

GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE HG
(Second Paper)

SECTION A

QUESTION 1

CONTEXTUAL
South African Component

- 1.1 The use of a word like "heedlessly" shows the careless, casual, nature of the social chit-chat.
The careful placement of many commas suggests the stop/start nature of conversation.
First three sentences are largely equivalent in length and rhythm capturing the predictability of speech and behaviour.
Candidates don't have to make 3 separate points. (3)
- 1.2 Open-ended. Allow for differences of interpretation. I don't think, however, that one should accept responses like 'joy', 'relief' etc. Words like "secret", "sad", "brave" suggest feelings of melancholy; she becomes pensive, despondent. Careful and convincing substantiation is important here. (3)
- 1.3 Imagery of the rain pattering quietly is soothing and positive. However, this is juxtaposed with the harsh symbol of a new grave which is effective in conveying the woman's feelings of loss etc. (2)
- 1.4 Allow for variations. (2)
The last lines of the poem provide the thematic core of unrequited love. (2)
- [10]

QUESTION 2

***The Ghetto* (Martin Cutze – mini essay)**

Imagery:

- Light vs. darkness
 - "*Lights peep wearily*" - personification; as though the lights are tired of making the effort to prevail over the darkness
- Sound imagery
 - Jazz enjoyed by Black people; happy sounds emanating from the shebeen hut. Contrast between the poverty and the enjoyment of the patrons
- "shadows"
 - Create tension and uneasiness
 - Almost eerie

- Visual image of black smoke representing the incident which has just taken place (car has been overturned and set alight)
- Symbol of a canary
 - Represents the White people attacked by the Black freedom fighters
 - Irony that the policeman who demands the passbooks lives in the informal settlement too – (which for him is home) (line 28).

Mood

- Tension created by using words like 'unrest', 'wearily', 'vigilant shadows', etc.
- Also by contrasting imagery of light vs. darkness throughout the poem
- Sketches a typical evening in apartheid South Africa where the Black youth attack and set alight a White passenger as a means of voicing their protest against the political system

Mark globally according to grid. (See p.17)

[10]

QUESTION 3 *Preludes* (T.S. Eliot)

- 3.1 Morning is usually associated with 'newness', 'freshness', a 'clean' beginning. In the poem, morning is already tainted by smells from the previous evening. 'Staleness' as opposed to 'fresh' crisp new morning. (3)
- 3.2 Repetition of 's' sounds. In stale smells... sawdust street. Links all the adjectives describing the odour and dirt associated with city streets. (2)
- 3.3.1 Hyperbole/exaggeration
Impression that everybody is doing the same thing. There is no originality; the city dwellers are all alike; the rooms look alike. People act alike on the streets – masquerade is carried into their rooms where the same actions are carried out by all these city dwellers. Even filthiness of the streets is also found in the rooms. (3)
- 3.3.2 "All" (1)
- 3.4.1 Soul of man is tortured (stretched tight) by living in the city. The soul suffers. Effect of life in the city is wearing down the soul (trampled). (2)
- 3.4.2 Sordidness/filth of cities
Routine of city life/loss of individuality (2)
- 3.5 As though what he sees does not have an effect/impression on his soul. Absent-mindedly noticing what happens. Sense of sight cut-off from his feelings. Synecdoche (2)

[15]

QUESTION 4
***Dover Beach* (Matthew Arnold)**

- 4.1 Greek philosopher
Using him as an authority to 'prove' what he is saying. Sophocles too wrote about human misery. (2)
- 4.2 Thinking about human suffering/human misery. How the 'melancholy'/sad sound of the sea reflects human suffering.
Because of its sound - confusion and disorder of the world is associated with the sound of the sea (4)
- 4.3.1 Faith is compared to a sea (water, life-giving, purity etc.). The sea at full tide around England nourishing the land is similar to a fullness of faith nourishing society. (3)
- 4.3.2 The girdle is a belt i.e. the calm sea surrounding the shore as faith once surrounded us. We are now bereft of this faith. (3)
- 4.4 Exclamation mark highlights urgency of the plea. It is passionate and heartfelt. Commas highlight the variety of emotions we lack. Colon draws attention to the emphaticness/finality of the closing statement. (3)
- [15]**

