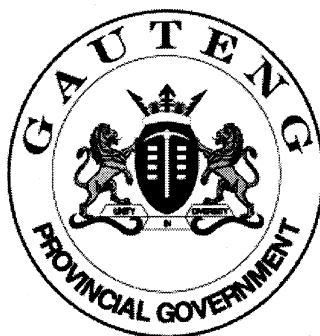


SENIOR CERTIFICATE EXAMINATION



FEBRUARY / MARCH

2007

**ENGLISH
PRIMARY/FIRST
LANGUAGE**

Second Paper : Literature

ENGLISH PRIMARY/FIRST LANG SG: Paper 2

SG

104-2/2



104 2 2

SG

22 pages

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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.

- Answer FOUR questions.
 - Do **not** attempt to read through the entire paper. Consult the Table of Contents on page 3 and mark the numbers of the questions relating to the networks you have studied.
 - 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.
 - Please number your answers in exact agreement with the question numbers.
 - Please write legibly.
-
-

TABLE OF CONTENTS

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

SECTION A

Answer TWO questions: 1 or 2 **and** 3 or 4.

[25]

| | | |
|------------|--------------------------------|----------|
| QUESTION 1 | <i>Anthem for doomed youth</i> | 13 marks |
|------------|--------------------------------|----------|

OR

| | | |
|------------|-------------------------|----------|
| QUESTION 2 | <i>On his blindness</i> | 13 marks |
|------------|-------------------------|----------|

AND

| | | |
|------------|---|----------|
| QUESTION 3 | <i>Let me not to the marriage of true minds</i> | 12 marks |
|------------|---|----------|

OR

| | | |
|------------|----------------|----------|
| QUESTION 4 | <i>Ulysses</i> | 12 marks |
|------------|----------------|----------|

SECTION B

SHAKESPEARE

Answer ONE question.

[25]

| | | | |
|------------|----------------------|------------|----------|
| QUESTION 5 | <i>Macbeth</i> | Essay | 25 marks |
| QUESTION 6 | <i>Macbeth</i> | Contextual | 25 marks |
| QUESTION 7 | <i>Julius Caesar</i> | Essay | 25 marks |
| QUESTION 8 | <i>Julius Caesar</i> | Contextual | 25 marks |

SECTION C

NOVEL

Answer ONE question.

[25]

| | | | |
|-------------|-----------------------------|------------|----------|
| QUESTION 9 | <i>A Tale of Two Cities</i> | Essay | 25 marks |
| QUESTION 10 | <i>A Tale of Two Cities</i> | Contextual | 25 marks |
| QUESTION 11 | <i>July's People</i> | Essay | 25 marks |
| QUESTION 12 | <i>July's People</i> | Contextual | 25 marks |
| QUESTION 13 | <i>Maru</i> | Essay | 25 marks |
| QUESTION 14 | <i>Maru</i> | Contextual | 25 marks |
| QUESTION 15 | <i>Nineteen Eighty-Four</i> | Essay | 25 marks |
| QUESTION 16 | <i>Nineteen Eighty-Four</i> | Contextual | 25 marks |

| |
|---|
| <p>NOTE: You must answer ONE essay and ONE contextual question from Sections B and C. If you choose to answer a contextual from Section B, then you have to answer an essay from Section C.</p> |
|---|

SECTION A
POETRY

Answer questions on TWO poems: either Question 1 or Question 2 AND either Question 3 or 4.

QUESTION 1

Carefully read the poem, then answer the questions that follow.

