# SENIOR CERTIFICATE EXAMINATION SENIORSERTIFIKAAT-EKSAMEN



### FEBRUARY / FEBRUARIE MARCH / MAART

2005

### ENGLISH PRIMARY LANGUAGE

(Second Paper: Literature)

SG 104-2/2

18 pages

ENGLISH FIRST/PRIMARY LANG SG: Paper 2



XØ5

COPYRIGHT RESERVED / KOPIEREG VOORBEHOU APPROVED BY UMALUSI / GOEDGEKEUR DEUR UMALUSI



### GAUTENG DEPARTMENT OF EDUCATION SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE SG (Second Paper: Literature)

TIME: 2 hours

MARKS: 75

#### **INSTRUCTIONS:**

Please read the following instructions carefully before you begin to answer questions.

- Do not attempt to read through the entire paper. Consult the Table of Contents and mark the numbers of the questions relating to the setworks you have studied.
- Answer FOUR questions. Refer to the Table of Contents, on page 3, for a breakdown of the selection of setworks.
- Answers to essay-type questions should not exceed 350 words.
- Use the mark allocation as a guide to the expected length of contextual-type answers.
- Number your answers in exact agreement with the question numbers.
- Please write legibly.

[25]

#### **TABLE OF CONTENTS**

A total of FOUR questions for 75 marks must be answered.

**SECTION A: POETRY** 

Question 1: General South African poetry (Compulsory) 13 marks

AND

OR

Question 2: *Ulysses (Extract)* 

12 marks

Question 3: Do not go gentle into that good night

Answer Question 1 AND Question 2 OR 3 OR 4.

12 marks

Question 4: Mending Wall (Extract)

12 marks

**SECTION B: WILLIAM SHAKESPEARE** 

Answer ONE question.

[25]

Question 5:	Macbeth	Essay	25 marks
Question 6:	Macbeth	Contextual	25 marks
Question 7:	Julius Caesar	Essay	25 marks
Question 8:	Julius Caesar	Contextual	25 marks

**SECTION C: NOVEL** 

Answer ONE question.

[25]

Question 9:	A Tale of Two Cities by Charles Dickens	Essay	25 marks
Question 10:	A Tale of Two Cities by Charles Dickens	Contextual	25 marks
Question 11:	July's People by Nadine Gordimer	Essay	25 marks
Question 12:	July's People by Nadine Gordimer	Contextual	25 marks
Question 13:	<i>Maru</i> by Bessie Head	Essay	25 marks
Question 14:	<i>Maru</i> by Bessie Head	Contextual	25 marks
Question 15:	Nineteen Eighty-Four by George Orwell	Essay	25 marks
Question 16:	Nineteen Eighty-Four by George Orwell	Contextual	25 marks

**CHECKLIST** 

Question 1CompulsoryQuestions 2, 3, 4Choose ONEQuestions 5, 6, 7, 8Choose ONEQuestions 9, 10, 11, 12, 13, 14, 15, 16Choose ONE

PLEASE NOTE: You must answer ONE contextual and ONE essay question from

Sections B and C. If you choose to answer an essay question from Section B, then you have to answer a contextual from Section C.

P.T.O.

### **SECTION A**POETRY

Answer Question 1 AND any ONE prescribed poem from Questions 2 to 4.

# QUESTION 1 GENERAL SOUTH AFRICAN POETRY COMPULSORY

Read the poem and answer the questions that follow.

Journey to eternal darkness	
Soldiers tumbled through mud, Through dark and through bodies. A shot rang out, shattering The night's eerie silence,	
The first soldier dropped while other crouched, Few eyes watched the wounded soldier. Those who did were sickened instantly. There was an agonised pain on his face, His lips parted, emitting no sound.	5
Then his whole body jerked violently.	10
The last grasp into thin air,	
The last feeble gasp for more air,	
Then the solidified monotonous glare Of his unyielding eyes.	
Those few men saw it,	15
The terrifying journey to eternal darkness.	
Phillip Roy Gargan	

