

## GAUTENG DEPARTMENT OF EDUCATION

## SENIOR CERTIFICATE EXAMINATION

POSSIBLE ANSWERS FOR :      ENGLISH FIRST LANGUAGE HG  
(Second Paper: Literature)

**QUESTION 1**  
**THOSE RAINY MORNINGS**

- 1.1 Mark globally. Candidates should show awareness of how the poet involves the senses (e.g. picturing the orange dawn, hearing the sound of the rain, textural details: 'rough mud walls') reference to senses, must give examples, mention the atmosphere. (5)
- 1.2 \* Soft "s" sound creates the languid movement  
\* as one wakes from deep sleep  
\* or sinister sound = snake – nightmarish quality  
OR  
\* Hard "n" sound stresses the agitation and unease  
\* brought on by a nasty dream  
\* Must explain = not just one word. (2)
- 1.3 Affection / admiration / respect (or other) / awe / fond memories / gratitude = must reflect a positive feeling (2)
- 1.4 Allow for variation within reason  
Suggest: reflective, reminiscent. / nostalgic (1)  
[10]

**QUESTION 2**  
**THE POLICE ARE LOOKING FOR SOMEBODY**

- Must be a global mark = do they understand it / have they mentioned the issues.
- The poet is protesting against police brutality
- And how those who attempted to change the face of the African plight were hunted down by them
- Words like "combing" and "roam" indicate how thorough they were in their search, that nobody would escape the clutches of their "Alsatian dogs"
- There is a definite menace in the tone, seen in the extreme measures taken, like surrounding the block, manning roadblocks and even scanning hospital records.
- The repetition of "somebody" and "nobody" denies these people their identity, as the government was wont to do during the apartheid era.
- It also highlights the tragedy of the time and possibly the number of nameless faces that suffered during this time.
- Further brutality (that was often whispered about) is indicated in the final stanza where people are "falling from a window" or "being battered in a windowless room".



- The poem does, however, end on a more positive note – that in some not too distant future, “their names will flower”.
- Diction = uncomplicated
- Lack of punctuation = poetic reflected

[10]

*Candidates do not need to mention ALL of the above ideas – remember that the memo is a guideline. What you need to look for is a clear idea of the harshness created through the use of stark metaphoric language*

8-10	Brilliant, clear understanding, uses quotations to support, covered all elements required, flawless in style
7	Good understanding, but not quite of distinction standard
5-6	An average answer, has attempted to answer the question, but hasn't fully understood the imagery / slightly flawed in style
4	A poor answer, but did understand some of the imagery. Hasn't covered enough material; flawed in style; little evidence of paragraphing
0-3	Weak; hasn't understood / met the demands of the question; very weak style; purely creative

### QUESTION 3 PRELUDES

- 3.1 Winter is personified as a person settling in for the night after a hard day's work. There is a suggestion of exhaustion / grim resignation but also satisfaction that the day has finally ended. It makes it a far more personal image. Human characteristics inactivity / can be a negative connotation = oppressive / sense of relief. (3)
- 3.2 It emphasises the time of day and causes the tone to be abrupt (suddenly there is a change in pace). Given significance, emphasises routines the monotony; man is bound by time. Time frame reference. (2)
- 3.3 It is a negative image and highlights waste just as a cigarette butt has no use. It also emphasises the pollution and the decay within each day (“smoky”). Exhaustion, bitterness, must a negative idea. Mark globally according to detail. (3)
- 3.4 Candidates should point out the use of “and” with “and then” to highlight monotony and regularity. Dragging ongoing, dullness, makes it more dull, gloomy etc. (2)
- 3.5 Yes and justify!  
The images are negative as is the tone etc. All around are pictures of decay and dirt. Even the cab-horse is lonely and stamps in his desire to turn in for the night. Depression, “grimy scraps” connotations are negative  
[Mark globally]

If they say no = can only get 2 marks at least 2 images well justified. Romantic evening, steaks

(5)  
[15]



**QUESTION 4**  
**DO NOT GO GENTLE INTO THAT GOOD NIGHT**

Yes + 3 reasons. Form a refrain

- 4.1 Yes. It is beautifully constructed with the majority of stanzas equal in line length/villanelle. The first and third lines are repeated in a structured way, which creates emphasis and balance without being repetitive. The rhyme scheme is also consistent. One mark for yes – drawing in repetition of the last two lines. Not necessary to use term 'villanelle' (4)
- 4.2 The poet's father was dying without a fuss or a fight. The poet wants him to fight the timing of his death more so probably because the poet is not ready for it. The poet does not want his father to die quietly/ just slip away. Can only talk about father, but can mention the message to all of us to fight for spirit. Encourage father, wants time with his father. (4)
- 4.3 These are all examples of men who regret not having realised full potential. All have resisted death for a variety of reasons: wise men who wish to say more about life; good men because they wish to do more good deeds; wild men because they wish to do something productive with their lives before they go; grave men because they do not want to die. Looks at all kinds of people. One introductory sentence / or concluding,, plus a summing up of all stanzas. urgent, fierce, pleading, appealing, begging, passionate. 2 marks for 1 word. Not sad. (5)
- 4.4 Imploring / desperate etc (2)  
[15]

**QUESTION 5**  
**HAWK ROOSTING**

- 5.1 He is not on the alert. He is confident, arrogant and superior. He feels in complete control of his world, as suggested literally by his superior position above the trees. He is a hunter so is at the top of the food chain, etc self-assured, supreme being, ego-centric, eyes closed, can discuss specific examples from text. [Mark globally] (5)
- 5.2 The circle is a symbol of perfection. The Hawk feels as if he is perfect. It could also be suggestive of his confidence. He has his head hooked under, and his feet tightly curled – he has nothing to fear or be concerned about. Also suggest deadliness / potential for destruction / violence / symmetrical creation in globe, unity of purpose, balance, supremacy. (3)
- 5.3 He uses the buoyancy of the air and the angle of the sun's ray for hunting. He almost suggests that these things have been created solely for his use and that they are only advantageous to him. 2 marks each aspect. (4)
- 5.4 He believes he is the ultimate of creation. Everything created previously was almost the practice before his own creation! Now his foot is the pinnacle of superb creation! Absolute arrogance; nothing can better hawk. (3)  
[15]