QUESTION 5
***Hawk Roosting* (Ted Hughes)**

- 5.1 Even when the hawk's eyes are closed, it is planning how to attack its prey. Dreams are usually illusory. The hawk does not "dream" – its thoughts are preparation for action. (2)
- 5.2 Pride, arrogance. The exclamation mark emphasises that the hawk is boasting that the trees have been created in a way which best suits the hawk. All of nature is created to please the hawk. The hawk is superior to all other aspects of nature. Each line describes a natural creation which "serves" the hawk. (3)
- 5.3 Patronising. Considers itself to be superior to all other creatures. Its body has been refined to carry out the perfect kill. Each aspect of his body is perfectly refined. The elements of nature have been created in the best interest of the hawk to ensure that it can kill its prey every time. All of creation respects the hawk and know that they are in service to it. (5)
- 5.4 Autocrats/Dictators
They make the rules without consulting the general public. They have all the power. (2)
- 5.5 The last line emphasises and summarises the hawk's attitude. The hawk is satisfied with the status quo it does not want anything to change. As long as it has the most power and is served by the other creatures, it wants things to remain as they are. (3)
- [15]**

QUESTION 6
Death Be not Proud (John Donne)

- 6.1.1 Separates the different ideas in each line. Makes an address to death at the beginning, refers to how some people feel and then emphasises his feelings after the comma. Commas are used to separate the statements made by the speaker from what other people say. (2)
- 6.1.2 Apostrophe/Personification (1)
- 6.1.3 Addresses death like an equal. Treats death as though it were another person to show that he does not respect it and is not afraid of it. (2)
- 6.2.1 Death has no power. Slaves did not have any rights – that he does not think that death has any power. (2)
- 6.2.2 If death is mortal, like humans, it, too, can die. Death comes to an end just like people's lives come to an end. It is not more powerful, or any different. Indeed, people have an advantage in eternal life. (2)
- 6.2.3 Defiance / Or other suitable responses: confident assertion, patronisingly dismissive, humorous rejection. (1)
- 6.2.4 Emphasises that he has no respect for death and is not afraid of it. (1)
- 6.3 This is a challenging question. Be flexible in marking it. A sonnet form anticipated a public reading: dramatising of a debate suitable for oral situation. Formality of form gives authority to the debate. In octet he refutes the claim that death is mighty and dreadful. In the sestet he argues that Death is a slave and weak and has limited power. (4)

[15]

QUESTION 7
MACBETH – ESSAY

Macbeth has a great imagination: his lengthy speeches and figurative language indicate this (e.g. "Full of scorpions is my mind dear wife ..."). From the beginning we see how his imagination leads him to think illogically/hallucinate etc.

When we first see Macbeth it is when he encounters the weird sisters. Unlike Banquo, he is captivated by them, not only due to their prophecies but also largely due to their appearance. (With Banquo he is astounded by their beards etc.). He wishes they would stay. From this point we see his imagination working. He cannot forget what they have said and his mind dwells on the fantastical images they have encouraged. ("...why do I yield to that suggestion Whose horrid image doth unfix my hair...?"). He also recognises that "present fears are less than horrible imaginings..." Banquo also notices that his partner is "rapt", that he is in his own imaginative world.

By contrast, Lady Macbeth's language is far more simple and straightforward. She does not imagine all the horrible consequences but rather looks practically at the situation. (Hence the irony later when she continually recreates the murder and cannot stop thinking about the awful amount of blood etc.)

Before the murder, Macbeth's imagination leads to hallucination, fear and confusion. He uses descriptive language in his soliloquies ("his virtues Will plead like angels, trumpet-tongued... ") and he hallucinates a dagger, which he sees leading him on to do the deed.

