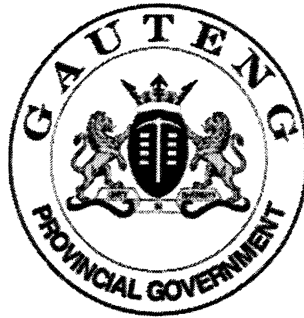


**SENIOR CERTIFICATE EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN**



**OCTOBER / NOVEMBER
OKTOBER / NOVEMBER**

2004

ENGLISH PRIMARY LANGUAGE

(Second Paper: Literature)

HG

104-1/2

21 pages

ENGLISH FIRST LANG HG: Paper 2



104 1 2

HG

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GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE HG
(Second Paper: Literature)

TIME: 3 hours

MARKS: 100

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 set on work you have studied during the year.
- Answer FIVE questions. Refer to the Table of Contents on page 3 for a breakdown of the selection of setworks.
- Your literature essay should not exceed 500 words.
- In contextual questions, the number of marks allocated to each subsection should serve as a guide to the expected length of your answer.
- Please number your answers in exact agreement with the question numbers.
- Please write legibly.

Good luck - the examiners hope that you will enjoy answering this paper.

TABLE OF CONTENTS

A total of **FIVE** questions for 100 marks must be answered.

**SECTION A
POETRY**

The Unseen Poetry is **COMPULSORY**. You must answer **EITHER** Question 1 **OR** Question 2. Also answer any **TWO** questions from Question 3, Question 4, Question 5 and Question 6.

Question 1: Unseen: General South African poetry (Contextual)	10 marks	
OR		
Question 2: Unseen: General South African poetry (Mini-essay)	10 marks	
AND		
Prescribed poetry (answer TWO questions):		
Question 3: <i>Preludes</i> (Extracts)	15 marks	
Question 4: <i>Dover Beach</i>	15 marks	
Question 5: <i>Hawk Roosting</i>	15 marks	(40)
Question 6: <i>Death be not proud</i>	15 marks	

**SECTION B
SHAKESPEARE**

Answer **ONE** question.

Question 7: <i>Macbeth</i>	Essay	30 marks	
Question 8: <i>Macbeth</i>	Contextual	30 marks	
Question 9: <i>Julius Caesar</i>	Essay	30 marks	(30)
Question 10: <i>Julius Caesar</i>	Contextual	30 marks	

**SECTION C
NOVEL**

Answer **ONE** question.

Question 11: <i>A Tale of Two Cities</i> (Charles Dickens)	Essay	30 marks	
Question 12: <i>A Tale of Two Cities</i> (Charles Dickens)	Contextual	30 marks	
Question 13: <i>July's People</i> (Nadine Gordimer)	Essay	30 marks	
Question 14: <i>July's People</i> (Nadine Gordimer)	Contextual	30 marks	
Question 15: <i>Maru</i> (Bessie Head)	Essay	30 marks	
Question 16: <i>Maru</i> (Bessie Head)	Contextual	30 marks	
Question 17: <i>Nineteen Eighty-Four</i> (George Orwell)	Essay	30 marks	
Question 18: <i>Nineteen Eighty-Four</i> (George Orwell)	Contextual	30 marks	(30)

100

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.

CHECKLIST

Question	1 – 2	Choose ONE
Questions	3, 4, 5, 6	Choose TWO
Questions	7 – 10	Choose ONE
Questions	11 – 18	Choose ONE

You must answer **ONE** contextual and **ONE** essay question.

**SECTION A
POETRY**

Answer Question 1 OR Question 2.

AND

Any TWO questions from Questions 3 to 6.

**UNSEEN POEM - SOUTH AFRICAN COMPONENT
COMPULSORY**

**QUESTION 1
CONTEXTUAL**

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

Rain after Drought

While talk circled about the room, circled heedlessly, from each to each,
A word there, and laughter, chairs moving, and then words again,
Above the casual interchange and interflow of speech,
I hear the rain.

I heard the rain beginning slowly to fall,
Quiet, heavy drops, one after the other, upon my thirsty tree,
And someone turned to the window and spoke: 'It's raining after all!'
They went on talking, but for me, for me,

5

The rain was like a secret; I did mark
Its measured progress, talked, observed, but heard the rain,
Laughed too, but all my senses roved the dark,
Beyond the room and the voices, beyond the dividing pane.