### QUESTION 6 MENDING WALL

- 6.1 The neighbour looks like a savage (an uneducated, narrow-minded individual) as he grasps a stone in each hand. It appears as if he is armed for combat, not involved in a co-operative exercise with his neighbour. The speaker feels he has nothing in common with him and cannot understand the way he thinks. Primitive, Neanderthal, Pre-historic, lack of progression (4)
- 6.2 It is literally the darkness of the forest/wood of the pines that shadow the wall; figuratively it is his unenlightened attitude ("savage"). Must show understanding of difference = 2 + 2 each discussed. (4)
- 6.3 No; he "will not go beyond his father's saying" i.e. he follows tradition and will not think for himself; he appears to be a savage. No + 3 reasons. Will not move forward, no imagination. (4)
- 6.4 Colloquial / conversational. Frustration evident in the speaker, etc. Must find style mark = childlike, narrative, simple  
Tone: tongue-in-cheek, mocking, ironic, ridiculing questioning, provoking, frivolous  
Must differentiate between 2.  
Clear well-expressed answer + discuss= full marks (3)  
[15]

### QUESTION 7 MACBETH – ESSAY

Conscious, deliberate choice of evil:

Macbeth is aware that murdering his king is evil –it is "against the use of nature", it "doth unfix my hair and make my seated heart knock at my ribs"; he knows that he should, as kinsman, subject and host "against his murderer shut the door, not bear the knife myself" etc. He knows that he will be damned for the deed: "We'd jump the life to come"; "The deep damnation of his taking off", etc

When plotting the murder of Banquo, he comments enigmatically to his wife 'Things bad begun make strong themselves by ill'; after the banquet he states "For my own good all causes shall give way" and chooses to seek out the weird sisters, for he wishes to know "By the worst means the worst".

Lady Macbeth consciously chooses to manipulate her husband "To catch the nearest way": "Hie thee hither that I may pour my spirits in thine ear". She chooses to call the demonic spirits to enter her: "unsex me here/ And fill me from the crown to the toe, top-full of direst cruelty". She knows that these are "murdering ministers" that "wait on nature's mischief".

How far they are aware that the suffering they are experiencing is a consequence of their evil choices is debatable. To be a tragic hero /heroine each would have to experience an element of "recognition" or insight that the suffering each experiences is a consequence of "flawed" character or wrong choices.



Macbeth's anguish immediately after the murder of Duncan and his awareness that he can no longer say "Amen" because he is damned and that he has "murdered sleep" indicate an immediate recognition of consequences, but this is soon suppressed.

Macbeth's suffering in Act III takes the form of "scorpions" in his mind. It is not due to guilt or remorse but rather to the fear of losing power because of the threat represented by the witches' prophecies to Banquo.

It is only in Act V that some evidence of insight is evident: "...that which should accompany old age/ as honour, love, obedience, troops of friends/ I must not look to have" but rather "curses" and "mouth honour". This implies that he realises that he has lost everything of real value, although he does not actually state that this is a consequence of his evil deeds and ruthless tyranny, so possible moral insight does elude him.

Macbeth's "Tomorrow, tomorrow, tomorrow" speech shows he has blocked out his Christian frame of reference in favour of a nihilistic view that life is "A tale /Told by an idiot...Signifying nothing". Macbeth is quite clearly a soul in anguish here: he seems to be denying the spectre of damnation that he must soon meet and is rather grasping the straws of "nothingness". Again, insight into the cause of his suffering is limited.

Macbeth's refusal to fight Macduff at the end: "Get thee back, my soul is too much charged/ With blood of thine already" could be seen as an acknowledgement of moral culpability for the murder of the Macduff family.

Lady Macbeth is clearly suffering by Act III: "Nought's had , all spent/ Where our desire is got without content", but the cause is not told us. One can speculate that it is because of concern about her husband's reclusive moodiness and their growing estrangement. There is no concrete evidence that she is feeling regret for her evil actions or remorse, in fact, she is quick to suggest that in Banquo and Fleance "...nature's copy's not eteme".

It is only in Act V that there is evidence of her suffering being a consequence of their actions. She is suffering and tormented with guilt: "Hell is murky" "What will these hands ne'er be clean" " All the perfumes of Arabia will not sweeten this little hand. Oh! Oh! Oh!". Because she is sleepwalking and her words appear to be coming from a deranged mind, one cannot be sure that her insight is conscious; however the fact that she obsessively refers to Duncan's murder, Banquo's ghost walking, and the murder of Lady Macduff, indicates an acknowledgement of the evil of their deeds.  
(Average essay will have 60% for style)

### QUESTION 8 MACBETH CONTEXTUAL Act I iv and IV i

- 8.1 Kingship –generous in his praise and appreciation of both Macbeth and Banquo. Openly affectionate: "...let me enfold thee/ And hold thee to my heart" The metaphor he uses is taken from nature, emphasising his harmony with the natural order of the world. He fosters fertility and growth; here the growth is the advancement and reward of his thanes "I...will labour to make thee full of growing". He is politically astute about acknowledgement and reward. He is naïve and too trusting; holds no favourites; fatherly; humble in acknowledgement of others; sees good in all men – leads to naivety. (4)



