heard about it and immediately arranged for him to have a loan of an Oz industries fleet car.'

Sarah frowned; she was suddenly uncertain about the ethics of the situation. Richard caught her expression of doubts. 'Sarah, (\_\_\_39\_\_\_) is okay; you have nothing to worry about. It is all part of our customer service. If our customers are happy, we are happy', beamed Richard.

Craig added, 'Sarah, this is a practice in our industry. Everyone does it. Qantas gives bottles of wine and flights upgrades to politicians. You have government ministers accepting overseas trips, accommodation and suits from well-wishers. Why, (\_\_\_40\_\_\_) our prime ministers has accepted the use of a utility truck from a used car firm. If our political leaders can do it, how could there be anything wrong?'

For questions 41 to 50 refer to the text below.

Write answers to the following questions on your answer sheet.

Each word must be correct in context, grammar, spelling and punctuation.

## U2

U2 are the Irish rock band from Dublin. Formed in 1976, the group (\_\_\_41\_\_\_) of Bono (vocals and guitar), The Edge (guitars, keyboards and vocals), Adam Clayton (bass guitar), Larry Mullen, Jr. (drums and percussion). U2s' early sound was rooted in post-punk (\_\_\_42\_\_\_) eventually grew to incorporate influences (\_\_\_43\_\_\_) many genres of popular music. Throughout the group's musical pursuits, they (\_\_\_44\_\_\_) maintain a sound built on melodic instrumentals, highlighted (\_\_\_45\_\_\_) The Edge's timbrally varied guitar sounds and Bono's expressive vocals. Their lyrics, often embellished (\_\_\_46\_\_\_) spiritual imagery, focus on personal themes and socio-political (\_\_\_47\_\_\_)

U2 formed at Mount Temple Comprehensive School in 1976 when the members were teenagers with limited musical proficiency. Within four years, they signed with Islands Records and (\_\_\_48\_\_\_) their debut album *Boy*. By mid-1980s, U2 became top international act. They were more successful as a touring act than they were at selling records until their 1987 album *The Joshua Tree*, which according to *Rolling Stone*, elevated the band's stature from "heroes to superstars". Reacting to musical stagnation and criticism of (\_\_\_49\_\_\_) earnest image and musical direction in the late 1980's, U2 reinvented themselves with their 1991 album, *Achtung Baby*, and the accompanying Zoo TV Tour; they integrated dance, industrial, and alternative rock influences into their sound, and embraced a more ironic and self-deprecating image. Similar experimentation (\_\_\_50\_\_\_) for the remainder of 1990s with varying levels of success. U2 regained critical and commercial favour in the 2000s with the records *All That You Can't Leave Behind* (2000) and *How to Dismantle an Atomic Bomb* (2004), which established a more conventional, mainstream sound for the group. Their U2 360° Tour from 2009-2011 was the highest-attended and highest-grossing concert tour in history.

For questions 51 to 60, refer to the poem below. Write answers to the following questions on your answer sheet.

**Terrorist's Wife.**

A phone call takes him, into the darkness for weeks.

In the mornings, his absence fills me with dread.

I thin my eyes to watch for cars that come to wait down the street.

All day I move from room to room. I polish each spotless place to a chill shining.

Fear tracks me like hunger. In the silence, the walls glow water-thin.

The neighbours wear mask-tight lips, veiled looks,

such fine tissues of knowing. My mother doesn't visit.

I drag my shopping bag from the next town.

Once, putting his clean shirts away, my dry hands touch a shape that lay cold and hard.

I wept then, and walked for hours in the park.

I listen for his name in the news.

When I looked at our sleeping son my sadness thickened.

His comings are like his goings-a swift movement in the night.

At times he can sit there for days meticulously groomed;

primed, watching soccer games on TV, our child playful on his lap.

But scratch the smooth surface of his mood,

and how the bridge defences spit their fire.

Now, when he holds me to him,

I know I taste murder on his mouth.

And in the darkness, when he turns from me,

I watch him light a cigarette.

In his palm, the lighter clicks and flames.

Balanced, incendiary.

**By Angela Greene**

**QUESTION 51**

The theme of the poem would be "the terrorist wife's \_\_\_\_\_".

**QUESTION 52**

The phrase “*a phone call takes him into the darkness for weeks*” as underlined in the text, implies that he is in a \_\_\_\_\_ of his own.

**QUESTION 53**

How many children did the couple have?

**QUESTION 54**

From whose point of view is the poem written in?

**QUESTION 55**

The phrase ‘*such fine tissues of knowing*’ as underlined in the text means that the neighbours \_\_\_\_\_ themselves from her.

**QUESTION 56**

The underlined phrases given in the poem; “*fear tracks me like hunger*’ and *His comings are like his goings*” are examples of what type of figurative language?

\_\_\_\_\_

**QUESTION 57**

In line 13, why does the terrorist’s wife listen for his name on the news?

Because the terrorist was involve in a \_\_\_\_\_.

**QUESTION 58**

Identify a word from the poem that means “furnace”?

**QUESTION 59**

From the poem, it can be deduced that the terrorist’s wife is always \_\_\_\_\_.

**QUESTION 60**

In the last paragraph of the poem, how would you describe the terrorist’s behaviour? He is no longer a husband or father but has re-entered his \_\_\_\_\_ world.

For questions 61 to 70, refer to the text below.

Change the form of the word in bold into an appropriate form to complete the text. Each word must be spelt correctly and used correctly in the context given.