10

To those others, it was only raining; it was my secret; sad and brave
Travelled my thought two ways, and on separate errands, while it did
fall;

15

I heard it patter quietly on the unquiet grass of a new grave;
I listened while, with patient assault, it fell on the roof of him I love,
who never loved me at all.

Mary Morison Webster

- 1.1 Examine how the poet uses diction, along with punctuation and sentence construction, in stanza one, to establish the atmosphere typical of certain social gatherings. (3)
- 1.2 What feelings does the rain stimulate in the speaker? Refer to the poem to support your answer. (3)
- 1.3 Examine the effectiveness of the poet's use of imagery in line 16. (2)
- 1.4 Write a brief explanation of what you believe the theme of this poem to be. (2)

[10]

OR

**QUESTION 2
MINI-ESSAY**

Read the poem carefully, then answer the question set on it.

<i>The Ghetto</i>	
There is unrest in the ghetto. Light peeps warily through chinks in the corrugation as he drives along the main road.	
Laughter awash with the clamour of township jazz emanates from the hut of the shebeen.	5
Vigilant shadows guard the shack and the neighbourhood beyond.	10
A pall of black smoke exclaims against the blazing car overturned at the crossroad near the heart of the location.	15
"Who did it?" A policeman released from the relic of a gaping trading store, demands their passbooks. "The school children," he answers.	20
The memory of youngsters squatting in the dirt returns. "What are you doing, Son?" he'd asked. "We're going to kill a canary." *	
The image of the crime and the innocent faces of its perpetrators accompanies him to the brightly lit settlement which, for him, is home.	25
Martin Cutze	

A canary: A symbol for a white person attacked by black freedom fighters.

In a carefully constructed essay of not more than 200 words, discuss some of the important devices the poet uses in order to convey his message. Pay special attention to the use of imagery and how the writer manages to convey mood.

[10]

AND

PRESCRIBED POETRY

Answer TWO questions from this section.

QUESTION 3

Read the extracts taken from *Preludes* and answer the questions set on them.

<i>Preludes</i>	
II	
The morning comes to consciousness Of faint stale smells of beer From the sawdust trampled street With all its muddy feet that press To early coffee-stands.	5
With the other masquerades That time resumes, One thinks of all the hands That are raising dingy shades In a thousand furnished rooms.	10

- 3.1 How does the description of the morning contrast with the perception we usually have of this time of day? (3)
- 3.2 Examine the effect of the alliteration in lines 2 and 3 of Section II. (2)
- 3.3 “In a thousand furnished rooms.”
- 3.3.1 What, do you think, is the reason for making use of hyperbole (heightened exaggeration) in this line? (3)
- 3.3.2 Which word, in the same section, reinforces the image? (1)

IV	
His soul stretched tight across the skies That fade behind a city block, Or trampled by insistent feet At four and five and six o' clock; And short square fingers stuffing pipes, And evening newspapers, and eyes Assured of certain certainties, The conscience of a blackened street Impatient to assume the world.	
T.S. Eliot	

- 3.4
- 3.4.1 In your own words, explain the effect of city life on the soul described above. (2)
- 3.4.2 Why does the city have this effect? (2)
- 3.5 What impression of people’s attitude is created in “... eyes assured of certain certainties”? (2)

[15]

QUESTION 4

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

<i>Dover Beach</i> (Extract)	
Sophocles long ago Heard it on the Aegean, and it brought Into his mind the turbid ebb and flow Of human misery; we Find also in the sound a thought, Hearing it by this distant northern sea.	5
The Sea of Faith Was once, too, at the full, and round earth's shore Lay like the folds of a bright girdle fur'd. But now I only hear Its melancholy, long withdrawing roar, Retreating, to the breath Of the night-wind, down the vast edges drear And naked shingles of the world.	10
Ah, love let us be true To one another! For the world, which seems To lie before us like a land of dreams, So various, so beautiful, so new, Hath really neither joy, nor love, nor light, Nor certitude, nor peace, nor help for pain: And we are here as on a darkling plain Swept with confused alarms of struggle and flight. Where ignorant armies clash by night.	15 20
Matthew Arnold	

- 4.1 Explain the poet's use of Sophocles as a reference. (2)
- 4.2 "**Find also in the sound a thought**". Explain clearly what this thought is and why the sea, in particular, provokes this thought. (4)
- 4.3 Refer to lines 7 – 9.
- 4.3.1 Explain the extended metaphor of "The Sea of Faith." (3)
- 4.3.2 To what is the girdle compared and how does this develop our sense of a changed society? (3)
- 4.4 Comment on the punctuation used in the final stanza and explain how it adds to the tone and the rhythm. (3)

[15]

QUESTION 5

Read the poem and answer the questions that follow.