1.1	How does the writer use the senses to capture this <b>journey</b> to us in the first 5 lines of the poem?	(3)
1.2	Few eyes watched the wounded soldier.	
	What is the effect of a reference to 'eyes' rather than 'men' or 'soldiers'?	(2)
1.3	How does the word <b>feeble</b> reinforce the description of the soldier in lines 8 – 11?	(2)
1.4	Then the solidified monotonous glare	
	Explain the writer's choice of each of the underlined words.	(3)
1.5	Do you think that this soldier accepts that he is about to die? Substantiate your answer.	(2)
1.6	Why, do you think, has the poet entitled the poem <i>Journey to eternal darkness</i> ?	(1) <b>[13]</b>

### **QUESTION 2**

Read the extract from the following poem, then answer the questions that follow.

Ulysses (Extract)	
This is my son, mine own Telemachus,	
To whom I leave the sceptre and the isle –	
Well-loved of me, discerning to fulfil	
This labour, by slow prudence to make mild A rugged people, and thro' soft degrees	5
Subdue them to the useful and the good.	J
Most blameless is he, centred in the sphere	
Of common duties, decent not to fail	
In offices of tenderness, and pay	
Meet adoration to my household gods,	10
When I am gone. He works his work, I mine.	
There lies the port: the vessel puffs her sail: There gloom the dark broad seas. My mariners,	
Souls that have toil'd, and wrought, and thought with me –	
That ever with a frolic welcome took	15
The thunder and the sunshine, and opposed	
Free hearts, free foreheads – you and I are old;	
Old age hath yet his honour and his toil;	
Death closes all: but something ere the end,	20
Some work of noble note may yet be done, Not unbecoming men that strove with Gods.	20
•	
Alfred, Lord Tennyson	

2.1	•	lescribe the type of relationship shared by Ulysses and Telemachus. evidence by quoting from the text.	(2)
2.2	2.2.1	Explain why Ulysses wishes to leave 'the sceptre and the isle' to his son.	(2)
	2.2.2	Why does Ulysses consider his son to be a better ruler than himself?	(2)
2.3	"The ve	essel puffs her sail"	
	2.3.1	Comment on the effectiveness of the imagery used in the above line.	(2)
	2.3.2	What effect does this image have on Ulysses?	(2)
2.4	"Some	work of noble note may yet be done"	
	What is	the 'noble work' to which Ulysses refers in line 20?	(2) <b>[12]</b>

OR

#### **QUESTION 3**

Read the poem carefully, then answer the questions that follow.

Do not go gentle into that good night	
Do not go gentle into that good night, Old age should burn and rave at close of day; Rage, rage against the dying of the light.	
Though wise men at their end know dark is right, Because their words had forked no lightning they Do not go gentle into that good night.	5
Good men, the last wave by, crying how bright Their frail deeds might have danced in a green bay, Rage, rage against the dying of the light.	
Wild men who caught and sang the sun in flight, And learn, too late, they grieved it on its way, Do not go gentle into that good night.	10
Grave men, near death, who see with blinding sight Blind eyes could blaze like meteors and be gay, Rage, rage against the dying of the light.	15
And you, my father, there on the sad height, Curse, bless, me now with your fierce tears, I pray. Do not go gentle into that good night. Rage, rage against the dying of the light.	
Dylan Thomas	

(2) In your own words, explain the speaker's advice to old people. 3.1 3.2 Identify the tone of the first stanza. Support your answer by referring to diction (3) and theme. What is the reason for wise men approaching death with regret? Explain the 3.3 (2) reason using your own words. 3.4 'Blind eyes could blaze like meteors and be gay' (1) What TWO things are being compared in this simile? 3.4.1 Explain what the grave men realise with 'blinding sight'. (2) 3.4.2 The poem takes on a more personal tone in the last stanza. Do you agree? 3.5 (2) Substantiate your answer.

OR

[12]

### **QUESTION 4**

Read the extract from the following poem and answer the questions that follow.