- 8.2 Pride, gratitude – other acceptable responses / saddened by loss!  
Happy, joyful; assertive (1)
- 8.3 Sincere, commanding, other acceptable responses/ authoritative, proud, serious. He is making a serious announcement. (2)
- 8.4.1 When Malcolm is named Prince of Cumberland he is publicly being named as Duncan's immediate heir; any hope that Macbeth had of being named heir is dashed and Malcolm is now an obstacle blocking Macbeth's path to the throne. Macbeth was promised kingship by the witches. (2)
- 8.4.2 Macbeth decides to commit something evil to attain his desire: "Yet let that be, Which the eye fears when it is done to see". He will entertain thoughts planted by the witches. (2)
- 8.4.3 "Stars" represent the power of good/or the awareness of good men who might prevent the murder. Nobility of character etc. (2)
- 8.4.4 Anything that would work practically on stage. E.g. Duncan and Banquo would be standing separate from Macbeth. They would not be able to hear Macbeth, Who would speak his aside to the audience. (3)
- 8.5 Quite open: e.g.:
- Witch's mummy – oil from skin of witch - direct reference to witchcraft  
Maw and gulf of ravined salt-sea shark – contents of stomach of gorged shark- a repulsive picture of half-masticated body parts  
Root of hemlock, dug in the dark – poisonous root, procured at night to give it extra evil potency  
Liver of blaspheming Jew – body parts used in evil spell – Jews were seen as anti-Christian, possibly  
Nose of Turk, and Tartar's lips – again body parts used in spell emphasising sickening evil – Turks and Tartars were seen as particularly barbaric and cruel  
Finger of birth-strangled babe/ Ditch delivered by a drab – finger of a baby strangled at birth after being delivered in a ditch by a prostitute – depraved and shocking images  
Tiger's chawldron – muscular chunk of tiger's flesh –for extra savagery and cruelty
- Baboon's blood – again animal blood in evil ritual – a baboon would be seen as particularly weird as so rare  
Sow's blood.. that hath eaten her nine farrow – her piglets –depraved perversion of what is natural  
Grease that's sweaten /From the murderer's gibbet – grease from the body of a murderer hanged on a gibbet – a murderer's body is particularly potent in evil  
Other plausible interpretations should get credit – link to evil intent/ witchcraft ritual /shock or horror value must be clear. Elements that are violent, anti-God. etc. 3x2=(6)

Overall – must be some comment on witches' power + effect on



- 8.6 Rhythm – 4 strong stresses per line – hypnotic chant of spell created  
Incantation child-like with evil intention  
Rhyme – Rhyming couplets – appropriate for spell/chant – it created the sing-song effect  
Onomatopoeia to create the bubbling sound of the brew in the cauldron  
Double double toil and trouble  
Fire burn and cauldron bubble  
here alliteration with 'd' and 'b' as well as the "ou" assonance create the onomatopoeia, ominous sounds. (global marking) (3)
- 8.7 A good king rules by 'Divine Right'; he is God's representative on Earth therefore his concern for his people and integrity should be faultless; he is the pinnacle of the Chain of Being on Earth.
- Macbeth is demanding that the witches use their evil art to give him answers: "I conjure you by that which you profess" – a good king would not consort with agents of the devil  
Macbeth is not concerned about what chaos or suffering is caused. A good king would want to conserve churches, protect navigation and crops and ensure that the bastions of civilization, castles, palaces and pyramids, remain standing, Macbeth would destroy all of this, and 'nature's germen', too, to hold on to his power.  
Doesn't care about subjects and kingdom. Anti-God, Anti-order, Anti-nature. (4)  
[30]

### QUESTION 9 JULIUS CAESAR – ESSAY

Supernatural occurrences are linked to the theme of order and disorder. Rebellion against Caesar's ordered rule, conspiracy and murder will result in disorder in Rome and throughout its provinces. Heavenly powers would be against such disorder being unleashed; the threatened disorder has repercussions in the universe's natural forces.

There is a terrible storm the night of the conspiracy: Casca describes a "tempest dropping fire" and wonders whether there is "civil strife in heaven/ Or else the world too saucy with the gods". The conspirators are interfering with divine order – they are being "too saucy with the gods". Casca is also terrified by the recent supernatural occurrences: the surly lion walking in the streets of the Capitol; the group of women who had been terrified by "Men, all in fire" walking down the street; an owl had been hooting at noon in the market place. Casca is a fearful and superstitious person; possibly a guilty conscience makes him see these as omens of impending evil. Cicero, who has a clear conscience, is calm and rational. Cassius appears to be exhilarated by the cosmic disorder; he had bared his bosom to the thunder and lightning. This is not surprising because he is the master-mind of the conspiracy and he is revelling in the destructive energies around him; his obsessive jealousy is a force of chaos. Because Cassius is intelligent, he manipulates the supernatural events to his advantage; he claims that the "monstrous quality" of the occurrences is a result of Caesar's ambition, which has "prodigious grown".



Brutus has noted the "exhalations whizzing in the air" but is too preoccupied with his thoughts to comment on the storm. His state of disorder is internal and even more disturbing: he has not slept; his thoughts are like a dreadful "phantasma"; his "state of man/ Like to a little kingdom, suffers then/ The nature of an insurrection."

Calphurnia has a terrible dream this same night: she dreams she saw Caesar's statue spouting blood which Romans were bathing their hands in. This dream, as well as word of the supernatural occurrences, has convinced Calphurnia that Caesar's life will be in danger if he goes to the Capitol that day. It is also the Ides of March, and the warning of the soothsayer could be in her mind, too. Calphurnia is clearly superstitious, she loves her husband and is fearful for his safety and warns him "When beggars die, there are no comets seen;/ The heavens themselves blaze forth the death of princes". Caesar's response reflects courage and dignity: "Cowards die many times before their deaths;/ The valiant never taste death but once". Caesar does bid the augurers to make a sacrifice to interpret events, though. This could be evidence of superstitious fear, however, his response to the augurers implies this is not so. The augurers "could not find a heart within the beast" and have advised Caesar not to go out. Caesar defies their advice with arrogance; he refuses to be seen as fearful: "Danger knows full well / That Caesar is more dangerous than he". Caesar's words worry Calphurnia because she knows that Caesar's arrogance causes his wisdom to be "consum'd in confidence".