<i>Hawk Roosting</i>	
<p>I sit in the top of the wood, my eyes closed. Inaction, no falsifying dream Between my hooked head and my hooked feet: Or in sleep rehearse perfect kills and eat.</p>	
<p>The convenience of the high trees! The air's buoyancy and the sun's ray Are of advantage to me; And the earth's face upward for my inspection.</p>	5
<p>My feet are locked upon the rough bark. It took the whole of Creation To produce my foot, my each feather: Now I hold Creation in my foot</p>	10
<p>Or fly up, and revolve it all slowly – I kill where I please because it is all mine. There is no sophistry in my body: My manners are tearing off heads –</p>	15
<p>The allotment of death. For the one path of my flight is direct Through the bones of the living. No arguments assert my right:</p>	20
<p>The sun is behind me. Nothing has changed since I began. My eye has permitted no change. I am going to keep things like this.</p>	
Ted Hughes	

- 5.1 Explain what is meant by “Inaction, no falsifying dream.” (2)
- 5.2 Discuss the tone of stanza two and suggest how poetic technique helps establish this tone. (3)
- 5.3 What attitude does the hawk display towards Creation? Refer to the poem as a whole in substantiating your answer. (5)
- 5.4 The hawk in this poem can be seen as a symbol for certain types of rulers. Briefly explain the policies of these types of rulers and how they maintain the status quo. (2)
- 5.5 Appraise the effectiveness of the concluding line of the poem in the light of the theme/s of “Hawk Roosting” (3)

[15]

QUESTION 6

Read the poem and answer the questions that follow.

<i>Death be not proud</i>	
Death be not proud, though some have called thee Mighty and dreadful, for thou art not so, For those whom thou think'st thou dost overthrow, Die not, poor death, nor yet canst thou kill me. From rest and sleep, which but thy pictures be,	5
Much pleasure, then from thee much more must flow And soonest our best men with thee do go, Rest of their bones, and soul's delivery. Thou art slave to Fate, Chance, kings and desperate men. And dost with poison, war and sickness dwell.	10
And poppy or charms can make us sleep as well, And better than thy stroke; why swell'st thou then? One short sleep past, we wake eternally, And death shall be no more; death, thou shalt die.	
John Donne	

- 6.1 Read lines 1 and 2.
- 6.1.1 Comment on the effect of the poet's use of parenthesis in lines 1 – 2. (2)
- 6.1.2 The speaker addresses death directly. What figure of speech is being used? (1)
- 6.1.3 Account for the poet's use of this figurative device. (2)
- 6.2 6.2.1 What is the purpose of comparing death to a slave? (2)
- 6.2.2 How does the personification of death prepare the reader for the final words of the poem? (2)
- 6.2.3 What is the tone of the sestet? (1)
- 6.2.4 Explain why the tone is appropriate. (1)
- 6.3 Explain how the structure of the poem reinforces the argument. (4)

[15]

TOTAL FOR SECTION A: [40]

**SECTION B
SHAKESPEARE**

Answer ONE question from this section.

MACBETH – William Shakespeare

**QUESTION 7
ESSAY**

Macbeth is tormented by 'horrid imaginings' throughout the play. However, these imaginings do not prevent him from committing his foul crimes. Perhaps, if Macbeth had been a little more like his practical, unimaginative wife, he would not have made the choices which ruined him.

Discuss the validity of this statement, using examples and textual references to support your argument.

[30]

OR

**QUESTION 8
CONTEXTUAL**

Read the extract and then answer the questions that follow.