Mending Wall (Extract)	
'Why do they make good neighbours? Isn't it	
Where there are cows? But here there are no cows.	
Before I built a wall I'd ask to know	
What I was walling in or walling out, And to whom I was like to give offence.	5
Something there is that doesn't love a wall,	J
That wants it down.' I could say 'Elves' to him,	
But it's not elves exactly, and I'd rather	
He said it for himself. I see him there	
Bringing a stone grasped firmly by the top	10
In each hand, like an old-stone savage armed.	
He moves in darkness as it seems to me,	
Not of woods only and the shade of trees.	
He will not go behind his father's saying,	15
And he likes having thought of it so well  He says again, 'Good fences make good neighbours.'	10
Robert Frost	

4.1		es the speaker feel about building the wall? What are his reasons for this way?	(3)
4.2	1.2 'In each hand, like an old-stone savage armed.'		
	4.2.1	In your own words, explain to what he compares his neighbour.	(2)
	4.2.2	Explain why this comparison is not only a physical one.	(2)
	4.2.3	How does the word 'darkness' in line 12 reinforce this image?	(1)
4.3	"He say	ys again, 'Good fences make good neighbours."	
	4.3.1	What is the neighbour's father's reason for saying this?	(2)
	4.3.2	Do you think that it is appropriate for the son to live by his father's saying? Give a reason for your answer.	(2) [ <b>12]</b>

TOTAL FOR SECTION A: [25]

### SECTION B WILLIAM SHAKESPEARE

Answer ONE question from this section.

### QUESTION 5 MACBETH ESSAY

Scotland, under the reign of Macbeth, is described as a sick and diseased country.

Write an essay in which you discuss how the weird sisters, Macbeth and Lady Macbeth are largely responsible for Scotland's deterioration.

[25]

OR

### QUESTION 6 MACBETH CONTEXTUAL

Read the extract, then answer the questions that follow.

This scene takes place towards the end of the play when Malcolm and the English forces are approaching Dunsinane.

Ang.	Near Birnam wood	
	Shall we well meet them; that way are they coming.	
Cath.	Who knows if Donalbain be with his brother?	
Len	For certain, Sir, he is not. I have a file	
	Of all the gentry: there is Siward's son,	5
	And many unrough youths, that even now	
	Protest their first of manhood.	
Ment.	What does the tyrant?	
Cath	Great Dunsinane he strongly fortifies.	
	Some say he's mad; others, that lesser hate him,	10
	Do call it valiant fury: but, for certain,	
	He cannot buckle his distemper'd cause	
	Within the belt of rule.	
Ang	Now does he feel	
^g	His secret murders sticking on his hands;	15
	Now minutely revolts upbraid his faith-breach:	
	Those he commands move only in command,	
	Nothing in love: now does he feel his title	
	Hang loose about him, like a giant's robe	
	Upon a dwarfish thief.	20
Ment.	Who then shall blame	_*
""	His pester'd senses to recoil and start,	
	When all that is within him does condemn	
	Itself, for being there?	
I	itsell, for being there:	

	Cati	To give obedience where 'tis truly ow'd:  Meet we the med'cine of the sickly weal, And with him pour we, in our country's purge, Each drop of us.	
	Len.		
6.1	Explain	why it is important that the soldiers are to meet near Birnam wood.	(3)
6.2	Why is your an	it appropriate that Macbeth is called a "tyrant" (line 8)? Give reasons for swer.	(5)
6.3	Conside	er the following clothing metaphor:	
		not buckle his distemper'd cause. he belt of rule."	
	6.3.1	Comment on the effectiveness of this metaphor in describing Macbeth's rule.	(3)
6.4		ould you describe the <b>feeling</b> in Scotland at this point in Macbeth's rule? Innes from the extract as part of your justification.	(4)
6.5	Conside	er the following: "To give obedience where 'tis truly ow'd"	
	6.5.1	To whom do they owe their true obedience?	(2)
	6.5.2	What are the circumstances that would make this person the rightful king?	(2)
6.6	Explain	, in detail, the metaphor of "sickness and disease" in lines 27 – 29.	(4)
6.7	Why is	it important that the rightful king be reinstated?	(2) <b>[25]</b>

OR

### QUESTION 7 JULIUS CAESAR ESSAY

Brutus is the victim of his own public image.