### The black mamba

The really bad snake in Tanganyika is the black mamba. It is the only one that has no fear of man and will deliberately attack him on sight. If it bites you, you are a gonner.

One morning I was shaving myself in the bathroom of our Dar es Salaam house, and as I lathered my face I was absent-mindedly \_\_\_ **61 (gaze)** \_\_\_ out of the window into the garden. I was watching Salimu, our shamba-boy, as he slowly and methodically raked the gravel on the front drive. Then I saw the snake. It was six feet long and thick as my arm and quite black. It was a mamba all right and there was no doubt that it has seen Salimu and was gliding fast over the gravel straight towards him.

I flung myself toward the open window and \_\_\_ **62 (yell)** \_\_\_ in Swahili, “Salimu! Salimu! Angalia nyoka kubwa! Nyuma wewe! Upesi upesi!”, in other words, “Salimu! Salimu! Beware huge snake! Behind you! Quickly quickly!”

The mamba was moving over the gravel at the speed of a \_\_\_ **63 (run)** \_\_\_ man and when Salimu turned and saw it, it could not have been more than fifteen paces away from him. There was nothing more I could do. There was not much Salimu could do either. He knew it was useless to run because a mamba at full speed could travel as fast as a galloping horse.

And he certainly knew it was a mamba. Every native in Tanganyika knew what a mamba looked like and what to expect from it. It would reach him in another five seconds. I \_\_\_ **64 (lean)** \_\_\_ out of the window and held my breath. Salimu swung round and faced the snake. I saw him go into a crouch. He crouched very low with one leg behind the other like a runner about to start a hundred yard sprint, and he was holding the long rake out in front of him. He raised it, but no higher than his shoulder, and he \_\_\_ **65 (stand)** \_\_\_ there for those long four or five seconds absolutely motionless, watching the great black deadly snake as it glided so quickly over the gravel towards him. Its small triangular snake’s head was raised up in the air, and I could hear the soft rustling of the gravel as the body slid over the loose stones. I have the whole nightmarish picture of that scene still before my eyes – the morning sunshine on the garden, the massive baobab tree in the background, Salimu in his old khaki shorts and shirt and bare feet standing brave and absolutely still with the upraised rake in his hands, and to one side the long black snake \_\_\_ **66 (glide)** \_\_\_ over the gravel straight towards him with its small poisonous head held high and ready to strike.

Salimu waited. He never moved or made a sound during the time it took the snake to reach him. He waited until the very last moment when the mamba was not more than five feet away then *wham*. Salimu struck first. He brought the metal prongs of the rake down hard right on to the middle of the mamba’s back and held the rake there with all his weight, leaning forward now and \_\_\_ **67 (jump)** \_\_\_ up and down to put more weight on the fork in an effort to pin the snake to the ground. I saw the blood spurt where the prongs had gone right into the snakes body and then I \_\_\_ **68 (rush)** \_\_\_ downstairs absolutely naked, grabbing a golf club as I went through the hall, and outside on the drive Salimu was still there pressing with both hands on the rake and the great snake was writhing and twisting itself about, and I shouted to Salimu in Swahili, “What shall I do now?”

“It is alright now, bwana!” he shouted back. “I have broken its back and it cannot travel forward any more. Stand away, bwana. Stand well away and leave it to me.”

Salimu lifted the rake and jump away and the snake \_\_\_\_\_**69 (go)**\_\_\_\_\_ on writhing and twisting but it was quite unable to travel in any direction. The boy went forward and hit it accurately and very hard on the head with the metal end of the rake and suddenly the snake stopped moving. Salimu let out a great sigh and passed a hand over his forehead.

Then he looked at me and \_\_\_**70 (smile)**\_\_\_\_. “Asanti, bwana,” he said, “asanti sana,” which simply means, “Thank you, bwana. “Thank you very much.”

It isn’t often one gets the chance to save a persons’ life. It gave me a good feeling for the rest of the day, and from then on, every time I saw Salimu, the good feeling would come back to me.

**END OF EXAMINATION**



**LANGUAGE AND LITERATURE - 2014  
ANSWER SHEET - PART B**

Fill in the boxes with the province, school and candidate numbers.

Write your name and school in the spaces provided.

Year		Province		School			Candidate No.		
<b>1</b>	<b>4</b>								

Name: \_\_\_\_\_

School: \_\_\_\_\_

1. This Answer Sheet is for PART B only.
2. PART B requires ONE –word answers.
3. Write the answer beside the correct question number in the space provided.



**FOR MARKERS USE ONLY**

	SCORE	MARKERS' INITIAL	
		Marker 1	Marker 2
Q 31 - 40			
Q 41 - 50			
Q 51 - 55			
Q 56 - 60			
Q 61 - 70			
<b>TOTAL 40</b>			

**PART B: SHORT ANSWERS (QUESTIONS 31 – 70)**

Q 31	
Q 32	
Q 33	
Q 34	
Q 35	

Q 51	
Q 52	
Q 53	
Q 54	
Q 55	

Q 36	
Q 37	
Q 38	
Q 39	
Q 40	

Q 56	
Q 57	
Q 58	
Q 59	
Q 60	

Q 41	
Q 42	
Q 43	
Q 44	
Q 45	

Q 61	
Q 62	
Q 63	
Q 64	
Q 65	

Q 46	
Q 47	
Q 48	
Q 49	
Q 50	

Q 66	
Q 67	
Q 68	
Q 69	
Q 70	