Macbeth:	We should have else desired your good advice (Which still hath been both grave and prosperous) In this day's council; but we'll take tomorrow. Is't far you ride?	1
Banquo:	As far, my lord, as will fill up the time 'Twillt this and supper. Go not my horse the better, I must become a borrower of the night For a dark hour or twain.	5
Macbeth:	Fail not our feast.	
Banquo:	My lord, I will not.	10
Macbeth:	We hear our bloody cousins are bestowed In England and in Ireland, not confessing Their cruel parricide, filling their hearers With strange invention ... but of that tomorrow, When therewithal we shall have cause of state Craving us jointly. Hie you to horse. Adieu, Till you return at night. Goes Fleance with you?	15
Banquo:	Ay, my good lord. Our time does call upon's.	

Macbeth:	I wish your horses swift and sure of foot; And so I do commend you to their backs. Farewell.	20
	<i>Banquo off</i>	
	Let every man be master of his time Till seven at night; to make society The sweeter welcome, we will keep ourself Till supper-time alone. While then, God be with you!	25
	<i>All off except Macbeth and a servant</i>	
	Sirrah, a word with you. Attend those men Our pleasure?	
Attendant:	They are, my lord, without the palace gate.	30
Macbeth:	Bring them before us.	

- 8.1
- 8.1.1 What **good advice** does Macbeth profess to desire? (2)
- 8.1.2 In the light of your reading of Macbeth's character, do you think that Macbeth is likely to heed advice from Banquo? Justify your answer. (3)
- 8.2 Describe the tone in which Macbeth would say line 4: "Is't far you ride?" (2)
- 8.3 Malcolm in this context is dismissed by Macbeth as a "bloody cousin" guilty of "parricide".
What, in truth, would you say defines Malcolm as a character? Support your answer with evidence from the play as a whole. (4)
- 8.4 The passage is deeply ironic.
- 8.4.1 Identify and explain the general irony of the situation. (2)
- 8.4.2 Discuss TWO specific examples from the extract to illustrate your answer to Question 8.4.1. (3+3) = (6)
- 8.5 Why is Macbeth concerned whether Fleance is joining his father in the ride? (3)
- 8.6 Macbeth prefers to remain alone and has been keeping to himself a great deal. Account for this behaviour. (4)
- 8.7 Suggest how the language in this extract (both Macbeth's and Banquo's) illustrates the change in their relationship, from the close intimacy they shared in the beginning of the play, to this point. (4)
- [30]

OR

JULIUS CAESAR – Williams Shakespeare

**QUESTION 9
ESSAY**

Many of the major characters make use of manipulation and/or persuasion to achieve their goals.

Write a detailed essay in which you explore the ways in which Shakespeare has made use of this theme to expose the true characters of both the manipulators and their victims in *Julius Caesar*.

[30]

OR

**QUESTION 10
CONTEXTUAL**

Read the following extract and answer the questions that follow.

Antony

If you have tears, prepare to shed them now.
 You all do know this mantle. I remember
 The first time ever Caesar put it on;
 'Twas on a summer's evening in his tent,
 That day he overcame the Nervii. 5
 Look, in this place ran Cassius' dagger through;
 See what a rent the envious Casca made;
 Through this the well-belovèd Brutus stabbed,
 And as he plucked his cursèd steel away,
 Mark how the blood of Caesar followed it, 10
 As rushing out of doors, to be resolved
 If Brutus so unkindly knocked or no;
 For Brutus, as you know, was Caesar's angel.
 Judge, O you gods, how dearly Caesar loved him.
 This was the most unkindest cut of all; 15
 For when the noble Caesar saw him stab,
 Ingratitude, more strong than traitors' arms,
 Quite vanquished him. Then burst his mighty heart;
 And in his mantle muffling up his face,
 Even at the base of Pompey's statue – 20
 Which all the while ran blood – great Caesar fell.
 O what a fall was there, my countrymen!
 Then I, and you, and all of us fell down,
 Whilst bloody treason flourished over us.
 O, now you weep, and I perceive you feel, 25
 The dint of pity. These are gracious drops.
 Kind souls, what, weep you when you but behold
 Our Caesar's vesture wounded? Look you here!
 Here is himself, marred, as you see, with traitors.