ANTHEM FOR DOOMED YOUTH

What passing-bells for those who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells, 5
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all? 10
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

Wilfred Owen

- 1.1 Comment on the title of the poem with particular reference to the words "anthem", "doomed" and "youth". (3)
- 1.2 Although he was a soldier, Owen is an anti-war poet. Do you agree with this view-point? Support your opinion with at least THREE references to the poem. (6)
- 1.3 What effect is achieved through starting the poem with a rhetorical question? (2)
- 1.4 The word "only" is repeated in the octave. Suggest a reason for this. (2)

[13]

OR

QUESTION 2

Carefully read the poem, then answer the questions that follow.

| <i>ON HIS BLINDNESS</i> | |
|--|----|
| When I consider how my light is spent, Ere half my days, in this dark world and wide, And that one Talent which is death to hide, Lodg'd with me useless, though my Soul more bent To serve therewith my Maker, and present My true account, lest He returning chide. 'Doth God exact day-labour, light denied?' I fondly ask. But Patience, to prevent That murmur, soon replies, 'God doth not need Either man's work, or his own gifts; who best Bear his mild yoke, they serve him best. His state Is Kingly: thousands at his bidding speed And post o'er Land and Ocean without rest; They also serve who only stand and wait.' | 5 |
| | 10 |
| John Milton | |

- 2.1 How does the word consider, in line one, add to the meaning of the poem? (2)
- 2.2 The word **spent** in line 1 is an image taken from commerce (business).
Quote another phrase also applicable to commerce. (1)
- 2.3 Explain in your own words what Milton fears will happen if he doesn't use his talent. (2)
- 2.4 Suggest a reason why Milton personifies "Patience". (2)
- 2.5 What does "Patience" tell Milton that changes his depressed mood into one of acceptance? (2)
- 2.6 What is suggested by "thousands at his bidding speed" (line 12)? (2)
- 2.7 How does the tone in line 7 ("Doth God exact day labour light denied") differ from the tone used in the last four lines? (2)

[13]

AND

QUESTION 3

Carefully read the poem, then answer the questions that follow.

| | |
|--|----|
| LET ME NOT TO THE MARRIAGE OF TRUE MINDS | |
| Let me not to the marriage of true minds Admit impediments. Love is not love Which alters when it alteration finds, Or bends with the remover to remove: | 5 |
| O no! it is an ever-fixed mark, That looks on tempests and is never shaken; It is the star to every wand'ring bark, Whose worth's unknown although his height be taken. Love's not Time's fool, though rosy lips and cheeks Within his bending sickle's compass come; | 10 |
| Love alters not with his brief hours and weeks, But bears it out even to the edge of doom. If this be error, and upon me proved, I never writ, nor no man ever loved. | |
| William Shakespeare | |

- 3.1 Read lines 1 to 8. State clearly, using your own words, what Shakespeare says love is **and** is not. (4)
 - 3.2 What, do you think, is meant by "bends" in line 4? (2)
 - 3.3 What does the poet achieve by the exclamation "O, no!" (line 5)? (2)
 - 3.4 In line 10 Shakespeare gives a vivid picture of the passing of time. Describe the way time is usually personified. (2)
 - 3.5 Do you think that the concluding couplet is an effective ending to Shakespeare's argument? Give a reason for your answer. (2)
- [12]**

OR

QUESTION 4

Carefully read the extract taken from *Ulysses*, then answer the questions that follow.

| FROM <i>ULYSSES</i> | |
|--|----------|
| It little profits that an idle king, By this still hearth, among these barren crags, Matched with an aged wife, I mete and dole Unequal laws unto a savage race, That hoard, and sleep, and feed, and know not me... | 5 |
| 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 through soft degrees Subdue them to the useful and the good. 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, When I am gone. He works his work, I mine. | 10 15 |
| There lies the port: the vessel puffs her sail: There gloom the dark broad seas. My mariners, Souls that have toiled, and wrought, and thought with me – That ever with a frolic welcome took 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, Some work of noble note, may yet be done, Not unbecoming men that strove with Gods... | 20 25 |
| Alfred, Lord Tennyson | |

- 4.1 Who was Ulysses? (2)
- 4.2 “By this still hearth” (line 2)
- 4.2.1 What is a “still hearth”? (1)
- 4.2.2 How does this image add to the poem’s meaning? (1)
- 4.3 In what tone of voice would Ulysses speak the words of line 5? (1)
- 4.4 In your own words name TWO qualities of Telemachus's character that are described in lines 6 to 16. (2)
- 4.5 “There lies the port...” (line 17). What does Ulysses plan to do now? (2)

- 4.6 4.6.1 What is suggested in line 19 about the relationship between Ulysses and his sailors? (2)
- 4.6.2 Quote a sentence to show that Ulysses and his son, Telemachus, do not have the same relationship. (1)
- [12]

TOTAL FOR SECTION A: [25]

SECTION B
SHAKESPEARE

Answer ONE question from this section.

