

POSSIBLE ANSWERS FOR:

ENGLISH FIRST LANGUAGE HG
(Second Paper: Literature)QUESTION 1
UNSEEN POEM

1.1 Joyful, delighted, carefree, unrestricted or similar, happy positive. (1)

1.2 Mtshali expresses **envy** for the young boy. The boy appears to disregard the cold and the streaming rain, he is enjoying himself (youth, vitality). Mtshadi longs to feel as carefree and untroubled. * nostalgia for own 105 + youth
* feels the joy of the boy * loss of youth and innocence.
or similar (4)

1.3 Probably yes. The boy, dripping wet, is being compared to a wet cat whose fur has become straggly and ungroomed. (Consider **erudite** negative response.) (3)

- Options {
- 1.4.1 'licked the laughing lips' – slick, sleek, wet
 - 1.4.2 'capering cowherd' – the boy seems full of energy, suggestion of continual movement / gestures (etc)
 - 1.4.3 'billycan buckled to the belt' – suggest thumping of empty can
 - 1.4.4 'homeward-bound herd' – suggest vulnerability of cattle to the elements.
 - 1.4.5 'cavorting, carefree' – see 1.4.2 above
"spurting steam jets" = missing of steam

(1 good example plus 1 acceptable justification = 2) [10]

QUESTION 2

POETRY: DEATH BE NOT PROUD

Discuss **attitudes** to death looking at **emotion** and **description**.

Please mark according to grid.

$\frac{15}{15}$	Exemplary. Thorough knowledge of the poem. All components of the question handled equally well. Sophisticated style.	
$\frac{14}{15}$	93% Exceptional. All components covered well. Excellent command of language. Superior style.	
$\frac{13}{15}$	87% Outstanding	
$\frac{12}{15}$	80% Distinctive work. Negligible errors in style. Superior command over language.	
$\frac{11}{15}$	73% Above average. Impressive. Some components dealt with better than others.	
$\frac{10}{15}$	67% Satisfactory in general	
$\frac{9}{15}$	60% Average	
$\frac{8}{15}$	53% Superficial	
$\frac{7}{15}$	47% Poorly expressed. Just adequate.	
$\frac{6}{15}$	40% Scrapes a pass	
$\frac{0-5}{15}$	0% - 33 $\frac{1}{3}$ Little or no understanding of poem.	[15]

QUESTION 3**POETRY: "LET ME NOT TO THE MARRIAGE OF TRUE MINDS"**

- 3.1 Accept a range of well reasoned responses closely tied to the text. True suggests trustworthiness, truthfulness Union of minds that are true/ committed etc. spiritual union; idea of soul mates (2)
- 3.2 (must be stated + substantiation) Theme. Steadfast constancy of true love. A sincere and lasting love is not affected by time and circumstance. True love transcends time; won't allow ; no interference; doesn't change. (4)
- 3.3.1 As an old man with a sickle/"Father Time"/The "grim reaper". Adds to the power/ruthlessness of time as a "living" entity, or other valid response, makes death more threatening/real/grim, more powerful; also enable one to be little time's power. (1+2) (3)
- 3.4 Passionate, sincere. The sonnet is structured like a debate or argument and the tone is quite argumentative, convincing, assertive etc. (2+1) (3)
- 3.5 Personal response – but response should be rooted in the text. Convincing because we are reading the poem as proof of the poet's love etc. e.g. convincing because he's so sure that he puts writing on the line. Accept not convincing with good instification. (3)
[15]

QUESTION 4**POETRY: "ULYSSES"**

- 4.1 A single person (NOT THE POET) is speaking. He speaks for the entire poem – addressing one or more people. * 1 person speaking aloud to an audience. (2)
- 4.2 He is restless, bored. Having become used to a life of adventure and challenge, Ulysses is finding life amongst his people unstimulating "idle mete dole ... cannot rest from travel" longs for adventure of travel. As this question is for 3 marks candidates should substantiate their responses. (3)
- 4.3 Allow for variation and opinion. The tone is not particularly derisive. He acknowledges that his wife, too, like himself ("matched") has grown old. Credit good response which raises contradicting viewpoint. Use discretion – look for any valid points made. (3)
- 4.4 "drunk" – He rejoices in battle. He finds it satisfying and fulfilling – a "heady" experience like drinking a fine glass of wine. (2)
- 4.5 Weariness and frustration to passion of "I will drink life to the lees". "cannot rest" boredom, restlessness, desire, longing/conviction/defiance. (3)
- 4.6 Never GIVE UP: Live every moment to the full: "To strive, to seek, to find, and not to yield." no need to quote but if only a quote – then a suitable one! or similar (2)
[15]