First Citizen

O piteous spectacle! 30

- 10.1 Antony is an eloquent orator.
- 10.1.1 Write a paragraph in which you discuss the rhetoric and diction he uses when referring to the Conspirators. (5)
- 10.1.2 What is the response of the citizens to Antony's speech? Why? (3)
- 10.1.3 What qualities of the citizens may be deduced from this response? (2)
- 10.2 "Look, in this place ran Cassius' dagger through" (line 6)
- 10.2.1 What stage direction should be indicated at this point? (2)
- 10.2.2 What is Antony's motive in indicating the rent made by Cassius? (2)
- 10.2.3 Comment on the irony contained in this, and the next two lines. (2)
- 10.3
- 10.3.1 Give TWO possible meanings for "angel" as used here (line 13). (2)
- 10.3.2 What reference did Brutus make to an "angel" earlier in the play when he was deciding whether or not he should join the conspirators? (2)
- 10.3.3 Explain why Brutus is confronted by Caesar's angel later in the play. (2)
- 10.4 What, according to Mark Antony, was the actual cause of Caesar's death? (2)
- 10.5 What is the significance of Caesar collapsing at the foot of the statue of Pompey? (3)
- 10.6 Mark Antony's opponents would certainly call him a hypocrite at this point in the play. What evidence might they present of this? (3)

[30]

TOTAL FOR SECTION B: [30]

SECTION C
NOVEL

Answer ONE question from this section.

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

QUESTION 11
ESSAY

Dickens appears to have some insight into the nature of women, but his portrayal of the fairer sex is stereotypical: they are either all good, or all evil.

Write an essay in which you discuss this assessment of the characterisation of women in *A Tale of Two Cities*.

[30]

OR

QUESTION 12
CONTEXTUAL

Read both extracts, then answer the questions that follow.

The sunset struck so brilliantly into the travelling carriage when it gained the hill-top, that its occupant was steeped in crimson. "It will die out," said Monsieur the Marquis, glancing at his hands, "directly."	1
In effect, the sun was so low that it dipped at the moment.	
When the heavy drag had been adjusted to the wheel, and the carriage slid down hill, with a cinderous smell, in a cloud of dust, the red glow departed quickly; the sun and the Marquis going down together, there was no glow left when the drag was taken off.	5
But, there remained a broken country, bold and open, a little village at the bottom of the hill... a broad sweep and rise beyond it, a church-tower, a windmill, a forest for the chase, and a crag with a fortress on it used as prison. Round upon all these darkening objects as the night drew on, the Marquis looked, with the air of one who was coming near home.	10
... The village had its one poor street, with its poor brewery, poor tannery, poor tavern, poor stable-yard for relay of post-horses, poor fountain, all usual poor appointments. It had its poor people too. All its people were poor, and many of them were sitting at their doors, shredding spare onions and the like for supper, while many were at the fountain, washing leaves, and grasses, and any such small yieldings of the earth that could be eaten. Expressive signs of what made them poor were not wanting; the tax for the state, the tax for the church, the tax for the lord, tax local and tax general, were to be paid here and to be paid there, according to solemn inscription in the little village, until the wonder was, that there was any village left unswallowed.	15
Few children were to be seen and no dogs.	20

- 12.1 12.1.1 How does the use of **steeped in crimson** and the Marquis' words in lines 2 and 3 convey irony? (3)
- 12.1.2 How do these opening lines set the tone for the rest of the extract? (2)
- 12.2 Why do you think the word **poor** has been repeated frequently in lines 11 to 17? (2)
- 12.3 Choose ONE significant detail Dickens uses to highlight the condition of the people and/or their village, and comment on its effect. (3)
- 12.4 Account for the fact that **few children** and **no dogs** are to be seen. (2)
- 12.5 How do you think Dickens feels about these poor people? Refer to **tone** and **diction** to substantiate your answer. (5)

AND

A chapter further, the Marquis de Evrémonde arrives at his château where he will meet his nephew, newly arrived from England.