MACBETH – William Shakespeare

QUESTION 5
ESSAY

Discuss the behaviour and character of Banquo in the play and comment on why, in your opinion, he chooses to keep silent about his suspicions of Macbeth.

[25]

OR

QUESTION 6
CONTEXTUAL

Read both extracts, then answer the questions that follow.

Extract A

Lady Macbeth

Infirm of purpose!
Give me the daggers. The sleeping and the dead
Are but as pictures. 'Tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
She goes up. A knocking heard.

5

Macbeth

Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? Ha – they pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.
Lady Macbeth returns, closing the inner door.

10

| | | |
|---------------------|--|---|
| Lady Macbeth | <p>My hands are of your colour; but I shame To wear a heart so white. <i>[Knocking]</i> I hear a knocking At the south entry! Retire we to our chamber. A little water clears us of this deed: How easy is it then! Your constancy Hath left you unattended. <i>[Knocking]</i> Hark! more knocking! Get on your nightgown, lest occasion call us And show us to be watchers. Be not lost So poorly in your thoughts!</p> | <p>15 20</p> |
| Macbeth | <p>To know my deed, 'twere best not know myself. <i>[Knocking]</i> Wake Duncan with thy knocking! I would thou couldst!</p> | |

- 6.1 What has happened for Lady Macbeth to react the way she does when she says, "Infirm of purpose!"? (3)
- 6.2 In the light of what happens later in the play, explain the irony of the simile she uses in:

"The sleeping, and the dead,
Are but as pictures. 'Tis the eye of childhood
That fears the painted devil" (lines 2 – 4). (2)
- 6.3 Why does Lady Macbeth say to Macbeth when she returns to him

"My hands are of your colour; but I shame
To wear a heart so white" (lines 14 – 15)? (2)
- 6.4 Who is knocking? (1)
- 6.5 "Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine" (lines 10 – 12)

What comment is Macbeth making about the crime he has just committed? (2)
- 6.6 What qualities does Lady Macbeth show here that save both her and Macbeth from being discovered? (2)

AND

Extract B

| | | |
|----------------|--|----|
| Ross | No mind that's honest But in the main shares some woe, though the main part Pertains to you alone. | |
| Macduff | If it be mine, Keep it not from me, quickly let me have it. | 5 |
| Ross | Let not your ears despise my tongue for ever, Which shall possess them with the heaviest sound That ever yet they heard. | |
| Macduff | Humh! I guess at it. | |
| Ross | Your castle is surprised: your wife and babes Savagely slaughtered. To relate the manner, Were, on the quarry of these murdered deer, To add the death of you. | 10 |
| Malcolm | Merciful heaven! What, man! Ne'er pull your hat upon your brows: Give sorrow words. The grief that does not speak Whispers the o'er-fraught heart and bids it break. | 15 |
| Macduff | My children too? | |
| Ross | Wife, children, servants, all That could be found. | 20 |
| Macduff | And I must be from thence! My wife killed too? | |
| Ross | I have said. | |
| Malcolm | Be comforted. Let's make medicines of our great revenge, To cure this deadly grief. | 25 |
| Macduff | He has no children. All my pretty ones? Did you say all? O, hell-kite! All? What, all my pretty chickens and their dam At one fell swoop? | 30 |
| Malcolm | Dispute it like a man. | |
| Macduff | I shall do so But I must also feel it as a man. I cannot but remember such things were, That were most precious to me. Did heaven look on, And would not take their part? Sinful Macduff, They were all struck for thee! Naught that I am, Not for their own demerits, but for mine, Fell slaughter of their souls. Heaven rest them now! | 35 |
| Malcolm | Be this the whetstone of your sword. Let grief Convert to anger; blunt not the heart, enrage it. | 40 |
| Macduff | O, I could play the woman with mine eyes, And braggart with my tongue! But, gentle heavens, Cut short all intermission; front to front Bring thou this fiend of Scotland and myself. Within my sword's length set him; if he 'scape, Heaven forgive him too! | 45 |