After the murder, Macbeth still has a vivid imagination creating for himself images of a suspicious Banquo, so much so that he is led to kill his good friend. After Banquo is killed, Macbeth has dreadful visions of him sitting at the banquet, so much so that only when the hallucinations disappear, does he say that he is "a man again". By further contrast, Lady Macbeth dismisses his imaginings as "flaws and starts" and rebukes her husband by taunting him - she accuses him of being "quite unmanned in folly".

Only when his deeds have become so outrageous and unreal, does Macbeth's imagination begin to dissipate. Towards the end of the play there are no lengthy soliloquies and eloquent passages of speech. His language is curt and unimaginative. In a sense he has become like his wife as we see her in the beginning of the play, lacking in imagination.

To conclude: Macbeth is imaginative and this leads him to perform deeds he might not otherwise. If he had been as practical as his wife, from the beginning, perhaps he would have listened more closely to his practical, logical soldier-self. By the end of the play when he lacks imagination, he recognises his actions for what they truly are and there are elements of deep regret and remorse.

[30]

[This memo is a guideline. Students need to propose their own well constructed arguments].

Marking grid p.18

QUESTION 8 MACBETH – CONTEXTUAL

- 8.1 8.1.1 Previously Macbeth pretended to want to speak about the weird sisters' prophecies but since he is already King, this is not likely to be the meaning. Perhaps he suggests he wants Banquo's advice on some aspect of kingdom business OR "Advice" could also be used in the sense of "company" or "conversation". (2)
- 8.1.2 No he is not likely to heed anything that Banquo or any others would say. He no longer trusts Banquo and Macbeth has grown arrogant as King and would not listen to anyone OR He also desires no company these days, preferring to keep alone. (3)
- 8.2 Macbeth would be falsely polite. The lines are ironic; he knows Banquo is not going to be riding too far! Seemingly guileless, casual. (2)

- 8.3 Look for at least 3 good points as to Malcom's character: honesty, integrity, commitment, humility etc. Candidates should provide some evidence in support of their description of Malcolm. (4)
- 8.4.1 Macbeth is plotting Banquo's death and the audience knows this. Banquo will not be returning that night. (2)
- 8.4.2 TWO examples (3+3) = quote (1) and explanation (2)
 e.g. "Is it far you ride?"
 "Fail not our feast"
 "Hie you to horse"
 "Adieu, till you return tonight."
 "I wish your horses swift and sure of foot..." (6)
- 8.5 Macbeth hates Fleance because according to the prophecies, Fleance will be the beginning of a line of kings. Therefore, even if Banquo is eliminated, Fleance could still be a thorn in his flesh. If Banquo and Fleance could both be eliminated, Macbeth would feel more secure. (3)
- 8.6 Macbeth prefers to isolate himself. He is struck by guilt and has difficulty communicating with his wife or others. Gaining kingship has not brought the rewards or peace he had anticipated. He feels isolated and troubled (4 reasons). He is becoming paranoid and suspicious. (4)
- 8.7 Banquo continually refers to Macbeth as "my lord" which suggests the change in Macbeth's status. No longer is he Banquo's "partner" and there is increasing distance in their personal relating. Macbeth talks now in the third person (using the royal "we") that shows that he is comfortable in his new role and seems to enjoy the distance it creates between himself and his subjects. (4)

[30]

QUESTION 9 JULIUS CAESAR – ESSAY

Many characters in this play achieve their aims by manipulating and/or persuading other characters. Flattery is the tool most often used by the clever but sly manipulators.