Brutus showed no response to the supernatural occurrences before Caesar's assassination, however, the appearance of Caesar's ghost certainly disturbs him. No one else sees the ghost. Ghosts walking were seen as a sign of great disturbance in nature; this ghost is the ghost of a man Brutus has betrayed and killed. It could be a figment of Brutus's troubled conscience; it could be Caesar's ghost on a quest for vengeance; it could be evidence of the indestructibility of Caesar's spirit. The ghost warns Brutus that he will see him again at Philippi which could be seen as an omen that Brutus and Cassius will lose the battle.

Cassius falls prey to superstition the day of the final battle: The two mighty eagles have deserted their party and in their stead carrion birds are circling overhead. Cassius believes this is ominous. He goes into battle believing that they will lose; his negativity causes him to misinterpret Titinius's victory for his capture; he is too quick to believe they have lost and too quick to commit suicide. Caesar's spirit seems to be present at the suicides of both Cassius and Brutus: "Caesar, thou art revenged,/ Even with the sword that killed thee" and "Caesar, now be still;/ I kill'd not thee with half so good a will." [30]

### QUESTION 10 JULIUS CAESAR - CONTEXTUAL

- 10.1.1 Twice he and Cassius hear shouts and applause and "flourishes" – trumpets, which signify something of importance is happening involving the plebeians and Caesar. Fact that people have gathered to celebrate his history – declaring it as a public holiday. (2)
- 10.1.2 Brutus is opposed to this because he believes in the ideals of the Republic: no one man should have absolute power; power must be shared by various representatives of the people. Brutus fears that Caesar has become too powerful; he already has absolute military power because of his conquests; if he were crowned he would have absolute civil power too and the senators and tribunes would have no real power. (3)



- 10.2 There is conflict between friendship and political ideals inside Brutus: though he loves Caesar as a friend he does not want him to gain more power. Brutus states his values and motivation clearly to Cassius who wishes to broach an important issue with him: "If it be aught toward the general good," he is prepared to talk. By "the general good" he means the good of the citizens of Rome; he sees himself as their champion. Their liberty, their right to speak and be heard, is represented in the political structures of Republic. He swears in the name of gods: "I love/ The name of honour more than I fear death". Brutus would be happy to martyr himself for a cause he sees as honourable. His reputation as a man of honour is the most important thing to him; he derives his honour from championing the "general good". Brutus is a political idealist. (5)
- 10.3 Cassius is trying to give the impression that Caesar is physically weak and foolishly over-confident about his physical strength so that Cassius had to save him from drowning. Caesar is also sickly; he groans and shakes and is feeble emotionally when he has a fever and cries for help "as a sick girl". Cassius is trying to give the impression of a man whose physical weaknesses make him unworthy of the godlike status he is claiming. (3)
- 10.4 He wishes to sound out how Brutus would feel about Caesar being crowned. He wishes to influence Brutus so that he sees Caesar as unworthy to be king. He wishes to draw Brutus into a conspiracy against Caesar. (2 points required) (2)
- 10.5 Caesar has refused the crown offered to him by Antony, in front of the crowd, three times. He is angry because he really wanted to accept it./ he is angry that he showed physical weakness in front of the crowd by falling down in an epileptic fit. Calphurnia is pale because she is worried about Caesar's health. / Embarrassed in front of crown re: sterility (2)
- 10.6 "...fat,/ Sleek-headed men" who sleep well at night are contented and happy. The "fat" and "sleek-headed" could equally apply to a plump, shiny animal or pet that doesn't think for itself – a pampered "yes-man". (2)
- 10.7 Cassius looks like a hungry predatory animal with his "lean and hungry" look and is the opposite of "fat" and "sleek-headed". He is preoccupied with his discontented thoughts and is clearly dangerous – Caesar senses that he could be the intended victim of this predator. Feels threatened by Cassius' 'thinking process.' (2)
- 10.8 No  
It is out of character for Antony to make a mistake like this. Antony shows shrewd judgement of motive and character later in the play. When he asks to approach Brutus and Cassius after the assassination of Caesar he knows that he can manipulate Brutus's sense of honour to get permission to speak. He is aware that Cassius is not as naive, which is why he directs his request through Brutus. Antony understands the mentality of the crowd and exploits their emotions masterfully when he addresses them. (3)



- 10.9 Extract B shows that Caesar may have physical weaknesses, for example, his fits or his deafness, but he has an exceptionally astute mind and is a shrewd judge of character which is evident when he explains his observation about Cassius. He speaks with humour, when one considers the imagery he uses, and authority and certainly commands the respect of Antony. In character, Caesar seems larger than life, his Colossus-like status is evident in his bearing and the dignity of his speech, however, this does become unbearably arrogant in his comment: "I rather tell thee what is to be fear'd/ Than what I fear; For always I am Caesar". magnanimous

(4)

- 10.10 Caesar's physical failings or weaknesses are emphasized, so that his mental astuteness and forcefulness of character are emphasized. It makes one aware his is not godlike but mortal with weaknesses – a point he tends to overlook.  
Open memo.

(2)  
[30]

### QUESTION 11 TALE OF TWO CITIES - ESSAY

The power of self-sacrificing love to conquer hatred and revenge:

Lucie Manette is a powerful force of love in the novel. She gives love and inspires love. She is symbolised by "the golden thread" because of her power to "sew together" her father's fragmented mind with the healing love she gives him. The nature of Lucie's love is self-sacrificing: she dedicates her life entirely to healing her father from the damage to his mind and spirit after eighteen years of unjust solitary confinement.