Discuss this statement critically and include the following points in your essay:

- Brutus' public image
- Brutus' reasons for becoming a conspirator
- Brutus' philosophy on Rome and the concept of the true Roman
- A brief characterisation of Brutus including his flaws
- Brutus' death

  [25]

#### OR

# QUESTION 8 JULIUS CAESAR CONTEXTUAL

Read the passage below and answer the questions that follow.

Decius	This dream is all amiss interpreted; It was a vision fair and fortunate. Your statue spouting blood in many pipes, In which so many smiling Romans bathed, Signifies that from you great Rome shall suck Reviving blood, and that great men shall press For tinctures, stains, relics, and cognizance. This by Calphurnia's dream is signified.	5
Caesar	And this way have you well expounded it.	
Decius	I have, when you have heard what I can say; And know it now: the Senate have concluded To give this day a crown to mighty Caesar. If you shall send them word you will not come, Their minds may change. Resides, it were a	10
	Their minds may change. Besides, it were a mock Apt to be rendered, for some one to say, 'Break up the Senate till another time, When Caesar's wife shall meet with better dreams.'	15
	If Caesar hide himself, shall they not whisper 'Lo, Caesar is afraid'? Pardon me Caesar; for my dear dear love To your proceeding bids me tell you this; And reason to my love is liable.	20

		TOTAL FOR SECTION B:	[25]		
8.5		vere asked to direct the staging of this extract, what would your ions be to these characters?	(3) <b>[25]</b>		
	8.4.3	What is your attitude to Caesar at this point? Provide reasons for your answer.	(3)		
	8.4.2	Decius feeds on Caesar's character flaws. Discuss.	(3)		
	8.4.1	Does Decius contradict what he has said at the beginning of the extract? Substantiate your answer.	(3)		
8.4	"When	Caesar's wife shall meet with better dreams."			
	8.3.2	What tone does Caesar use when he addresses Calphurnia in lines 21 – 25? Quote 2 words which strongly reveal how he feels about her concerns.	(3)		
	8.3.1	Caesar accepts Decius' interpretation of the dream and dismisses Calphurnia's fears. What does this reveal about his attitude towards her?	(2)		
8.3	'This dream is all amiss interpreted;'				
	8.2.2	What other warning signs are there that Caesar may be in danger? Provide any two examples.	(2)		
8.2	8.2.1	Why has Calphurnia told Caesar about her dream?	(1)		
	8.1.2	What are Decius's motives for interpreting the dream in this way?	(2)		
8.1	8.1.1	In your own words, explain how Decius's interpretation of Calphurnia's dream differs from her own understanding of this dream.	(3)		
		Calphurnia! I am ashamed I did yield to them. Give me my robe, for I will go.			
		Calphurnia!			

How foolish do your fears seem now,

Caesar

#### SECTION C NOVEL

Answer ONE question from this section.

### QUESTION 9 A TALE OF TWO CITIES ESSAY

Madame Defarge says of her husband, "But my husband has his weaknesses, and he is so weak as to relent towards this Doctor."

Do you think that Monsieur Defarge is weak, or does he just seem weak in comparison to his bitter and cruel wife? When you formulate your answer, consider the actions and the reasons behind the actions of both characters.

[25]

#### OR

### QUESTION 10 A TALE OF TWO CITIES CONTEXTUAL

Read the extract and then answer the questions that follow.