Brutus, whom we come to know to be a very fair, honourable and just person has an idealised image of himself. This image makes him susceptible to flattery. He is easily deceived by Cassius into believing that the letters thrown in through his window have come from the Roman citizens all expressing the same wish. He does not pause to wonder why all these letters have suddenly appeared on the same night just as he seeks assurance that becoming a conspirator is the right thing to do. He knows that the citizens trust and respect him and seems to consider it fitting that they turn to him to correct the problem of Caesar becoming too powerful and autocratic. He assumes the position of leader of the Conspirators as his unquestionable right and imposes his will on his colleagues as absolutely as Caesar imposes his on Rome. It must be very flattering that the Conspirators agree with his views and accept these above their own expressed views, e.g. when they talk about killing Mark Antony he is the one who says that they must not do this. His views, at the time, seem to be those of a fair person who is not bloodthirsty but 'forced' into committing a sacrificial murder for the sake of Rome. We trust his judgement. When Mark Antony later betrays his trust and turns the citizens against the Conspirators one wonders if he is not too trusting of other characters or too

confident of his own judgement. Brutus himself flatters other characters. He tells Mark Antony's servant that his master is a wise and valiant Roman and assures him that Antony will be welcome at the Senate. His honesty makes him very trusting of other people, he is perhaps naïve to rely on Antony's honour and should perhaps have anticipated or at least considered him to want revenge for Caesar's murder. It is perhaps the glowing terms in which he is usually referred which result in him always thinking that he cannot make mistakes; that his judgement is unquestionable. He expresses high ideals but expects others to fall in with his wishes (which they do).

Cassius, of course, manipulates Brutus into joining the Conspirators by throwing the letters from the so-called citizens in through Brutus' window. Cassius is a sly and shrewd character who is quite a good judge of character. He knows that honour is something Brutus places great emphasis on and skilfully manipulates him into thinking that murdering Caesar will be the honourable thing to do as the citizens rely on him to prevent Caesar from gaining too much power at the cost of ordinary Romans. He has carefully analysed Brutus' character and identified his weaknesses.

When Casca dramatically recounts the scene at the Senate where Caesar was offered the crown thrice and thrice refused it, it is Cassius who keeps interrupting him with probing questions skilfully geared at making Brutus realise how dangerous Caesar has become.

Decius is another character who has mastered the art of manipulation. He is fully aware of Caesar's weaknesses, including his love of flattery. It is this knowledge which ultimately results in his being the one who goes to fetch Caesar to the Senate on that fateful day. He volunteers for this position saying that '...I can e'ersway him; for he loves to hear...'. He is confident that he will be able to convince Caesar, saying that Caesar is easily flattered by being told that he (Caesar) hates flattery. Caesar then succumbs to the flattery. Decius is an expert in the art of manipulation. He is very observant of people's habits and character traits and knows how to win them over.

This is clearly proven on the morning of the Ides of March when Caesar has already agreed to stay home when his wife begs him to do so because of the dreams she has had of Caesar's statue spouting blood and the Romans washing their hands in it. Caesar resolutely tells Decius that he will not come to the Senate but seems eager to accept Decius' interpretation of this dream. He prefers to think that this dream signifies the Roman's sucking 'reviving blood' from him as leader and hastily puts his wife's concerns out of his mind. Decius is proved right! A few words of flattery is all that is needed to convince Caesar when the flattery is not done in a direct way. He can be manipulated if he does not detect that the flattery is too obvious.

Mark Antony is able to betray the Conspirators by making them believe that he accepts their reasons for killing Caesar. He says that he does not doubt their wisdom and shakes the blood-stained hand of each Conspirator as a symbolic gesture of friendship. This, however, is merely a manipulative technique to win their trust so that he may have the platform to turn the citizens against them. The rhetoric he uses with the citizens is a mastery of manipulation. He refers to Brutus' honour time and time again so that it becomes very questionable. He manipulates the crowd into turning against Brutus whom they have trusted and whose explanation they have accepted. He has agreed that he will not blame the conspirators, but with clever words and sound rhetoric, does exactly this by manipulating the thinking of the crowd until they are persuaded that the conspirators are evil. Antony is a very clever man who does not shy away from almost using 'bribery'

when he tells the crowd about Caesar's will in which he has bequeathed the sum of seventy-five drachmas to each man and has left the parks, gardens and orchards to the public. His success as a manipulator results in the citizens immediately setting fire to the homes of the conspirators and plunging them from their positions as heroes to that of traitors. Antony is able to see into the hearts and minds of the commoners and knows what they want to hear. As a consequence, he is able to manipulate them easily.