Lucie is also self-sacrificing in her love for her husband. During the eighteen months of his imprisonment she remains "quietly loyal and good". She has a daily vigil of standing near the prison for two hours a day, in all weathers, so that her husband is comforted by her love. She tries to be strong for her husband when he is sentenced to death by leaving him with a "radiant look" and "comforting smile", although she does collapse with grief afterwards. Her love does comfort him in the face of imminent death; it is stronger than hate and vengeance. During his last vigil Charles Darnay is at peace Dr Manette is able to return this self-sacrificing love when he puts Lucie's happiness above his own impulse to reject Charles Darnay out of vengeance because he is a hated Evremonde - his father and uncle had been responsible for his unjust imprisonment and years of anguish. The effort this requires precipitates a relapse of his mental illness, but Miss Pross and Mr Lorry's loving support see him through this. The exceptional strength of Dr Manette's love is seen after Charles is imprisoned in La Force. His years of suffering finally seem to have meaning to him, as he is able to use his heroic status as a Bastille prisoner to be the physician there and establish regular contact with Charles Darnay. The fact that Darnay is his son-in-law and his testimony at the tribunal secures his release, if only temporarily.



Sydney Carton is most heroic in his self-sacrificing love. He loved Lucie Manette from the moment he met her at the trial. He was moved by the compassion she showed for Charles Darnay and he is jealous of Darnay. Sydney Carton destroys himself by his own self-loathing. He is forced to compare himself to Darnay and observe his gentlemanly virtue taking stock of his own wasted "self-flung away" life. He loves Lucie with a depth of passion that he does not want to be returned, as he believes he is unworthy of such love and he would end up bringing Lucie down by his dissolute behaviour and weakness. Lucie shows "sweet compassion" to Carton and gives him the friendship and support of her family; this is enough for him. Carton dedicates his life to Lucie and makes a vow to sacrifice his life to protect Lucie or any of her loved ones

Sydney Carton is able to fulfill this promise. He becomes a changed man as he carefully plans the details of changing places with Charles Darnay in the Conciergerie, where the sentenced await execution. He also ensures that Lucie and her family escape from Paris. His plan is daring and brilliant. He goes to his death with a sense of profound peace, believing that his actions are redeeming himself from his wasted life. His sacrifice ensures that Madame Defarge's hate-filled vengeance is conquered; he also conquers his self-loathing. Carton's new stature is evident in the closing pages of the book; he realises that his life acquires value and significance to others through his action, even though the price is high. Carton is spiritually re-born through his death; his sacrifice is redemptive as Christ's was, as those he loves are able to live in happiness because of his sacrifice.

Miss Pross devotes her life to Lucie Manette, whom she loves with an obsessive protectiveness; this in itself is self-sacrificing love. She extends her love to caring for Dr Manette during his breakdown after Lucie's wedding. It is Miss Pross's fierce love that is strong enough to finally conquer Madame Defarge's destructive vengeance. She willingly risks her life to confront Madame Defarge when she comes to the apartment to trap Lucie. She delays Madame Defarge long enough to ensure Lucie's escape and to physically prevent Madame Defarge from following. Symbolically love defeats hate as Madame Defarge is killed by her own pistol shot in the struggle.

Jarvis Lorry also shows that he has the capacity for self-sacrificing love in the form of friendship. Through the years his friendship with the Manettes was important to him. He shared the warmth and love of their home as a close family friend; he cared for Dr Manette during his relapse; he does not hesitate to risk his possessions and life to help Lucie and her family escape; Sydney Carton knew that he could be relied upon to act with confidence and strength to ensure the success of the escape plan. Mention anyone with good discussion.

[30]



**QUESTION 12**  
**TALE OF TWO CITIES - CONTEXTUAL**

- 12.1 Stryver uses Sydney Carton's brains to prepare his legal cases: it is a regular routine for Sydney Carton to come to Stryver's rooms late at night and to be plied with alcohol the whole night through as Carton prepares the cases. Stryver's success as a lawyer is due to Carton's ability. Stryver exploits Carton's alcoholism and his poor self-image that makes him feel unworthy to practise on his own. There has always been a pattern in Carton's history, even from school days, that invited others to exploit him, as he did the work for the other boys there, too. Possibly he did this for acceptance. How + why = He lacks sensitivity, he takes credit 2 + 2 = (4)
- 12.2 Carton has fallen in love with Lucie Manette and he is aware of her feelings for Charles Darnay. He has evaluated himself as being unworthy of her love in comparison to Charles Darnay and is in a state of despair and self-loathing. Forced into a comparison with himself and Charles and sees himself lacking (2)
- 12.3 Must refer to words and images in the extract. Must be detailed. Talk of images and his feelings. Dawn is usually associated with awakening and new life but here it is associated with barrenness and death. The air is "cold and sad"; the "dull sky overcast"; both reflect his depression. The dusk is likened to that of a barren desert-scape, reflecting the bleakness and desolation felt by Carton. The external wasteland reflects the internal wasteland. Like when a dying man in a desert sees a mirage Carton has a vision of a futile hope, that he could have honourable ambition, self-denial and perseverance and be worthy of the redeeming love of Lucie Manette. The image of blight ends the description. Carton is likened to a healthy plant that has been blighted, or diseased: he is a man of "good abilities and emotions" who is incapable of fulfilling his potential by "directed exercise", or focused effort. He is aware that the "blight" of negativity is destroying himself, but he is too depressed to prevent it and allows it to "eat him away". Can discuss just 3 images in detail to get full marks. (7)
- 12.4 The love that Carton has for Lucie Darnay redeems him. Because of her "sweet compassion" she has inspired him to dedicate his life to her happiness. He vowed to give his life for her happiness or for a life she loves, which is that of Charles Darnay. Carton is able to contrive a plan to exchange places with Darnay in La Force and to be executed in his stead. This action redeems him, for in sacrificing his life for his loved one and her family some good comes out of his wasted life and he is finally at peace with himself. Explain 2 marks How 2 marks (4)
- 12.5 Dr Manette was extremely distressed in court, when his own testimony was used against his son-in-law. He suffered a relapse; his incoherent "shoemaker" self takes over as he breaks down. (2)