It was a heavy mass of building, that château of Monsieur the Marquis, with a large stone courtyard before it, and two stone sweeps of staircase meeting in a stone terrace before the principal door. A stony business altogether, with heavy stone balustrades, and stone urns, and stone flowers and stone faces of men, and stone heads of lions, in all directions. As if the Gorgon's head had surveyed it, when it was finished, two centuries ago...	1
... The great door clanged behind him, and Monsieur the Marquis crossed a hall grim with certain old boar-spears, swords, and knives of the chase; grimmer with certain heavy riding-rods and riding-whips, of which many a peasant, gone to his benefactor Death, had felt the weight when his lord was angry...	5
	10

- 12.6 Comment on how the **setting** and **imagery** in this extract serves to emphasise aspects of the Marquis' character. (5)
- 12.7 Write a paragraph of about five lines on what the Marquis represents in the novel as a whole. (4)
- 12.8 Examine lines 8 to 12.
- 12.8.1 What is the reader encouraged to feel when he/she reads these lines? (2)
- 12.8.2 Why would the peasant view Death as a **benefactor**? (2)
- [30]

OR

JULY'S PEOPLE – Nadine Gordimer

**QUESTION 13
ESSAY**

As the novel begins, Maureen imagines a bond between July and herself; she feels that: "He and she understood each other well."

In a well-structured essay discuss how this initial assessment of their relationship proves incorrect. [30]

OR

QUESTION 14
CONTEXTUAL

Read the passage below then answer the questions that follow.

July's voice called at the doorway. Bam's look was a pair of hands flung apart in the air; her own eyes did not meet it, and perhaps he saw, in that instant, that she had known July was back... caught out, she this time.	1
– You say I can come inside? – He used to have the habit of knocking at a door, asking, The master he say I can come in?, and they had tried to train him to drop the "master" for the ubiquitously respectful "sir". He had an armful of wood under a torn fertilizer bag; of course (and he was right) it would not have occurred to them to bring some wood into the shelter when rain began. – You make small fire inside today, s'coming little bit cold. – Royce was coughing himself awake. – Yes, you see – The child's gaze came to consciousness on him, restfully, confident. He had dropped his city plastic raincoat and was the familiar figure bending about some task, khaki-trousered backside higher than felted black head – he began at once to lay a hearth-fire.	5
Bam had not greeted him. Maureen was unbelieving to see on the white man's face the old, sardonic, controlled challenge of the patron. – And where were you yesterday? What's the story? –	10
July went on doing what he was expert at. The snap of twigs, the shuffle of a single paper fist uncrumpling itself (no cupboard full of old newspapers, here, everything that was worth nothing must be used sparingly), a word or two to keep Royce in bed – Little while, it's coming nice and warm, you coming nice by the fire. –	15
– We were very worried. – Her implication was the flattery, "about you". – Where did you go? – Bam giving the man every chance to give a satisfactory account of himself.	20
– To the shops. –	25
He straightened up and wiped his palms down his trousers. The shops! As if he had been sent round the corner for a pint of milk when the household ran short. The shops. The distance to the nearest general store must be forty kilometres. There was a police post there; certainly the Indian store would have a petrol pump.	30
Bam stepped through a minefield of words before he chose what to say. – Who drove the bakkie? –	

14.1 Consider the following line: "Bam's look was a pair of hands flung apart in the air" (lines 1 – 2).

14.1.1 Write down ONE word to describe the emotion conveyed by this look. (1)

14.1.2 Explain why Bam feels this way. (3)

14.2 Why do you think the Smales tried to get July to use the universally accepted **sir** instead of **master**? Consider, also, what it suggests about their political outlook. You may refer to information from elsewhere in the novel. (4)

14.3 It is clear from this extract that while Bam is trying to maintain his old role of master, July is slowly taking it over. Justify this comment by referring to their behaviour in the extract. (6)

- 14.4 Despite July's behaviour here, there is evidence elsewhere in the novel that he struggles to let go of his old role of servant. Briefly discuss any ONE such situation. (3)
- 14.5 Suggest why the repetition of **the shops** in lines 26 to 29 is so effective. (2)
- 14.6 Briefly explain the circumstances that lead to Bam and Maureen being **forty kilometres** from the nearest shops. (4)
- 14.7 Discuss the connotations of the metaphor: "Bam stepped through a *minefield* of words..." (3)
- 14.8 The issue of the bakkie is not resolved in this section of the novel. How does it set the scene for further conflict later on? (4)
- [30]

OR

MARU – Bessie Head

**QUESTION 15
ESSAY**

Margaret Cadmore Junior's upbringing was based on a theory: "environment everything; heredity nothing". Yet her "brilliance was based entirely on social isolation and lack of communication with others, except through books."