The contrast between Brutus and Antony is clear. Brutus accepts Antony's word and trusts that he will keep to his agreement. Antony will stop at nothing to avenge the death of Caesar and will even go back on his promises to one whom he has testified to be an honourable person.

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Marking grid p. 18

QUESTION 10
JULIUS CAESAR – CONTEXTUAL

- 10.1.1 Mark Antony uses emotive words like 'envious', 'unkindly', 'traitors' and 'cursed' to refer to the conspirators. At the same time he refers to Caesar in glowing, positive terms like 'mighty' and 'great'. The effect is that the crowd considers the conspirators to be completely and entirely cruel and malicious with evil intentions of murdering a worthy leader. The crowd is manipulated into feeling raging hatred toward the conspirators, overwhelming love for Caesar and are thus incited to kill the conspirators. (5)
- 10.1.2 The citizens feel great anger toward the conspirators and want to avenge Caesar's death immediately. (3)
- 10.1.3 They are fickle, easy to manipulate. They wish to feel what they are doing is the right thing. (2)
- 10.2
- 10.2.1 Mark Antony points to the tears in Caesar's cloak. (2)
- 10.2.2 To build hatred for Cassius. Knows that Cassius is most dangerous. Wants citizens to turn on him. (2)
- 10.2.3 Antony does not know which tears were made by each of the conspirators. He acts as if he personally witnessed each stab and knows exactly where each has landed. (2)
- 10.3
- 10.3.1 'guardian angel' and favourite/soul mate. (2)
- 10.3.2 He referred to the strife in his soul. He had conflicting emotions about joining the conspirators. (2)
- 10.3.3 Caesar's ghost appears to Brutus and refers to itself as Brutus' 'evil spirit'. (2)

- 10.4 Brutus' ingratitude. The fact that Brutus had turned on him, that Brutus did not appreciate how much Caesar loved him. Mark Antony suggests that Caesar succumbed because he was defeated 'spiritually' or psychologically rather than physically. (2)
- 10.5 At the beginning of the play, Marullus is angry with the crowd for celebrating Caesar's triumph over Pompey. Pompey has been defeated by Caesar, his former friend and partner. It is significant that Caesar's corpse lies at the base of Pompey's statue. Seems to suggest that Pompey's death has been avenged. (3)
- 10.6 Earlier Mark Antony shook hands with the conspirators as though they could count on him. He said that he did not doubt their wisdom and that he loved them. He undertook to speak good of Caesar and would not blame the conspirators. (3)

[30]

QUESTION 11
A TALE OF TWO CITIES – ESSAY

Students can obviously agree or disagree as long as the argument is well substantiated.

A number of women are presented in the novel. Lucie is the golden-haired doll who is loved and cherished by all. She is the one who saves men (her father; Carton from his life as wastrel; Darnay). She seems unable to do wrong, offering loyalty and compassion when it is needed, kindness and strength. It is Lucie who stands for hours outside the prison, knowing that her husband may get a glimpse of her although she will not be able to see him. It is Lucie who saves Carton through her generosity and good heart. She also saves her father by offering a home and supporting him through nervous breakdowns.

But there is little "evil" within her: she is not selfish, arrogant or full of pride. She is a devoted daughter who puts the thoughts and feelings of others before her own. Dickens has in fact over-sentimentalised the portrait of Lucie and she is actually too good to be true.

By contrast, Madame Defarge is all cruelty. She says "tell wind and fire where to stop... but don't tell me" indicating that she will stop at nothing less than the entire extinction of the Evrémonte family. Perhaps she may have cause, after all her family suffered incredible loss at the hands of the Evrémonte brothers, but her vengeance is taken to extremes when she wants the blood of Lucie and Little Lucie.

Her life is consumed with hatred and revenge and there is little good or beautiful about her. She lacks pity, is resourceful, determined and totally without mercy.