QUESTION 5

POETRY: "PRELUDES"

- 5.1 Focus on effect, sense of the morning's struggle / apathy / lethargy / reluctance; as if waking up with hangover etc.. (3)
- 5.2 Press: connotations of conformity, claustrophobia, people mindlessly jostling urgency, rush etc. (2)
- 5.3 People wear masks. Much of life is a pretence – a show – assumed activities, rituals that one goes through automatically. 1+2 any valid motivation (3)
- 5.4 Allow for a range of responses – melancholy, despondent, dismal, gloom, desolate etc. 1+1 with motivation (2)
- 5.5 WHAT and HOW: ugliness, routine, poverty through images of dirt / decay. Lives are regulated. People referred to as hands and feet – loss of individuality. ref to "dingy shades" (3)
- 5.6 Allow for personal response – appropriate to the text. (2)
- [15]**

QUESTION 6

MACBETH – LITERARY ESSAY

- A. Are "dead butcher" and "friend-like queen" accurate summaries of our own feelings of Macbeth and Lady Macbeth at the end of the play?
- B. Does Macbeth snatch some kind of moral triumph out of his spiritual ruin? tie into humanity, suffer tragic hero issue.
- 6.1 Distinction essays should not be dogmatic and unequivocal. There is an ambiguity about the characters of Lady Macbeth and Macbeth which should be recognized. Candidates should consider and weigh motive, actions, result of actions etc. Certainly there is much to condemn them, but their humanity, regret and suffering needs to be taken into account.
- 6.2 Doesn't Macbeth have to snatch some kind of moral triumph if he is to fulfil the requirements of the tragic hero? He is admirable at the end of the play. He doesn't grovel but challenges death with a desperate but unwavering bravery that restores some of our respect. He regains some of his humanity at the end. Fundamentally flawed, yet saved at the last by his redeeming courage and his observations of life's purposelessness and his failure in the moving "tomorrow ... tomorrow" and "my way of life has fallen into the sere" soliloquies.

Be guided by the marking grid. Don't be reluctant to give full credit to an essay.

Please be on the lookout for essays that are merely a chronicle of events and do not address the questions.

[30]

QUESTION 7
MACBETH - CONTEXTUAL

- 7.1 The audience knows Banquo has been murdered: we expect Macbeth to get his wish! Banquo will appear. Having arranged for Banquo to be murdered. Macbeth's hypocrisy here is unsettling. OR (Irony: Macbeth does not expect Banquo to appear, yet he does. wishing him here yet knows he's dead) (3)
- 7.2 He is quite deranged petrified etc. (other acceptable answers supported by reference to the text). (3)
- 7.3 Lady macbeth tries to persuade the guests to regard Macbeth's behaviour as something that frequently happens and it nothing serious. (2)
- 7.4 They are unsettled and suspicious – at the very least curious alarmed. Some guests like Ross ask searching questions like "what sights, my lord?" Lennox (rather euphemistically) wishes that "better health" attend his majesty. don't need to quote (3)
- 7.5 He is almost embarrassed by his inability to cope with the challenge of an insubstantial ghost. After all, he is fearless on the battlefield. "What man dare", Macbeth is jealous of his manly image and cannot bear to be seen as cowardly. (3)
- 7.6 This is a state occasion. Lady Macbeth and Macbeth are anxious to impress their subjects with an image of authority, hospitality and order. (The microcosmic disorder evident in the failure of the banquet is representing the wider macrocosmic disorder in the Kingdom of Scotland.) mark globally The banquet scene starts with the appearance of order "You know your own degrees ..." and ends in chaos – all ceremony forgotten. "Stand not upon the order of your going, / But go at once. App. of ghost (6)
- 7.7 Mark globally. Points must be well expressed, relevant and clearly related to the text.
- Macbeth losing control weakening, guilty etc. Lady Macbeth appearing to be calm but secretly appalled increasingly irritated. Alienation between husband and wife etc. (6)
- 7.8 Relates to theme/images of sleep. Macbeth and Lady Macbeth are unable to rest and find respite from their torment. ironic – not a good night. (4)