12.6 Monsieur Defarge believes that there has been enough killing. He has a personal concern for Dr Manette and was moved to pity when he witnessed his suffering at the tribunal because of the anguish of his daughter. Monsieur Defarge has retained his humanity; he supports the ideals of the Revolution and is prepared to exact just retribution but he does not support vengeance. Madame Defarge has become dehumanised by her own past suffering and that of her family, at the hands of the corrupt Evremonde brothers. She is cruel, pitiless and ruthless. Now that she has power over life and death there is no stopping her quest for revenge; she is unconcerned that innocent people will suffer and is prepared to go against her husband to exact personal revenge against all Evremondes. Vengeance is her obsession, she has lost sight of justice. Must discuss both characters = global mark. (5)

12.7 The wood-sawyer, who is one of the revolutionaries, has been spying on Lucie Darnay, on Madame Defarge's instruction. He has observed her standing near the prison for two hours daily and kiss the wall, so that her husband might see her and be reassured by her love. This will be construed as signalling to a prisoner. Madame Defarge has also observed this. Madame Defarge also intends to go to Lucie's apartment that evening, as she knows Lucie will be crying; she will then be able to arrest her for sympathising with a condemned prisoner. Wood-sawyer spies on him. She shows Lucie to be the wife of an aristocrat (2)

12.8 Madame Defarge repeats frequently: "Tell wind and fire where to stop, but don't tell me. "Wind and fire are unstoppable, destructive forces of nature. They represent the inevitable retributive forces of revolution in the novel. Just as these forces are unstoppable, Madame Defarge sees herself as even more terrible and implacable in her quest for revenge.

Madame Defarge's obsession for revenge is symbolised as the Shadow in the story. She visits Lucie and her child at their apartment. Lucie Darnay is aware of the shadow which falls "so threatening and dark" on her child. She instinctively knows that Madame Defarge is dangerous and is fearful of her intentions.

Madame Defarge is also described as a "tigress" which emphasises her predatory quality in her pursuit of revenge. This inhuman quality is a product of the revolution. She is physically vicious, strong, ruthless and totally without mercy. Any 2

2x2=(4)  
[30]



**QUESTION 13**  
**JULY'S PEOPLE - ESSAY**

- In the old social order, their roles were clearly defined: July was servant to Bam and Maureen.
- However, with the sudden change that's been forced upon them, July takes on a new role of master and saviour to the Smales family.
- July is now the one making decisions on behalf of the family such as where they will sleep, where to hide the bakkie, and later, who will go to see the chief.
- This is not a role that comes easily to July – he still sees himself as their servant, and still expects a salary at the end of the month.
  - He still caters to their needs, bringing them tea in the morning or wood for their fire.
  - He knows the family so intimately that he even caters to Gina's fussiness over the goat's milk.
  - He continues to try and observe their habits of "finishing a meal with fruit" and even brings a tin of condensed milk opened "specially for them".
- Despite the different circumstances, July seems to cling to his old role after 15 years of programming.
- The change in roles becomes more prominent with the issue of the bakkie keys. July initially says he needs them to "hide something" in it, but is later heard driving off in the bakkie without asking permission.
- As far as July is concerned, he has done nothing wrong – especially since he's already told everybody: "I tell them you give it to me".
- When questioned about it, July simply replies that he's been "to the shops" – as if it were the most natural thing.
- He even "orders" them to help him unload the bakkie after the rain stops.
- In the old world, July would never have done something like this, and he certainly would not have ignored Bam's probing questions as he is doing now. There seems to be a subconscious antagonism in July's actions that only shows itself in the latter part of the novel.
- The role reversal is, however, not yet complete: July still brings wood for their fire, makes the fire, comments on Royce's cough and does other tasks which are more suited to a servant than master.
- This suggests July's conflict with the new role he's slowly taking on.
- This interchanging of roles continues for some time – July starts driving lessons (without asking Bam); he keeps the keys for the bakkie (and is most indignant when asked for them back); yet he still worries about the children as he did in the old world.
- When Maureen calls for July, he takes his time getting there (but still comes as called); he is hostile over the issue of the keys (reminding her that he kept the house keys for 15 years) yet refers to himself as their "boy"
- When July takes the keys and walks off, the transformation from servant to master is almost complete – the bakkie and its keys have given him power and authority over the Smales family.
- This control is enhanced when he declares that all are to go and see the chief – not just Bam as Maureen suggested.
- In a final confrontation over the missing gun, July gives vent to his pent-up anger telling Maureen: "You make too much trouble for me."
- With this final admission, the shift from servant to master is complete.

[30]



**QUESTION 14**  
**JULY'S PEOPLE – CONTEXTUAL**

- 14.1 \* That people like the Smales have come to form the social elite  
 \* To be waited upon by people like July  
 \* There is a clear disparity between white and black as well as their function within society Surreal quality about society; contrast created between his kind and her kind. (3)
- 14.2 \* Lines 4-7: create a picture of affluence and “normality” – one conjures up a picture of wealth and servitude  
 \* Lines 8-12: immediately dispel that image as we realise the tea is being served in a mud hut with “no door”.  
 \* These contrasting descriptions highlight the fact that this is a peculiar situation, and that something else is occurring. Primitive Africa vs european suburban (3)
- 14.3 \* There was an uprising in Johannesburg where the white people were no longer safe.  
 \* The Smales had to flee for their lives, leaving all worldly possessions behind.  
 \* They have now found refuge in July's village, making him still (their servant, yet their host.) (3)
- 14.4 \* July still sees himself in the role of servant, bringing their early morning tea – as per custom at home in JHB.  
 \* Yet he is also concerned for the children: – Yes, they all right.–  
 \* The Smales are filled with gratitude for his kindness, especially considering the circumstances: –Thank you very much...–  
 \* Yet there is still an element of expectation and lack of appreciation of his sacrifice / generosity – seen in their refusing the condensed milk “opened specially for them”.  
 2 + 2 = (4)1  
 4.5
- 14.5 He's sick of being held accountable for her missing items.  
 \* Maureen confronted July about the disappearance of the gun  
 \* He resented her accusations and constant heckling  
 \* Resulting in both of them saying things they would not ordinarily say  
 She realises he's not loyal; she saw him as she wanted to see him; the way he interrogates her / relegates her into an inferior position. (3)
- 14.6 \* The words have violent and negative connotations  
 \* “stampeded” and “wild rush” suggest the strength of her anger  
 \* The word “destroy” suggests that she wants to completely obliterate everything that remained between them.  
 \* This is reinforced by the simile of the snails and rotten eggs  
 \* which in itself is a vile and violent image, reinforcing the anger Maureen feels  
 (full marks = must entail some understanding of simile)