Malcolm

This tune goes manly.
Come go we to the king; our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the Powers above
Put on their instruments. Receive what cheer you may:
The night is long that never finds the day.
Off

50

- 6.7 Why has Ross come to England? (3)
- 6.8 Why does he find it so difficult to break the news of the death of Lady Macduff and her children to Macduff? (2)
- 6.9 What does the metaphor "ripe for shaking" (line 51) suggest about Macbeth? (1)
- 6.10 How does Shakespeare make us aware that the war that is about to take place is holy and justified? (3)
- 6.11 What do we learn about Macduff in this extract? (4)
- [25]

OR

JULIUS CAESAR – William Shakespeare

**QUESTION 7
ESSAY**

Power is a potentially dangerous weapon in the wrong hands.

To what extent is this statement true in the play?

[25]

OR

QUESTION 8
CONTEXTUAL

Carefully read the extract below, and then answer the questions that follow.

| | | |
|---------------|--|----|
| Brutus | I am not well in health, and that is all. | |
| Portia | Brutus is wise, and, were he not in health He would embrace the means to come by it. | |
| Brutus | Why so I do. Good Portia, go to bed. | |
| Portia | Is Brutus sick, and is it physical | 5 |
| | To walk unbraced and suck up the humours Of the dank morning? What, is Brutus sick? And will he steal out of his wholesome bed, To dare the vile contagion of the night, And tempt the rheumy and unpurgèd air, | 10 |
| | To add unto his sickness? No, my Brutus; You have some sick offence within your mind, Which, by the right and virtue of my place, I ought to know of; and upon my knees, I charm you, by my once commended beauty, | 15 |
| | By all your vows of love, and that great vow Which did incorporate and make us one That you unfold to me, your self, your half, Why you are heavy, and what men tonight Have had resort to you, for here have been Some six or seven, who did hide their faces Even from darkness. | 20 |

- 8.1 Briefly explain why Portia is concerned about Brutus. (3)
- 8.2 Refer to lines 5 – 12. Portia repeatedly uses the word “sick” to describe Brutus’ condition. Suggest TWO meanings of the word “sick” in the context in which Portia uses it. (2)
- 8.3 What aspect of Portia’s character does this extract reveal? (2)
- 8.4 Study lines 14 – 19. (“Upon my knees.....heavy”).
- 8.4.1 In what tone would Portia speak these lines? (1)
- 8.4.2 What stage directions would you provide to Portia and Brutus in these lines? (2)
- 8.4.3 Comment on the relationship between Portia and Brutus that these lines highlight. Provide a reason for your answer. (3)

8.5 Consider lines 19 – 22.

8.5.1 Who are the men Portia refers to who visit Brutus? (1)

8.5.2 Explain the following description “who did hide their faces / even from darkness” and suggest what it implies. (2)

8.5.3 Would you consider that the purpose of this visit is successful? Provide a reason for your answer. (2)

8.5.4 State who initiated this visit and describe why Brutus is so important to him and his plans. (3)

8.6 What do you think is the conclusion of this conversation? (2)

8.7 Later in the play, we see how Portia’s strength weakens. What happens to her eventually? (2)

[25]

TOTAL FOR SECTION B: [25]

SECTION C
NOVEL

***A TALE OF TWO CITIES* – Charles Dickens**

Answer ONE question from this section.

QUESTION 9

ESSAY

Discuss the importance of Chapter 10, ‘The Substance of the Shadow’ in Book Three which begins with the words,

“I, Alexandre Manette, unfortunate physician, native of Beauvais and afterwards resident of Paris, write this melancholy paper in my doleful cell in the Bastille, during the last month of the year 1767...”

Show how the events described by Dr Manette in his “paper” in this chapter affect the course of the whole novel.

[25]

OR

QUESTION 10
CONTEXTUAL

Carefully read both extracts then answer the questions that follow.