[Students may also wish to investigate the role of the Vengeance (presented cruelly, without compassion and as a shadow of Madame Defarge); and other women such as the peasant who comes to plead for money from Monsieur, to bury her dead husband or Miss Pross.]

The female characters certainly don't seem as complex and intricate as the male ones, but do look out for the student who is able to succinctly argue otherwise.

[30]

Marking grid p. 18

QUESTION 12
A TALE OF TWO CITIES – CONTEXTUAL

- 12.1 12.1.1 It is as if the Marquis himself is covered in blood (as he will be when he is murdered) and his words also pre-empt coming events – the Marquis will die out, and so will his class. (3)
- 12.1.2 The tone is one of foreboding as we acknowledge the symbolism of "crimson" (blood) and murder ("die out"). (2)
- 12.2 The word highlights the condition of the peasants; it emphasises their complete impoverishment. (2)
- 12.3 Any detail (1) and justification (2)
- e.g. "shredding spare onions" – there is not enough to eat
"washing leaves and grasses" – there is little of nutritional value to eat
"small yieldings" – the peasants face a drought
"heavy taxation" – even the little the peasants earn is taxed leaving them further impoverished (3)
- 12.4 The children have probably died as a result of poor nutrition and diseases; perhaps the dogs have been eaten as food. (2)
- 12.5 Dickens sympathises with the treatment of the poor in France (2)
Students must comment on TONE (2) – scathing, mournful, etc. and DICTION (2) – e.g. repetition of "poor", use of simple language to emphasise their 'simple' lives and impoverishment. (5)
- 12.6 The Marquis lives in an enormous chateau, which illustrates his wealth and separation from those who work for him. The words "stone" and "stony" are repeated to highlight his cold-heartedness and lack of sympathy. Candidates can refer to specific imagery of a gorgon: (5)
- (A gorgon a mythical snake-haired creature, which can turn to stone anything that dares to stare at it.)
- 12.7 Mark globally. He represents the heedlessness of the privileged
Exploitation, Cruelty, Hedonism, Excess and corruption etc. (4)
- 12.8 12.8.1 The reader feels a shiver of horror and disgust, etc. (2)
- 12.8.2 Death is a benefactor to a peasant because death is preferred to living in this harsh world. (2)
- [30]**

QUESTION 13
JULY PEOPLE – ESSAY

- Maureen's assessment is based on what she *wanted* to know about July during their 15-year working relationship.

- It appears this relationship was based solely on an employer / employee basis and that she knows very little about his "other life".
- Later we discover that she did not even know his real name – "Mwawate".
- She does know about his "town woman", and this becomes a source of contention between them when she addresses it in an argument.
- July, in turn, wants her to have nothing to do with his wife – possibly in fear that she will spitefully mention it.
- In the real world – away from the work situation – it seems that Maureen and July cannot bridge the gap.
- They are constantly at loggerheads – a clear indication of how little they actually connected in their other life when Maureen was the "Madam" who paid his salary!
- This is probably another thorn in the relationship – in JHB their roles were clearly defined, but here things have changed and neither knows how to fit into the new roles assigned them.
- July constantly fluctuates between servant – expecting a salary, and master – taking the bakkie as if it were his own.
- Maureen fails to see that she cannot order July around anymore, yet claims to see him on an equal basis.
- She assumes they have a mutual understanding, and that she has always treated him well:
- She provided him with a room and basic necessities – only to realise that they were "cast-off trappings" – things that were "ugly and useless" to her.
- The confrontations between her and July highlight 15 years of hidden antagonism, and it is only now that July gives vent to his pent-up frustration.
- He accuses her of not trusting him - giving him meaningless tasks to fill his days in their absence.
- He resorts to the use of disparaging terms: "*master... boy... madam*" to convey his anger at her – but this serves as an additional thorn in her side, reminding her that perhaps her treatment of him was not as "equal" as she imagines.
- Indeed, he refers to her cast-offs as "rubbish" and of little consequence to him.
- Finally he tells her she "makes too much trouble" for him in his own domain – clearly there is no salvaging what Maureen initially thought of as a relationship based on mutual understanding.