[30]

QUESTION 8
JULIUS CAESAR – Essay

Overview of faults of Caesar

Arrogance, and physical flaws (epilepsy, deafness).

- His personality and arrogance cause the nobles to fear tyranny (Flavius)
- Superstitious – Calpurnia could be cured of sterility during Feast of Lupercal.
- Ignores soothsayer – believes himself to be invincible.
- Even Brutus fears the ambitions of Caesar.
- Allows himself to be persuaded to go to the Capitol by Decius- susceptible to praise.
- Too gullible – trusts the conspirators.
- Proud – compares himself to gods.
- Physical flaws: epilepsy and deafness.

Overview of virtues of Brutus

- Well-meaning (although misguided)
- Loyalty and love for country, not self
- High ideals
- Committed to the people
- Unselfish, trusting
- Honest and direct – tells Cassius openly of his fears regarding Caesar.
- Good husband
- Respected by Caesar “Et tu, Brutus?”
- Disapproves of victorious bloody reaction of other conspirators.
- (Naively) trust Antony.
- Speaks openly and trustingly to citizens and rabble after assassination.
- Would kill himself to benefit Rome.
- Speaks openly to Cassius when the two disagree.
- Will never be led captive into Rome.
- Accepts the inevitability of his death.
- Eulogised by Antony.

NB The points given above are merely pointers, candidates cannot be expected to cite all of these.

Do consider essays where they disagree with the statement.

20+10 = (30)

QUESTION 9

JULIUS CAESAR – Contextual

- 9.1 Mark Antony has offered the crown to Caesar, with the mob looking on. The event is being related to members of the conspiracy./Cassius + Brutus feast of the Lupercil. 3+1 = (4)
- 9.2.1 He is disparaging / cynical / dismissive / arrogant / snobbish. He sneeringly refers to the “crown” offered to Caesar as (merely) a “coronet” 1+2 = (3)
- 9.2.2 Any other brief quotation suggesting his attitude.
e.g. the rabblement
sweaty night-caps etc. (2)
- 9.3.1 He would love to accept it, but (reluctantly) does not. (2)
- 9.3.2 He is not convinced that, politically, it would be the correct thing to do.
not official quorum: wouldn't be valid. (2)
- 9.4 The crowd had been shouting and Casca did not want to allow their unpleasant foul breath to enter his own mouth. couldn't afford to offend. (3)
- 9.5 Mark Antony was addressing the body of Julius Caesar. He asked Caesar to forgive his seemingly muted reaction to the assassins. He foresaw that the assassination would lead to civil war and bloodshed. 1+3 = (4)
- 9.6 The servant, newly-arrived on stage, does not initially notice the body of Caesar. This reaction **must** be detailed in the stage directions given. Give credit to placing of characters, body language, composition etc. 1+3 = (4)
any relevant
- 9.7.1 He initially instructs the servant to return immediately to Octavius to warn him against entering Rome. (3)
- 9.7.2 The servant must wait until Mark Antony has addressed the people. He can then report the outcome of the address to Octavius. He hopes that he will have positioned himself politically and that this news can be relayed to Octavius. (3)

[30]

QUESTION 10**'TALE OF TWO CITIES – Dickens**

Carton – wastrel?

Darnay – hero?

Evaluate accuracy

Carton is the true hero of the novel. Certainly he has the characteristics of a wastrel and would be the first to describe himself as one. However, if Carton cannot live up to his ideals in life, he achieves them in death.