Extract A

The House approached Mr Lorry, and laying a soiled and unopened letter before him, asked if he had yet discovered any traces of the person to whom it was addressed? The House laid the letter down so close to Darnay that he saw the direction – the more quickly, because it was his own right name. The address, turned into English, ran: ‘Very pressing. To Monsieur heretofore the Marquis St Evremonde, of France. Confided to the cares of Messrs Tellson and Co., Bankers, London, England.’

5

On the marriage morning, Doctor Manette had made it his one urgent and express request to Charles Darnay, that the secret of this name should be – unless he, the doctor, dissolved the obligation – kept inviolate between them. Nobody else knew it to be his name; his wife had no suspicion of the fact; Mr Lorry could have none.

10

‘No,’ said Mr Lorry, in reply to the House, ‘I have referred it, I think, to everybody now here, and no one can tell me where the gentleman is to be found.’

The hands of the clock verging upon the hour of closing the Bank, there was a general set of the current of talkers past Mr Lorry’s desk. He held the letter out inquiringly: and Monsigneur looked at it, in the person of this plotting and indignant refugee; and This, That, and The other, all had something disparaging to say in French or in English, concerning the Marquis who was not to be found.

15

‘Nephew, I believe – but in any case degenerate successor – of the polished Marquis who was murdered,’ said one. ‘Happy to say, I never knew him.’

20

- 10.1 Who sent the letter referred to in line 1? (1)
- 10.2 How does the eventual delivery of this letter affect Darnay? (3)
- 10.3 Why could the letter not be delivered promptly? (2)
- 10.4 Why is it ironic that these refugee noblemen should criticise Charles Darnay? (4)

AND

Extract B

| | |
|--|----|
| The amiable Vengeance added, with a laugh, 'Yes, my faith! And you are looking forward with so much pleasure to seeing him once more tomorrow!' | |
| Carton followed the lines and the words on his paper, with a slow forefinger and a studious and absorbed face. They were all leaning their arms on the counter close together, speaking low. After a silence of a few moments, during which they all looked towards him without disturbing his outward attention from the Jacobin editor, they resumed their conversation. | 5 |
| 'It is true what madame says,' observed Jacques Three. 'Why stop? There is great force in that. Why stop?' | |
| 'Well, well,' reasoned Defarge, 'but one must stop somewhere. After all, the question is still where?' | 10 |
| 'At extermination,' said madame. | |
| 'Magnificent!' croaked Jacques Three. The Vengeance, also, highly approved. | |
| 'Extermination is good doctrine, my wife,' said Defarge rather troubled; 'in general, I say nothing against it. But this Doctor has suffered much; you have seen him today; you have observed his face when the paper was read.' | 15 |
| 'I have observed his face!' repeated madame, contemptuously and angrily. 'I have observed his face. I have observed his face to be not the face of a true friend of the republic. Let him take care of his face.' | |
| 'And you have observed, my wife,' said Defarge, in a deprecating manner, 'the anguish of his daughter, which must be a dreadful anguish to him!' | 20 |
| 'I have observed his daughter,' repeated madame; 'yes, I have observed his daughter, more times than one. I have observed her today, and I have observed her other days. I have observed her in the court, and I have observed her in the street by the prison. Let me but lift my finger - !' She seemed to raise it (the listener's eyes were always on his paper), and to let it fall with a rattle on the ledge before her, as if an axe had dropped ... | 25 |
| 'As to thee,' pursued madame, implacably, addressing her husband, 'if it depended on thee - which, happily, it does not - thou wouldst rescue this man even now.' | 30 |
| 'No!' protested Defarge. 'Not if to lift this glass would do it! But I would leave the matter there. I say, stop there.' ... | |
| 'In the beginning of the great days, when the Bastille falls, he finds this paper of to-day, and he brings it home, and in the middle of the night when this place is clear and shut, we read it, here on this spot, by the light of this lamp. Ask him, is that so.' | 35 |
| 'It is so,' assented Defarge. | |