Do you think Margaret Cadmore Senior's actions were moral or justifiable? Assess by evaluating Margaret Cadmore Junior's quality of life and adaptability within society.

[30]

OR

**QUESTION 16
CONTEXTUAL**

Read the passage below then answer the questions that follow.

He had not known what to do, what to say as a beginning and had walked round and round in circles at home. Always, something spoke to him in his heart, like deep, sweet music. He listened intently. It was a new experience for him. Previously he had only heard that such things existed, from Maru. They were stories he listened to with interest but could not comment on. They did not arouse his curiosity either. Maru always fell in love, but not he. He had sometimes seen a light like the sun shine on Maru's face. This time he felt the sun in his own heart. There was more to it as well, as though a voice moved there and spoke to him: "But surely we are not strangers, Moleka?" 5

It changed too if the mover of the voice was distressed, like that evening: "Help me. Ought I to go away? It might be that my appearance this time prevents you from recognizing me." That was what he struggled with. Half of him felt that he formulated those words because he was thrown off balance 10

and at sea. He was no Maru who could ride the tides of all kinds of fancies. He doubted his heart, his mind. But distress eventually made him walk slowly out of the house.	15
... At the foot of the hill, he paused once more and looked up. The light of a lamp shone through one of the windows. A peace settled on his heart as though the burning lamp made everything seem normal and the person within that room engaged in some activity such as eating or cooking or drinking tea. It fitted in with his idea of formality: "I have just come to see if you are comfortable..."	20
Almost joyfully, he began to climb the hill. He had not got half way when a voice called out: "Moleka!"	
It was Ranko. He stopped and spoke in a low, deadly voice: "What are doing here, Ranko?"	25
Without hesitation Ranko replied: "Maru said he expected you would come this way. He asked me to give you a message. He said: 'Tell Moleka to remember that he enjoys life on this earth. This is not the end for him. He will have a long life.'"	30
There was silence. Then Moleka ground his teeth in savage fury and made an angry exclamation that sounded half like the roar of a lion.	
"I would not like to be killed by a low person like you, Ranko," he said, furiously. "Don't you know that spying is the lowest occupation on earth?"	
Ranko kept silent. Two furies raced through Moleka's heart. The words of Maru, through his mouthpiece, Ranko, were a declaration of war. He could not accept it. It meant everything was over before it had begun. And he also knew that, although he had no Ranko, he had a control over the situation. Maru acknowledged what had awakened in his heart. The woman was just as unapproachable to Maru as she was to him. He turned violently on Ranko:	35
"Since Maru thinks he can send messages to me, through spies, you can also take a message to him. Tell him I say that the day he approaches her, I will burn his house down. He is lucky if I don't kill him too."	40
It was only as he walked away that the shock of the abrupt encounter with Ranko gradually overcame his mind. What was this he'd seen? When had Maru had time to fall in love and move so swiftly? Look at that terrible message: This is not the end for him. He will have a long life." How did a person in his right mind relate Maru's behaviour of the afternoon towards the woman with what Ranko had revealed this evening?	45

- 16.1 Consider line 6: "Maru always fell in love, but not he":
- 16.1.1 How would you characterise Maru's and Moleka's love affairs prior to the arrival of Margaret? (4)
- 16.1.2 Provide a detailed discussion of the changes Moleka has experienced since her arrival. (5)
- 16.2 Refer to lines 8 and 9: "as though a voice moved there and spoke to him".
- 16.2.1 How would **Maru** have described the "voice"? (1)
- 16.2.2 Briefly explain why it was a "stranger" to **Moleka**. (2)
- 16.3 Comment on the effect of the **sea** metaphor in lines 13 and 14. (3)

- 16.4 At the beginning of the novel, Maru is described as having too many destinies. Bearing this in mind, explain his ulterior motives in sending the threat (lines 27 – 30) to Moleka. (3)
- 16.5 Clearly explain why Margaret might be **as unapproachable** to Maru as she is to Moleka. (line 39). (2)
- 16.6 Maru always believed that Moleka would never live down the humiliation of marrying a Masarwa. Do you agree with this assessment? Justify your answer. (3)
- 16.7 Consider lines 46 and 47: “How did a person... relate Maru's behaviour of the afternoon towards the woman...”
- 16.7.1 What did Maru do that afternoon that confuses Moleka? (2)
- 16.7.2 Explain Maru's motives as he later revealed to Dikeledi for his treatment of Margaret. (3)
- 16.8 Ironically, Margaret seems to have very little say in affairs that are of personal interest to her. What is your response to this? Justify your answer. (2)
- [30]**