Before the concluding chapters in the novel, it might be supposed that Darnay was intended to be the hero. However, Darnay is not of real heroic stature: cordial and devoted though he is, he hasn't Carton's passion, instinctive self-knowledge and idealism.

Carton at the beginning of the novel presents himself as a dissipated and slovenly hack but even at this stage there are hints of a better self; his concern for Lucie for example. His regret at not being able to "save" himself, his consciousness of his own feelings are steps towards the makings of an heroic character. He confesses his love to Lucie and doesn't ask anything in return. He pledges to make any sacrifice for her or for those dear to her, notwithstanding the cost to himself. The Carton who arrives in Paris at the end of the novel is a man of greater stature than the "dissolute dog" of the earlier chapters. In dying he keeps his promise; capable of giving the highest gift a man can offer.

It will be interesting to see how the candidates read Darnay. Consider what one critic (John Gross) has said of him: "Darnay ... the 'normal' hero for whom a happy ending is still possible. It has been noted, interestingly enough, that he shares his creator's initials – and that is pretty well the only interesting thing about him. Otherwise he is a pasteboard character, completely undeveloped.

NB. ALLOW FOR PERSONAL OPINION IN THE RESPONSE TO THIS TOPIC – as long as what a candidate is offering is rooted in the text and is valid and convincingly substantiated.

[30]

QUESTION 11

'A TALE OF TWO CITIES' - Dickens

- 11.1 Works chiefly on a symbolic level. He embodies all of the superficialities, shallowness, inadequacies, selfishness and excess of those in power. He is here represented as a member of the French Court, wallowing in luxury and oblivious to the needs of the people. Later, he is generalised to represent all such aristocrats who, when threatened, "took to their noble heels" and fled. (6)
- global mark**
- 11.2.1 To draw attention, through humour and ridicule, to the Monseigneur's shortcomings. The use of satire helps emphasize Dicken's contempt for the corruption of Monseigneur and those of his ilk. (3)
- 11.2.2 "Monseigneur could swallow a great many things with ease, and was by some few sullen minds supposed to be rather rapidly swallowing France; but his morning chocolate could not so much as get into the throat of Monseigneur, without the aid of four strong men besides the cook. " accept other valid 1+2
- Here the hyperbole, sarcasm and ridicule effectively draw attention to the excesses of Monseigneur and the predicted consequences of such selfish indulgence. Or other, relevant. (3)
- 11.3 On a number of occasions Dickens criticises the revolutionaries. A sound example would be the description of random killing on the day Lucie and Dr Manette arrive in Paris, or the frenzied hysteria of the Carmagnole. Or other, relevant. (4)
- 11.4 They are irritating, boring, not worthy of attention (NOT tiring!) shows little interest in gov. (2)
- 11.5 Gabelle had been (under his new master's instruction) treating the people with leniency and consideration; however the people will not believe that he has acted for them and Gabelle has been imprisoned and faces almost certain execution. He begs his master to come to his rescue. (3)
- 11.6 Loadstone is **magnetic**: Paris draws Darnay like a magnet. The reader is aware of the significance of this description: Darnay is being drawn inexorably towards danger. (3)
- 11.7 Darnay's character reaches its most interesting development in this chapter.
- global mark** Darnay feels guilty and uneasy. His moral nature provokes his conscience. He knows that he has avoided his responsibilities. He even, naively, believes that he might have some influence in France to stop the vengeful, violent behaviour. foolish?

He (perhaps with some vanity) has a "glorious vision of doing good." Danay acts out a sense of guilt and shame. He is presented in this extract (and in the chapter from which it is drawn) as uncharacteristically impulsive.

Don't expect candidates to comment on the vain, self-destructive aspect of Darnay's actions. They are more likely to focus on the more positive side: his selflessness and even a sense of Darnay embracing the opportunity for atonement.

An answer worth 6/6 should hint at some complexity in Darnay's character and motives.

(6)
[30]

QUESTION 12

JULY'S PEOPLE: Essay

Not necessarily an adventure: Maureen saw it as a night mare!

The candidate is free to agree or disagree with this statement. However, it would be difficult to defend the novel as being only an adventure story. Note the word 'superficial' in the title.