- 10.5 Explain the irony of calling the Vengeance "amiable" (line 1). (2)
- 10.6 Outline the methods used by Madame Defarge in order to ensure that she will see Evrèmonde the next day. (4)

- 10.7 How does Sydney Carton fool the Defarges and their friends into believing he is unaware of what is going on around him? (2)
- 10.8 Mention THREE ways in which Madame Defarge differs from her husband in the matter being discussed here? (3)
- 10.9 10.9.1 To what paper is Madame Defarge referring in line 33? (1)
- 10.9.2 Why is this letter so important in the novel? (2)
- 10.10 Which man does Madame Defarge accuse her husband of wanting to save? (1)
- [25]**

OR

***JULY'S PEOPLE* – Nadine Gordimer**

QUESTION 11
ESSAY

| |
|--|
| The merging of the Smales children into the life of the village is not due so much to their parents' changed power structure. The children change because they are young enough not to have been completely formed or moulded by their life in the city as their parents have. |
|--|

To what extent do you agree with the above statement? In your essay you may consider the following:

- The children's lives in the city and in the village.
- Their attitude to material possessions when in the city and then in the village.
- Their relationship with their parents.
- Their relationship with July.

Your essay should be approximately 300 – 350 words in length.

[25]

OR

QUESTION 12
CONTEXTUAL

Carefully read both extracts, then answer the questions that follow.

Extract A

| | |
|---|---|
| - I would never have thought he would do something like that. He's always been so <i>correct</i> . – Bam paused to be sure she accepted the absolute rightness, the accuracy of the word. | 3 |
| - Never gave any quarter, never took any, either. A balance. In spite of all the inequalities. The things we couldn't put right. Oh, and those we could have, I suppose. – | 6 |
| Gratitude stuffed her crop to choking point. – We owe him everything. - | |

12.1 Refer to lines 1 – 3.

12.1.1 Explain exactly to what Bam is referring to here? (2)

12.1.2 "He's always been so *correct*" (lines 1 – 2).

Which term would best sum up Bam's tone? Give a good reason for your choice.

- A. Angry
 - B. Disappointed
 - C. Frustrated
- (3)

12.2 "We owe him everything"(line 7).

At this stage in the novel, do you agree with Maureen's opinion? Substantiate your answer. (4)

AND

Extract B

| | |
|--|----|
| He settled stockily on his legs. – It's no good for you to go out there with the women. – | |
| 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. 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 stranger in their long acquaintance. – Are you afraid I'm going to tell her something?– | 5 |
| 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 fifteen years. That you satisfy with me.– | 10 |
| | 15 |

12.3 To what is July referring in lines 1 and 2?

(2)

P.T.O.

- 12.4 Why is July unhappy about Maureen joining the village women? (2)
- 12.5 “There’s much more risk when Bam goes out and shoots” (lines 7 and 8).
- 12.5.1 What do you understand by this statement of Maureen’s? (2)
- 12.5.2 Explain the **irony** contained within this sentence. (1)
- 12.6 Refer to lines 8 and 9. (“When you drive around.....afraid”)
- 12.6.1 Identify the tone Maureen uses. (1)
- 12.6.2 Provide a reason for her adopting this tone against July. (2)
- 12.6.3 We know that July has never learnt to drive in the 15 years he has worked for the Smales. Who teaches him to drive now? (1)
- 12.7 From this extract what can be said about the relationship between Maureen and July? (4)
- 12.8 What is the “something” that Maureen can tell Martha, July’s wife (line 13) ? (1)
- [25]**

OR

MARU – Bessie Head

QUESTION 13
ESSAY

“Nothing ordinary was ever associated with Maru.” (p 44)

Write a well-constructed essay of 250 – 350 words in which you prove the validity of this statement.