"I thought, my father," said Lucie, excusing herself, with a pale face and a	1
faltering voice, "that I heard strange feet upon the stairs."	
"My love, the staircase is as still as Death."	
As he said the word, a blow was struck upon the door.	_
"Oh Father, Father. What can this be! Hide Charles. Save him!"	5
"My child," said the Doctor, rising, and laying his hand upon her shoulder,	
"I have saved him. What weakness is this, my dear! Let me go to the door."	
He took the lamp in his hand, crossed the two intervening outer	
rooms, and opened it. A rude clattering of feet over the floor, and four rough	40
men in red caps, armed with sabres and pistols, entered the room.	10
"The Citizen Evrémonde, called Darnay," said the first.	
"Who seeks him?" answered Darnay.	
"I seek him. We seek him. I know you, Evrémonde; I saw you before the	
Tribunal today. You are again the prisoner of the Republic."	45
The four surrounded him, where he stood with his wife and child clinging to	15
him.	
"Tell me how and why am I again a prisoner?"	
"It is enough that you return straight to the Conciergerie, and will know to-	
morrow. You are summoned for tomorrow."	20
Doctor Manette, whom this visitation had so turned into stone, that he stood	20
with the lamp in his hand, as if he were a statue made to hold it, moved after	
these words were spoken, put the lamp down, and confronting the speaker,	
and taking him, not ungently, by the loose front of his red woollen shirt said:	
"You know him, you have said. Do you know me?"	25
"Yes, I know you, Citizen Doctor."	20
"We all know you, Citizen Doctor," said the other three.	

10.1

10.2	How is Lucie depicted throughout this extract?	(2)
10.3	Read line 7. Why does Dr Manette believe that he has saved Darnay?	(2)
10.4	How does Dickens increase our dislike of the men who came to arrest Darnay?	(3)
10.5	There is a recurring symbol of "strange feet" (line 2) and "clattering of feet" (line 10) in this passage, and 'footsteps' throughout the novel. Of what are feet symbolic?	
10.6	Explain why Darnay is rearrested.	(3)
10.7	10.7.1 In line 22, Dr Manette is "turned into stone". What is happening to him?	(2)
	10.7.2 Where else in the novel do we see this happening?	(2)
10.8	Explain exactly why it is that the citizens all know Dr Manette.	(5) <b>[25]</b>

**ENGLISH PRIMARY LANGUAGE SG** 

(Second Paper)

#### QUESTION 11 JULY'S PEOPLE ESSAY

Write an essay in which you discuss why Maureen chooses to abandon her family at the end of the novel. You need to focus on her struggle to adapt to circumstances through the course of the novel and how this struggle determines her final actions.

[25]

13

104-2/2 W

#### OR

#### QUESTION 12 JULY'S PEOPLE CONTEXTUAL

Read the following extract in which Maureen and July are embroiled in a heated argument, filled with heavy innuendo about Ellen, his "town woman", then answer the questions that follow.

He settled stockily on his legs. – It's no good for you to go out there with the women. –	1
She tackled him. – Why? But why? –	
– No good. –	
The words dodged and lunged around him. – Why? D'you think someone might see me? But the local people know we're here, of course they know.	5
Why? There's much more risk when Bam goes out and shoots. When you	
drive around in that yellow thing Are you afraid – Her gaze sprang with laughing tears as if her own venom had been spat at her; he and she were	
amazed at her, at this aspect of her, appearing again as the presumptuous	10
stranger in their long acquaintance. – Are you afraid I'm going to tell her	
something? –	
Giddied, he gave up a moment's purchase of ground.	
– What you can tell? – His anger struck him in the eyes. – That I'm work for you	
for fifteen years. That you satisfy with me. –	15
The cicadas sang between them. Before her, he brought his right fist down on	
his breast. She felt the thud as fear in her own.	

It echoed no other experience she had ever had. The shift boss with his thick, miner's wrists and stump where the right third finger had caught in a kibble underground would never cross the will of his little dancer; her husband -20 what could ever have arisen, back there, that would make him a threat to her? And here; what was he here, an architect lying on a bed in a mud hut, a man without a vehicle. It was not that she thought of him with disgust – but that she had gone on a long trip and left him behind in the master bedroom: what was 25 here, with her, was some botched imagining of his presence in circumstances outside those the marriage was contracted for. She had never been afraid of a man. Now comes fear, on top of everything else, the fleas, the menstruating in rags – and it comes from this one, from him. It spread from him; she was feeling no personal threat in him, not physical, anyway, but in herself. How was she to have known, until she came here, that 30 the special consideration she had shown for his dignity as a man, while he was by definition a servant, would become his humiliation itself, the one thing there was to say between them that had any meaning. Fifteen years your boy 35 you satisfy