- The only understanding that there was – was the fact that she was "the kind madam" and he was "the dutiful servant".
- Once these roles changed, so too did the "Understanding" disappears.

Please bear in mind that the memo is merely a guide. Accept other valid responses, but do ensure that there is an attempt at dealing with the key issues set out in the question

[30]

Marking grid p. 18

QUESTION 14
JULY'S PEOPLE – CONTEXTUAL

- 14.1 14.1.1 * Relieved / calmed / pacified / mollified / thankful (1)
- 14.1.2 * July had taken the keys to the bakkie and driven off.
* They were frantic with worry over where he had gone.
* Especially since the bakkie was their only possession & means of escape. (3)
- 14.2 * "Master" was too symbolic of the Apartheid regime,
* They claimed to be Liberals.
* Would thus want to treat July on more equal terms
* "Sir" was more universal and less connotative of repression
(Or similar) (4)
- 14.3 * Bam looks at July in a scornful/ sardonic manner
* Still thinks of himself as July's "patron" / benefactor
* Grills him on his whereabouts as if he is beholden to him
* July calmly continues with his work
* Completely ignores Bam's questions until *he* is ready to answer
* When he does, he answers as if he has done nothing wrong and was quite within his rights to take the bakkie.
(Look for a full answer, dealing with both components of the question. Mark globally) (6)
- 14.4 * He still brings them tea in the morning
* Continuing in his role of servant - as he has been for 15 years
* Even though he is now their "saviour", he still battles to step out of his old role.
(There are many such incidents - use your discretion in marking) (3)
- 14.5 * It highlights Bam and Maureen's incredulity at his answer
* Especially since "the shops" are more than 40 kms away and he has taken *their* bakkie to get there! (2)
- 14.6 * A revolution broke out in JHB, affecting the whites living there.
* They had to flee for their lives
* And ended up being taken in by July – their one-time servant
* It is here that they are seeking sanctuary from the terrors of the city.
(Or similar) (4)

- 14.7 * *"minefield"* implies danger and destruction
 * Bam must choose his words carefully, or destroy what they have with July
 * He cannot afford to do this, since they have nowhere else to go.
 (*Or similar*) (3)
- 14.8 * July keeps the keys, and even starts taking "driving lessons".
 * This leads to a major confrontation with Maureen.
 * July accuses her of not trusting him and this opens up a whole can of worms.
 * In essence, this is the "beginning of the end" of a 15-year relationship. (4)
 [30]

QUESTION 15
MARU – ESSAY

- *There must be an attempt to argue the MORALITY of the experiment.*
- *Candidates may choose to argue one side OR to look at both pros and cons.*
- Had M.C. Snr left the child, it would inevitably have died – so one must argue that she did give it a life.
- The issue must thus be: What quality of life was there?
- To a certain degree the "experiment" did work: Margaret did develop into a "brilliant scholar"; she was "under the white woman's protection"; she received "kisses on the cheeks and toes... and bedtime stories".
- She was also taught not to be ashamed of her roots – see meeting with Dikeledi.
- However, we are also told that her brilliance was at the expense of social contact.
- She did not have friends; couldn't fend for herself in a "hostile and cruel society".
- She also felt there was a "hole in her mind" – not really *knowing* her roots.
- While her experiences in her youth might have made her stronger – more able to bear the prejudice and degradation – they did not solve the problem (she was still "pinched slyly under the seats").
- Certainly, since M.C. Snr was a cold, pragmatic person, she never passed on the ability to feel loved (she only "pretended to cry" when she left Margaret and returned to England).
- At the same time, there must have been *some* bond – see the smudged postcard – with the message: "I did not want to leave you... I did it for your people:
- In fact this was drummed into Margaret from a young age – that one day she would help her people (it also created both a "purpose as well as a burden" in the child)