[25]

OR

QUESTION 14
CONTEXTUAL

Carefully read the following extract, then answer the questions that follow.

| | |
|---|----|
| <p>"I have decided to form an additional class outside the beginners' grade. As you know, the beginners' grade is the foundation of a child's life. I have the best teachers there, like Mistress Dikeledi. I like to have a clear conscience on the matter. I have continuously pressed the authorities, at meetings and elsewhere, to limit the number of pupils each teacher can handle in the beginners' grades so that they give of their best. Er"</p> | 5 |
| <p>He paused, and looked at her closely. There was interest, curiosity there. "Excuse the question, but are you a Coloured?" he asked. "No," she replied. "I am a Masarwa." The shock was so great that he almost jumped into the air. Why, he'd be the sensation of the high society circle for a week! He controlled himself. He looked down. He smiled a little. Then he said: "I see."</p> | 10 |
| <p>The whole day he fretted. School closed just past noon. The office of the education supervisor was a stone's throw from the school. Usually they sat chatting over three or four cups of tea. Today, the list of beginners seemed endless. He kept noting out of the corner of his eye that the Masarwa (she was no longer a human being) seemed to be extraordinary friendly with Dikeledi, who, in his eyes, was royalty of royalty. Should he warn Dikeledi that she was talking to "it"? "It" surely had all the appearance of a Coloured.</p> | 15 |
| <p>"There's been some chicanery," he muttered, over and over again.</p> | 20 |
| | 25 |

- 14.1 14.1.1 Why is the principal so shocked when Margaret says she is a Masarwa? (2)
- 14.1.2 What impression does Pete attempt to create of himself in the first 9 lines of the passage? (3)
- 14.2 Explain the role played by the high society circle (line 15) in the village. (2)
- 14.3 The principal frets because he fears being ridiculed by the high society, yet Dikeledi reacts quite differently when she first hears that her new friend is a Masarwa. Give a reason for these two different reactions. (2)
- 14.4 Quote to show that the principal does not have far to walk to get to the education supervisor's office. (1)
- 14.5 What is the purpose of including the words in brackets in line 23? (2)

- 14.6 “ ... with Dikeledi, who, in his eyes, was royalty of royalty” (lines 24 and 25).
Does Dikeledi deserve to be called “royalty of royalty”? Give TWO qualities of Dikeledi to support your opinion. (2)
- 14.7 What advice did Dikeledi give Margaret previously when Margaret told her that she was a Masarwa? (2)
- 14.8 Ranko also falls in love with Margaret. Why does he not continue his romantic ideas? What prevents him from declaring his love to her? (2)
- 14.9 14.9.1 Describe the tone of voice used by the Principal towards Margaret in the first paragraph. (1)
- 14.9.2 Describe how the Principal’s tone has changed in the last paragraph. (1)
- 14.10 14.10.1 How does the education supervisor react when he hears about Margaret’s appointment? (2)
- 14.10.2 What does his reaction reveal about his character? (2)
- 14.11 The principal says that Margaret “can be shoved out” because “she’s a woman”.
What is this type of discrimination called? (1)

[25]

OR

NINETEEN EIGHTY-FOUR – George Orwell

**QUESTION 15
ESSAY**

The names and places in Nineteen Eighty-Four were **not chosen randomly** by Orwell.

Comment on the **symbolic** effectiveness of the name or place choices in the novel. You must include the symbolic meaning of at least **one person’s** name and **one place** name. Your essay must be 250 – 300 words.

[25]

OR

QUESTION 16
CONTEXTUAL

Carefully read both extracts, then answer the questions that follow.

Extract A

He tried to think of O'Brien, for whom, or to whom, the diary was written, but instead he began thinking of the things that would happen to him after the Thought Police took him away. It would not matter if they killed you at once. To be killed was what you expected. But before death (nobody spoke of such things, yet everybody knew of them) there was the routine of confession that had to be gone through: the grovelling on the floor and screaming for mercy, the crack of broken bones, the smashed teeth and bloody clots of hair. Why did you have to endure it, since the end was always the same? Why was it not possible to cut a few days or weeks out of your life? Nobody ever escaped detection, and nobody ever failed to confess. When once you had succumbed to thoughtcrime it was certain that by a given date you would be dead. Why then did that horror, which altered nothing, have to lie embedded in future time?