12.1 What are Maureen's reasons for wanting to be out working with the women? (3) 12.2 Read lines 8 - 12, then answer the following questions: 12.2.1 What is suggested about Maureen's words by the use of the noun venom? (2) 12.2.2 Write down ONE word to describe Maureen's tone of voice in these lines. (1) 12.2.3 What do you think Maureen is implying when she says: "Are you afraid I'm going to tell her something"? (2) 12.3 Later in line 31, Maureen suggests she had always shown him special **consideration** back at home. Explain this with reference to Ellen. (3)12.4 This extract also deals with Bam and Maureen's relationship. How would you describe it at this point in the novel? Support your answer by referring to the text. (5) 12.5 Although Bam still legally owns a yellow bakkie, Maureen sees him as a "man without a vehicle". Explain why this is so. (4) 12.6 The fear Maureen feels suggests that she is out of her depth here – as she has always been in July's village. What other indications are there in the novel that Maureen is not adjusting very well? (3) 12.7 Do you think that Maureen is wrong to abandon her family at the end of the

novel? Substantiate your answer.

(2) **[25]** 

### QUESTION 13 MARU ESSAY

If Margaret's purpose in life is to help her people, she first needs to understand their pain and to be humble.

Write a well-structured essay in which you discuss the hardships Margaret experiences in Dilepe village, as well as how they prepare her for her future.

[25]

#### OR

# QUESTION 14 MARU CONTEXTUAL

Read the extract, then answer the questions that follow.

"You are making a mistake. She belongs to me and you won't get her."	1
"That's what you say," Maru said sarcastically.	
"I suppose your spies have already told you that I spent the night with your	
sister," Moleka said, contemptuously.	_
Maru kept silent.	5
"I'm not going to marry Dikeledi," Moleka said, pulling down his thundercloud	
brow.	
Again Maru kept silent.	
"I hate you!" Moleka said vehemently.	
"You may," said Maru coolly. "But don't underestimate me. I am not afraid when	10
fighting for what is my own."	
Moleka was so angry that he picked up a pile of papers and walked into the	
office of the typist and began pacing up and down, not saying a word to the	
astonished lady. After a time the lady noticed that things were very cool	
between Maru and Moleka, not like the old days of roaring laughter and jokes.	15
The news flew around the village. Maru was angry with Moleka because Moleka	
had taken his sister as his latest concubine. It was the kind of tangle and	
confusion of events Maru revelled in. Half truths, outright lies, impossible	
rumours and sudden, explosive events were his stock in trade. He used them	
as a cover up for achieving his goals. People would thwart him otherwise and	20
he never liked to be side-tracked. He never cared about the means towards the	
end and who got hurt.	
Even Dikeledi fell in with his games. As usual she walked into the classroom of	
her friend with her tin of fat cakes. At first she was distressed and uneasy to note	
the dark smudges of a sleepless night under her friend's eyes. Her own inner	25
mood was one of riotous, tumultuous happiness. She put it to one side, briefly,	
looked very thoughtful and then said: "I know about the bed. I don't know what	
got into my brother. He does not usually behave that way. In any case, we live our	
separate lives and don't always agree. I don't want you to be angry with me."	
Margaret kept silent and looked down.	30
"I have a spare bed at my home," Dikeledi persisted. "I can get it delivered to	
your home while we are still at school. You would be small-minded if you did	
not accept my gift."	
I not accept my girt.	