OR

***NINETEEN EIGHTY-FOUR* – George Orwell**

**QUESTION 17
ESSAY**

The lifespan of intelligent people is severely limited in the world of <i>Nineteen Eighty-Four</i> . The super-intelligent rule; the intelligent are eradicated; the stupid survive.

Discuss the accuracy of this statement and the concept of “intelligence” as it is presented in the novel.

[30]

OR

QUESTION 18
CONTEXTUAL

Read the extract and answer the questions that follow.

He looked round the canteen again. Nearly everyone was ugly, and would still have been ugly even if dressed otherwise than in the uniform blue overalls. On the far side of the room, sitting at a table alone, a small, curiously beetle-like man was drinking a cup of coffee, his little eyes darting suspicious glances from side to side. How easy it was, thought Winston, if you did not look about you, to believe that the physical type set up by the Party as an ideal – tall muscular youths and deep-bosomed maidens, blond-haired, vital, sunburnt, carefree – existed, and even predominated. Actually, so far as he could judge, the majority of people in Airstrip One were small, dark and ill-favoured. It was curious how that beetle-like type proliferated in the Ministries: little dumpy men, growing stout very early in life, with short legs, swift scuttling movements, and fat inscrutable faces with very small eyes. It was the type that seemed to flourish best under the dominion of the Party.	1 5 10
The announcement from the Ministry of Plenty ended on another trumpet call and gave way to tinny music. Parsons, stirred to vague enthusiasm by the bombardment of figures, took his pipe out of his mouth.	15
"The Ministry of Plenty's certainly done a good job this year," he said with a knowing shake of his head. "By the way, Smith old boy, I suppose you haven't got any razor blades you can let me have?"	
"Not one," said Winston. "I've been using the same blade for six weeks myself."	20
"Ah, well- just thought I'd ask you, old boy."	
"Sorry," said Winston.	
The quacking voice from the next table, temporarily silenced during the Ministry's announcement, had started up again, as loud as ever. For some reason Winston suddenly found himself thinking of Mrs Parsons, with her wispy hair and the dust in the creases of her face. Within two years those children would be denouncing her to the Thought Police. Mrs Parsons would be vaporized. Syme would be vaporized. Winston would be vaporized. O'Brien would be vaporized. Parsons, on the other hand, would never be vaporized. The eyeless creature with the quacking voice would never be vaporized. The little beetle-like men who scuttled so nimbly through the labyrinthine corridors of Ministries - they, too, would never be vaporized. And the girl with the dark hair, the girl from the Fiction Department – she would never be vaporized either. It seemed to him that he knew instinctively who would survive and who would perish: though just what it was that made for survival, it was not easy to say.	25 30 35

- 18.1 Winston lunches this day in the work canteen. Supply THREE reasons why he prefers the sterility of the canteen to his own home. (3)
- 18.2 Why does everyone appear **ugly** (line 1) to him? (2)
- 18.3 Refer to lines 5 to 8.
- 18.3.1 Identify the tone in which these lines are written. (2)
- 18.3.2 Of what historical ideology and propaganda in the first part of the last century, could we be reminded in these lines? What are the author's feelings towards this sort of belief system? (4)

- 18.4 Comment on the image of the beetle-like men who work in the Ministries. Do you think it an effective image? Justify your answer. (5)
- 18.5 The function of the Ministries (Truth, Plenty and Love) contradict their titles. Explain each of their functions and comment on how each furthers Party propaganda. (6)
- 18.6 Read lines 17 to 19. Explain the irony of Parsons asking if Winston has razor blades. (2)
- 18.7 Goldstein, Big Brother and Party members all speak with a quacking voice. What does this suggest to the reader about the dissemination of propaganda? (3)
- 18.8 Is Winston's assessment of who will be vaporized and who will survive, an accurate one? Justify your answer. (3)

TOTAL FOR SECTION C: [30]

TOTAL: 100