5

He tried with a little more success than before to summon up the image of O'Brien. "We shall meet in the place where there is no darkness," O'Brien had said to him. He knew what it meant, or thought he knew. The place where there is no darkness was the imagined future, which one would never see, but which, by foreknowledge, one could mystically share in. But with the voice from the telescreen nagging his ears he could not follow the train of thought further. He put a cigarette in his mouth. Half the tobacco promptly fell out onto his tongue, a bitter dust which was difficult to spit out again. The face of Big Brother swam into his mind, displacing that of O'Brien. Just as he had done a few days earlier, he slid a coin out of his pocket and looked at it. The face gazed up at him, heavy, calm, protecting: but what kind of smile was hidden beneath the dark moustache? Like a leaden knell the words came back at him:

10

15

20

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH

25

- 16.1 Who are the Thought Police, and on what grounds could they 'take' Winston away? (Refer to lines 2 and 3.) (3)
- 16.2 Winston expects to die at the hands of the Thought Police. What does this suggest about the society in which he lives? (2)
- 16.3 Winston believes "the place where there is no darkness" is "the imagined future" (lines 14 and 15).
- 16.3.1 Where, **literally**, is this "place"? (1)
- 16.3.2 Why is there **figuratively** "no darkness" in the "place"? (2)
- 16.4 How are the people misled by the name Big Brother? (2)
- 16.5 Explain the contradiction of any **one** of the Party slogans in lines 23 to 25. (3)

AND

Extract B

| | |
|--|----|
| He saw Julia pick up her glass and sniff at it with frank curiosity. | |
| "It is called wine," said O'Brien with a faint smile. "You will have read about it in books, no doubt. Not much of it gets to the Outer Party, I am afraid." His face grew solemn again, and he raised his glass: "I think it is fitting we should begin by drinking a health. To our Leader: Emmanuel Goldstein." | 5 |
| Winston took up his glass with a certain eagerness. Wine was a thing he had read about and dreamed about. Like the glass paperweight or Mr. Charrington's half-remembered rhymes, it belonged to the vanished, romantic past, the olden time as he liked to call it in his secret thoughts. For some reason he had always thought of wine as having an intensely sweet taste, like that of blackberry jam, and an immediate intoxicating effect. Actually, when he came to swallow it, the stuff was distinctly disappointing. The truth was that after years of gin-drinking he could barely taste it. He set down the empty glass. | 10 |
| "Then there is such a person as Goldstein?" he said. | |
| "Yes, there is such a person, and he is alive. Where, I do not know." | 15 |
| "And the conspiracy – the organization? It is real? It is not simply an invention of the Thought Police?" | |
| "No, it is real. The Brotherhood, we call it. You will never learn much more about the Brotherhood than that it exists and that you belong to it. I will come back to that presently." He looked at his wristwatch. "It is unwise even for members of the Inner Party to turn off the telescreen for more than half an hour. You ought not to have come here together, and you will have to leave separately. You, Comrade" – he bowed his head to Julia – "will leave first. We have about twenty minutes at our disposal. You will understand that I must start by asking you certain questions. In general terms, what are you prepared to do?" | 20 |
| "Anything that we are capable of," said Winston. | 25 |
| O'Brien had turned himself a little in his chair so that he was facing Winston. He almost ignored Julia, seeming to take it for granted that Winston could speak for her. For a moment the lids flitted down over his eyes. He began asking questions in a low, expressionless voice, as though this were a routine, a sort of catechism, most of whose answers were known to him already. | 30 |
| "You are prepared to give your lives?" | |

- 16.6 Why does Julia sniff the wine with "frank curiosity" (line 1)? (2)
- 16.7 Who is Emmanuel Goldstein? (2)
- 16.8 Winston is used to drinking gin. Why is this so? (2)
- 16.9 What is ironic about the word "comrade" (line 22)? (2)
- 16.10 O'Brien regards the interrogation as a "sort of catechism" (line 30). "Catechism" implies religious indoctrination. What does this suggest about the Inner Party's approach to rebels? (2)
- 16.11 Comment on why O'Brien says "You are" rather than "Are you?" (line 32). (2)

[25]

TOTAL FOR SECTION C: [25]

TOTAL: 75

END