*Mark globally. Look for a detailed analysis of the language used.* (5)



- 14.7
- \* It allows him to express all his pent-up frustration and bitterness over Maureen's treatment over the last 15 years.
  - \* By voicing his feelings, he is giving up his servile position and taking a new one.
  - \* It has allowed him to become more powerful, rejecting Maureen's cast-offs as "rubbish". She realises they are totally dependent on Judy (as he was previously); he no longer feels the need to be subservient. (3)
- 14.8
- \* The bakkie and its keys were the sole possessions left to the Smales.
  - \* It represented their freedom because it was the means to leave the village.
  - \* Once July takes possession of the keys, he also takes possession of the power.
  - \* The bakkie becomes a status symbol to him, but it also means that he has effectively removed their means of "escape".
  - \* It also reverses the roles of master and servant, since they now are forced to rely on him for their provision.
  - \* A point which he is quick to remind them of, again making them feel guilty and placing himself in a more powerful position.
- Mark globally. Accept any valid argument.*  
 bakkie = escape / status  
 keys = authority (6)  
 [30]

**QUESTION 15**  
**MARU - ESSAY**

- Both men are exceptionally powerful: Maru as the eldest son and heir to the paramount chief; Moleka is the son of the tribal chief
- However, they are also very different men:



**Maru**

- Maru seems very in touch with his inner kingdom – and the voices of his gods, whom he always listens to
- In fact he “never doubted the voices of the gods in his head”.
- The door to Maru’s kingdom was always open, so he always looked for a woman who would also have a kingdom of her own.
- He has visionary status, and could even project those visions onto someone else who was equally visionary - Margaret.
- It is believed that he can tell people’s secrets before they know them themselves; that he had “too much intuition” and “second sight”.
- He is a “born leader”, composed of “the stuff that ancient kings and chiefs were made of”.
- He knows exactly what he wants – and it goes beyond the materialistic outlook of Moleka. To Maru, taking over his father’s title is not important – he sees himself as having another destiny – one more important, i.e. to “build a new world”.
- He is aware that his destiny will be a “lonely footpath” compared to the “busy highway” that Moleka will select, but he also willingly chooses to seek out that destiny and make it a reality.
- Maru does not need “the praise or blame” of mankind, and has in fact “planned for that loathing” so that his vision of the new world will become a reality.
- It is these qualities, as well as his conviction, that give Maru the ability to send the “death threat” via his mouthpiece – Ranko, and to succeed in acquiring “the gold”.

**Moleka**

- Moleka, on the other hand, is very arrogant, behaving like the archetypal royal: he is used to making “goats and people jump”.
- He “never knew about the gods in his heart”; his kingdom is “unfathomable ... as though shut behind a heavy iron door.” Although Margaret opens this door, it is Dikeledi who gives him a “dwelling place for his restless heart”.
- He is generally not a sensitive man, and seems somewhat proud of his 8 children all born of different women! He only becomes sensitive and “humbled” once he meets Margaret – but he doesn’t have the courage of his convictions to actually approach her.
- His humility is only “superficial”; he is too much of a “tribalist” to “live down the ridicule and malice” that would accompany being married to a Masarwa woman.
- He spends his days mooning about, “all at sea”, aware of the inner voices that speak to him, but unable to act on them. He is “unable to ride the tides” as Maru does.
- It is Moleka’s tribal values that prevent him from being able to do anything about Maru’s threat. He knows that Maru has a different kind of power and that he will “never get [Margaret] from him”.

**[30]**



**QUESTION 16**  
**MARU – CONTEXTUAL**

- 16.1.1 (2) what + effect { \* First Dikeledi removes the last of her paintings.  
\* This one is a reflection of her feelings for Moleka – so she feels as if she is losing something of herself.  
(2) what effect { \* The second is Dikeledi's announcement that she and Moleka are to marry.  
\* Margaret had no idea of Dikeledi and Moleka's affair; she also cannot imagine him loving anyone else – she's always imagined they'd continue loving each other albeit secretly. (4)
- 16.1.2 \* Maru tells Dikeledi to bring him all the paintings – he's even supplied all the material.  
\* He's also orchestrated the marriage between Dikeledi and Moleka – he's given Moleka "the next best woman". (2)
- 16.2 \* Maru has visionary powers – he is able to see things before they happen  
\* He is so tuned into Margaret that he knows everything – even what she's feeling.  
\* He himself, as he later states, has suffered the same ailment. (3)
- 16.3 \* Maru's spy / mouthpiece  
\* He's kept tabs on Moleka's behaviour / reported everything to Maru.  
\* Conveyed the "death threat" to Moleka as he is about to approach Margaret (3)
- 16.4.1 why (1) motivate (2) { \* He seems to have a deep insight into life and its pains  
\* He is seen tenderly easing Margaret back to life with a "gentle, understanding" voice  
\* then almost commanding her out of her self pity  
\* born to power, yet not like the rest of the totems

*Or similar.*

- 16.4.2 \* He delivers the equivalent of a death threat to Pete, Seth and Morafi – that *Tladi* will get them  
\* Although it is deserved, the nature of the threat is particularly malicious, sending the 3 fleeing for their lives.  
OR  
\* He uses Dikeledi to ensure the outcome of his plans – he even says he wants her as a "puppet of goodness".  
\* The fact that he doesn't quite tell her everything was cruel to a certain degree – she never knew what she was up against (2)

*Accept other suitable answers – there are many they can discuss.*

- e.g. \* He prevents relationship between Moleka and Margaret  
\* Take bed back  
\* Vicious mood swings etc.