Give credit for looking at circumstance or leaving

On a superficial level the novel is an adventure story, a tale of survival in a strange and largely hostile environment. The Smale's family is left in the bush, isolated from the rest of their community (the whites) and without what would be considered the basic necessities of 'modern' (Western) life. They are forced to cope, having to adapt to a more 'primitive' way of life. Although harsh, this is part of an adventure. We watch their ingenuity as they adapt. For example, Maureen has to forage for food and deal with the issue of personal hygiene, while Bam hunts warthogs. Perhaps for the children the sense of adventure is greatest as they integrate with the local children at play.

However, the novel is more than just an adventure story. Here candidates might like to discuss such thematic issues as racism, the need to communicate across the colour boundaries, integration into a different society, personal trauma, black versus white society, the values of two different cultural groups, life in a rural environment, the possibility of bloody revolution as an answer to South Africa's political problems at that time. Gordimer writes the novel to make a social point, in part to remind her (largely then, white) readers of the enormity of what has happened. She points out the iniquity of the system of apartheid, with its idea of 'baaskap' – even in a liberal family such as the Smales. Write VS black wamer in village, black – white traditional roles, identity crises

In assessing the worth of the essay look in particular for a sensitivity of the issue of the novel being *only* an adventure story. It is in fact far more. Also look for a well structured argument. Does the candidate have a point to make and is he/she able to convince the reader of its validity by presenting a series of logical points?

Must be some ret to theme in topic.

[30]

QUESTION 13**JULY'S PEOPLE: Contextual**

- 13.1 There has been revolution against the political regime. In particular, whites have been the target. The Smales family has had to leave the city. July offers to take them to his kraal where they will be safe. (4)
- 13.2 July retains his old role as servant. He is attentive to their needs, taking on the role of protector by bringing wood and offering to make the fire. habit etc. (3)
- 13.3 The children will adapt to life in the village. They will be assimilated, playing and associating with the children. They seem unaware of the confines of racism and the idea of blacks as subservient or servants. them from Maureen – no longer needed. (3)
- 13.4 He is angry and defending his pride forcefully. He is asserting his rights here, in this situation. or similar/insulting/doesn't have words in Eng. (2)
- 13.5 Amongst other, Maureen realises that: July had been forced to assume a role, playing the part of the servant; she had wanted him to act according to her idea of what he should be, ignoring the real man in the process; she did not look at his inherent abilities or talents, that she saw him instead only as their servant; it was only in the company of his family and friends he was able to express himself freely and without restrictions; she had taken on the role of caretaker and close companion, yet in fact she remained a foreigner in his world and not at all close to the man. don't need to mention all. (5)
- 13.6 July's role has changed. He is less of the servant and more able to express his own will and personality. He is a man in his own right now that he is back with his own people. Although he is still caring towards the Smales family, he also expresses his own needs more forcefully (like driving the bakkie). (2)
- 13.7 Allow for candidates to express their own ideas. Basically July's problems have stemmed from the presence of the Smales family that are seen as white intruders. They are a threat to the safety of the kraal, they take up valuable space, they eat their food, they contribute little to the running of the community. The chief is suspicious of them. July has also had to make an adaptation, finding his roles blurred: he is neither servant nor fully in control of his own life. Appearing own name – folk. (3)
- 13.8 Allow for variations here. Maureen is running away from the restrictive life of the kraal. She can no longer endure the hardships and deprivation of rural life. The helicopter represents organised society and civilisation and she is prepared for whatever might come with it – even though this might pose further problems and even a threat of their very lives. She is running towards anything that might represent change. (3)

- 13.9 Again, allow for personal opinion. An open-ended conclusion allows the reader to fill in the details. Gordimer was no doubt aware of that fact, so accept any reasonable answer. The novel ends on a note of high tension. Answer might include that Maureen is prepared to escape at any cost, that the revolution has finally come to the rural areas, that there is no definitive answer, that the novel looks at what might have happened in the future ...
(use own discretion) (3)
- 13.10 Another question that requires a personal response. July's people include the Smales family, his own immediate family, his chief and the tribe, his nation of black South Africans ... accept either or (2)

[30]

QUESTION 14**MARU - Essay**

The statement is largely true, although credit must be given to candidates who choose to take an alternative stance. The deciding factor is how the candidate substantiates his/her opinion, using the narrative as evidence.