though she could not make an effort to analyse her feelings towards Dikeledi 35 and it would drift on and on like this, continually getting into deep water. 14.1 Quote TWO adverbs from the first 10 lines that convey the antagonism between the two men. (2) 14.2 Why do you think Maru keeps quiet all through Moleka's tirade? (2) Maru was angry with Moleka because Moleka had taken his sister as his 14.3 latest concubine. 14.3.1 What evidence is there in the extract that this is **not** the reason for Maru's anger? Quote and give reasons to support your answer. (3)14.3.2 In what way can Maru be seen as the mastermind behind this latest "tangle ... of events"? (3)14.3.3 Briefly explain the **real** reason for the antagonism between the two. (3)14.4 Based on the information found in this extract, how would you characterise Maru? Write a brief paragraph, making reference to the extract for support. (5) 14.5 In this extract, Margaret describes her friendship with Dikeledi as unfathomable. 14.5.1 Why do you think she describes their friendship in this way? Explain by referring to her background. (3)14.5.2 Dikeledi is also not always entirely honest with Margaret. Discuss any one incident to show the validity of this statement. (4) [25]

Margaret looked up, startled. Their friendship was too unfathomable to her, as

#### OR

#### QUESTION 15 NINETEEN EIGHTY-FOUR ESSAY

Winston envies the Prole woman. Her life is simple: washing, making babies and singing songs. By contrast, his life is complicated and unhappy.

Write an essay in which you consider the truth of this statement. You may wish to compare the life of the Prole woman with Winston's own, to arrive at your own conclusions.

[25]

OR

5

10

### QUESTION 16 NINETEEN EIGHTY-FOUR CONTEXTUAL

Read the extract and answer the questions that follow.

Suddenly there sprang into his mind, ready made as it were, the image of a certain Comrade Ogilvy, who had recently died in battle, in heroic circumstances. There were occasions when Big Brother devoted his Order for the Day to commemorating some humble, rank-and-file Party member whose life and death he held up as an example worthy to be followed. Today he should commemorate Comrade Ogilvy. It was true that there was no such person as Comrade Ogilvy, but a few lines of print and a couple of faked photographs would soon bring him into existence.

Winston thought for a moment, then pulled the speak-write towards him and began dictating in Big Brother's familiar style: a style at once military and pedantic, and, because of a trick of asking questions and then promptly answering them ('What lessons do we learn from this fact, comrades? The lesson – which is also one of the fundamental principles of Ingsoc – that,' etc. etc.), easy to imitate.

At the age of three Comrade Ogilvy had refused all toys except a drum, 15 a sub-machine gun and a model helicopter. At six – a year early, by a special relaxation of the rules - he had joined the Spies; at nine he had been a troop leader. At eleven he had denounced his uncle to the Thought Police after hearing a conversation which appeared to him to have criminal tendencies. At seventeen he had been a district organiser of the Junior Anti-Sex League. At 20 nineteen he had designed a hand grenade which had been adopted by the Ministry of Peace and which, at its first trial, had killed thirty-one Eurasian prisoners in one burst. At twenty-three he had perished in action. Pursued by enemy jet planes while flying over the Indian Ocean with important despatches, he had weighted his body with his machine-gun and leapt out of the helicopter 25 into deep water, despatches and all – an end, said Big Brother, which it was impossible to contemplate without feelings of envy. Big Brother added a few remarks on the purity and single-mindedness of Comrade Ogilvy's life. He was a total abstainer and non-smoker, had no recreations except a daily hour in the 30 gymnasium, and had taken a vow of celibacy, believing marriage and the care of a family to be incompatible with a twenty-four hour a day devotion to duty ...

- 16.1 Why has Winston created Comrade Ogilvy? (3)
- 16.2 What do lines 7 8 (" ... but a few lines of print and a couple of faked photographs ...") suggest about the values of truth and accuracy under Party rule? (4)
- 16.3 Describe the function of the "speak-write". How does it contrast with Winston's own diary keeping? (4)

			ENGLISH PRIMARY LAN (Second Paper)	GUAGE SG 104-2/2 W	18
16.4	16.4.1	Describe, using your own wo	ords, Big Brother's 'familiar s	style' of writing.	(2)
	16.4.2	Winston says that Big Brothe What does this detail sugges	•	,	
16.5		THREE details about Comrades Party ideology.	le Ogilvy's life and discuss	now each	(6)

16.6 Supply TWO words to describe the tone of this passage. (2)

TOTAL FOR SECTION C: [25]

**TOTAL: 75** 

[25]