- 16.5
- \* Maru has always seen Moleka as someone to whom public opinion is vital.
  - \* Maru believes he would never have been able to overcome the shame of marrying a Masarwa – so tribe and race are central to his being.
  - \* To a degree, he is correct – especially seen in the light of how quickly Moleka backs down after being threatened by Maru (he didn't seem to fight very hard). 3 points well explained
  - \* He does, however, have moments of attempting to overcome this need to be accepted e.g. when he seats his slaves at his own table.
  - \* But that too does not last, and is a "once off" probably to impress Margaret
  - \* In essence, Moleka is better off with his own "kind" – as Maru observes: he'd destroy Margaret from humiliation.
  - \* He's born into tribal ways / son of tribal chief; his physicality would impress (6)

*Mark globally. Look for a solid understanding of the situation. Other examples are acceptable.*

- 16.6
- \* It conveys a vision of Margaret's love for Moleka.
  - \* Maru sees this instantly and is naturally turned off by it – despite its obvious beauty. 1 = what it represents, 2 = explanation of rejection.
  - \* He only wants the paintings that depict the vision he has projected onto her – that of their life together; also it represents what he wants to leave behind. (3)

- 16.7
- \* black clouds: Symbolic of Maru whose name means "clouds" – her life would be devoted to him and would herald change for the Masarwa (as thunderclouds bring rain/ change) *Or similar* / temper; moodiness
  - \* yellow daisies: they symbolise life and energy – she will bring "sun" to Maru's life just as Moleka brings the same to hers. *Or similar* / tough; resilient yet bright
  - \* footpath: Symbolic of her destiny with Maru – it will be lonely and difficult, but necessary to bring freedom to her people. *Or similar*; choices lonely and less glam.
  - \* strong wind: Symbolic of the winds of change blowing in her direction – these winds will ultimately free her people. *Or similar*
  - \* to clear away prejudice etc.
  - \* blows her to her destiny (Maru's control?)
- 2x2=(4)  
[30]

### QUESTION 17 NINETEEN EIGHTY-FOUR Essay

The Party is not much concerned with behaviour. Although everyone is closely monitored within the Party via telescreens etc., it is more thoughts and language that the Party wishes to refine. Justification for this is in examining the lives of the Proles who, although making up 85% of the population, are left largely to themselves. They live in their own quarter and have no telescreens. Every now and again they are fed information (e.g. through song lyrics) to keep them happy, but they are generally accepted as non-threatening to the Party. This is because they do not think for themselves.



Within Party members, however, thoughts are carefully monitored. Thoughtcrime is a legitimate offence monitored via the Thoughtpol. Winston rebels by keeping a diary in which he tries to record his secret thoughts. The diary is his only freedom because always he has to carefully control his facial expressions and mannerisms to disguise his thoughts.

The Party is also very concerned with limiting language so as to control thoughts. This is done through the invention of Newspeak. Syme is a philologist intent on refining the language, eradicating Oldspeak so that all thoughtcrime can eventually be eradicated.

O'Brien, by the end of the novel, is desperate to control Winston's thoughts. Once Winston's thoughts are controlled, his behaviour will follow suit. In *The Ministry of Love*, Winston is tortured until he perfects doublethink, believing that "2+2=5 or 6 or 7". He is tortured into being able to hold two contradictory beliefs in his mind simultaneously, accepting both of them.

Perhaps the hardest thought that O'Brien tries to eradicate is Winston's love for Julia. It is only in Room 101, when Winston has to face his most diabolical form of torture that he completely releases all thoughts of Julia, or any other, over to the Party. Only then is the Party completely satisfied.

[Please bear in mind that this is only an essay outline. A good essay could go beyond these parameters.]

[30]

**QUESTION 18**  
**NINETEEN EIGHTY-FOUR**  
**Contextual**

- |        |   |     |
|--------|---|-----|
| 18.1.1 | It takes place in the Ministry of Truth where both Julia and Winston work.  | (1) |
| 18.1.2 | It is a secretive, foreboding, intimidating, oppressive atmosphere. Each worker is isolated in his/her own cubicle and not permitted to interact with anyone else. All are involved with lies and fraud in that they are falsifying documents. All are afraid of one another and of being reported to the Thought Police.   | (4) |
| 18.2   | He has encountered the girl before, first looking at him strangely, and later in the Prole quarter. He is convinced she is following him and is determined to turn him over to the Thought Police.  | (4) |
| 18.3   | She knows that what she is doing is illegal and potentially dangerous to her and Winston. She is terrified of getting caught.   | (3) |
| 18.4   | It is merely a working relationship; there is no intimacy; they are both Party members; it is official / legal at this stage  | (3) |
| 18.5   | If one allows any emotion to be shown on one's face, it may be a give-away to how one is really feeling about the Party, etc. The Thought Police are continually monitoring behaviour and actions through the telescreen, with the intention of making arrests for Thought Crime, and therefore it is important for one's own safety, to make a habit of keeping one's face neutral at all times. | (4) |



- 18.6 The telescreen is responsible for continuously blurting out Party propaganda; for monitoring behaviour and thought; for conveying Party-orchestrated news. etc; for regulating working hours, exercise time, etc. (3)
- 18.7 He is stunned, horrified, shocked, intrigued, amazed (all at once!). (3)
- 18.8 The girl and Winston develop an intimate, sexual relationship that defies Party doctrine. At first it is a politically defiant act, but later they grow to care for one another deeply. The Party intends to eradicate all intimate relationships so Winston and Julia are arrested so that they can be "re-programmed". This encounter is life altering. (5)
- [30]

**TOTAL: 100**

**END**