The story concentrates on Margaret from birth to the time that she leaves the village, married to Maru. The author describes the various events in her life in detail, showing the trials and tribulations Margaret has to face in order to establish herself. This includes having to take up a teaching post in a school that has as its head a prejudiced man, fighting her emotions concerning her attraction to Moleka and also having to find new friends. This she does in the person of Dikeledi. The novel further looks at her struggle to give expression to her emotions through her artistic abilities. Finally, she realises her responsibility to marry Maru in order to make a point about her own race. In a sense, she sacrifices her dream of happiness with Moleka in order to be part of a new society, established by Maru. In the end it is a triumph for Margaret with the expectation that, together with Maru, she will go on to further victories against prejudice.

In contrast, Maru features almost as a catalyst in the novel. He pursues Margaret, thwarting her when necessary, arranging the marriage between Dikeledi and Moleka, and finally claims her for his bride. He has a much smaller role to play. He is certainly far less complex than Margaret. His character is less well developed and does not undergo the same progression as that of Margaret.

This would then be the main thrust of the essay. The question requires the candidate to show that the story focuses Margaret. In spite of being named *Maru*, the title character plays a less substantial role in the overall narrative and thematic structure of the novel.

[30]

QUESTION 15

MARU - Contextual

- 15.1 Margaret's mother had died in childbirth. The nurses had refused to work with the body on account of the woman being a Masarwa. Mrs Cadmore had taken it upon herself to adopt and raise the young Margaret. – uses as an experience longer at nurses lead to decision. (3)
- 15.2 Margaret is, in a sense, a person without an identity. She is neither coloured is she black, yet she has taken on the European habits and culture of her adopted mother. According to the passage, she was 'composed of a little bit of everything It was hardly African'. The result is that her peers do not accept her. given good education etc. yes racism Thwarts her efforts to take up opportunities. (3)
- 15.3 Allow the candidate to select an example. Mark according to the suitability of the choice. One incident, well described. (3)
- 15.4 Margaret is prepared not to accept prejudice based on sex or colour. She is taught to be independent, not to judge people on race. She is therefore ready to start a new society founded on individual integrity and personal abilities. This is in keeping with Maru's view of renewal in the Batswana society. taught by "mother" that she's do things for people – materializing of this admire each other's qualities. (3)
- 15.5 Amongst many, they are both: teachers, independent women; free thinkers; not given to prejudice based on colour; helpful and nurturing ... 2x2 = can talk about what they gain from each other (4)
- 15.6 When there is uproar in Margaret's class, it is Dikeledi who rushes in and quietens the children thus preventing further consequences. Accept social position/already respected etc. (2)
- 15.7 Opinions will vary here. Amongst other, Dikeledi is a sensible woman with firm ideas of her own. She is unafraid to stand up for what she believes and fights injustice. She has a good sense of humour and is a loyal friend. Accept alternatives. Ensure that the example chosen reflects the characteristic given. loving passionate. 1+2= (3)
- 15.8 In her own quiet way she shows by example that she (and by association the Masarwa) are civilised – people who should be treated as individuals rather than used as slaves. She is polite and caring. She does not intrude on the lives of others. Accept variations. withdraws into private world of paucity, secret love for Moleka. (3)
- 15.9 There is irony in the fact that the prostitute thinks herself a better marriage choice than Margaret. This shows in what low regard the Masarwa are held by the local people. The irony is further highlighted by the remark that she, a common prostitute, should judge the 'standards' of Margaret and the Masarwa. Hypocrisy. (3)

- 15.10 Maru is less concerned with wealth, power and fame than he is with forming a new society of equals. His ideals are spiritual rather than materialistic. ethnical vs outward perceptiveness, ability to assess people.

(3)
[30]

QUESTION 15

NINETEEN EIGHTY-FOUR – Contextual

Young and vibrant, Julia could have been the stereotypical Party member yet she is not. The affair between her and Winston is an integral part of the novel.

She actually has little in common with Winston. To him, their sexual relationship is an act of political rebellion. To Julia it is an hedonistic act of pure enjoyment, as a result of which it is necessary to go against party principles. To Julia, the relationship represents a chance to obtain joy in a joyless society.

She ignores the rules which restrict her enjoyment and adheres to those which do not inconvenience her.

Not an intellectual, she is nevertheless intelligent and thinks clearly – perhaps more realistically than most of the other characters.

Endangering herself and him, Julia passes Winston a note. They meet. Julia expresses her abhorrence of the party openly. She sparks Winston's (temporary) resistance to party control.

The affair continues at Mr Charrington's room, even though Winston acknowledges their vulnerability. Julia cannot contemplate sacrificing her life for an idea. She believes she can survive The party – the party can force one to SAY something but not to BELIEVE it.

The couple are apprehended and separated. Winston does not immediately betray Julia. They have not yet changed his **feelings**. This betrayal however occurs when Winston is in Room 101 confronted by his direst fears.

When they ultimately meet, they learn that they have betrayed each other.

20+10 = (30)

QUESTION 17

NINETEEN EIGHTY-FOUR - Contextual

- 17.1.1 Winston works for the Ministry of Truth (Records Department). His task is to re-write History – to “rectify” articles, news items etc. so that the party at all times appeared to have been correct in its utterances. Part of controlling factor of party/to totalitarian state. (4)
- 17.1.2 He enjoys it. Although tedious, some tasks are difficult and intricate and require intelligence and ingenuity. (3)
- 17.2 Desirable. Since the job entailed the eradication and amendment of facts, there was very little trust amongst co-workers. Anonymity, lack of communication and secrecy helped to create the perfect environment for the task at hand. Undesirable: Minister desperate for personal contact; to oppose the state. (4)
- 17.3 It aimed to unite the people by providing them with a common target for their hatred. It channelled their hatred away from The Party. (4)
- 17.4 “Vaporised” suggests that the person had never existed – it is a denial of existence. A person who is “killed” has at least existed. disappearance means no-one can be blamed; very clinical word (3)
- 17.5 Thought-crime entailed thinking any negative / derogatory thoughts about the Party. It is a frightening concept as merely the thought entailed **guilt** – no action is necessary. 2+2 what is ... why is (4)
- 17.6 While asleep, he has shouted “Down with Big Brother”. (2)
- 17.7 Candidate should answer “Yes – effective”. Parsons is portrayed as a weak, servile, frightened man. “Blubbering” suggests noisy, uncontrolled weeping – which would be appropriate here. lack of control, total terror.
(NB Use discretion – 3) (3)
- 17.8 His daughter. Parsons is proud of her smartness. Patriotism. (3)

[30]

LITERATURE ESSAY

Assessment Table: Essay Answers: Maximum 30 marks: 20 + 10

CONTENT					STYLE	
Symbol	%	Mark 20	Classification	Criteria Observed	Mark 10	Criteria
A+	100 95 90	20 19 18	Outstanding	Exemplary answer under examination conditions	10 9	Planned, fluent, with good control of tone and style
A	85 80	17 16	Excellent Distinctive	Mature understanding; real appreciation; thorough knowledge of material	8	Lucid and correct
B	75 70	15 14	Very good	Very good grasp of meaning and material	7	Clear, with negligible errors
C	65 60	13 12	Good Average / Satisfactory	Good grasp of meaning and material. Clear concept of main thought; adequate detail knowledge; may lapse into narration	6	Plain expression
D	55 50	11 10	Less than satisfactory	Reasonable understanding of question and material	5	Pedestrian
E	45 40	9 8	Passable	Limited understanding of question and material	4	Some distracting errors
Fail	35 30 25 20	7 6 5 4	Inadequate	Unsatisfactory knowledge of material; errors of understanding of question and/or material	3	Defective – requiring marked effort to understand
	15 10 5	3 2 1	Erroneous	Serious errors of understanding of question and/or material	1	Barely intelligible
	0	0	No answer to question		0	Illiterate

END