- One cannot help but feel that M.C. Snr has simply abandoned her experiment; sent it out into the cruel world to see if it will now work!
- Certainly it was very traumatic for Margaret, who felt that her "universe" had suddenly disappeared from her life.
- In Dilepe village, although she befriends Dikeledi, it was never a really personal friendship – she wasn't even aware of the Moleka-Dikeledi affair!
- So she was still isolated to a large degree.
- She still faced taunting and prejudice from her schoolchildren; and even the principal tried to get rid of her.
- She is unable to control the situation herself (feels like bashing in the girl's head), and needs Dikeledi to intervene – so clearly she is not adapting very well.
- At the same time, while she does form a secret bond with Moleka, she is unable to see herself as someone *worth* loving.
- She simply accepts that the affair will never actually materialise in real life. She is even satisfied to simply know that she loves him and that he brings sun to her life – she *expects* no more!
- So for all her scholastic brilliance, she does not necessarily have the self-confidence. She can "*survive* heaven and hell"; but is merely surviving enough?
- Margaret seems to have very little say in her own affairs - Moleka and Maru fight over her as if she is "voiceless".
- Margaret herself even said of her mother: "No she was not good..."

There are so many other illustrations – please bear in mind that the memo is merely a GUIDE! Accept other valid variations.

[30]

Marking grid p.18

QUESTION 16
MARU – CONTEXTUAL

- 16.1 16.1.1
- * Moleka never fell in love VS Maru always fell in love.
 - * Moleka swept through the village girls like conquests; and always came out unsmiling, arrogant and powerful.
 - * Maru becoming physically ill by the devastating realisation that none of his women did actually own that "outstanding quality".
- Mark globally; accept variation*

(4)

- 16.1.2 * Moleka became more humble - something he'd never experienced.
 * He found himself missing "appointments" with other conquests.
 * He'd spend time "mooning" over Margaret.
 * As if she alone could open the door to his inner kingdom
 * It's unfamiliar to hear his inner gods speak for the first time
Mark globally (5)
- 16.2 16.2.1 * As the voice of his inner gods (1)
- 16.2.2 * Up to this point he had not been as intuitive as Maru
 * He'd always owned an inner kingdom, but had never felt it within him. (2)
- 16.3 * "At sea" suggests confusion – as if swept hither and thither by the tides
 * Only in this case he's being swept by emotions unfamiliar
 * He is unlike Maru, who could "ride the tides" and even survive them! (3)
- 16.4 * One of these "destinies" is to help change the lives of the Masarwa
 * So he has to ensure that no one else "gets" Margaret
 * In keeping with his visionary status – he knows that only *he* can help (3)
- 16.5 * She is not in love with Maru
 * all she knows is the rhythm of her life – created by Moleka (2)
- 16.6 * Candidates should answer: Yes. Even though he made threats here, he gives up very easily.
 * It is also suggested in the novel that public opinion is important to him.
 * It is for that reason that Dikeledi's intellect, social standing, etc., appealed to him in the first place,
Do accept valid variations – even a "No" answer that is well justified (3)
- 16.7.1 * He forced Moleka to remove the bed.
 * An action that contradicts his apparent love (2)
- 16.7.2 * He intended to marry her,
 * He did not want a "pampered doll".
 * Wanted her humble and servile to meet the needs of her people (3)
- 16.8 * *E.g. Right: It was her "purpose" in life; what she had been taught young*
OR
Wrong: voiceless, contrary to what Bessie Head seems to think – that she gave voice to her people (2)

[30]

QUESTION 17
NINETEEN EIGHTY-FOUR – ESSAY

The lifespan of intelligent people does seem to be limited in the novel. As examples we have Winston and Syme. Both are intelligent people, but are eradicated or transformed by the end of the novel.

Winston is intelligent. (Definition: displaying intellect, understanding; ability to reason, know or think). From the beginning of the novel, it seems that Winston is not prepared to accept what he is fed. He can remember certain things that are diametrically opposite to what he is currently being told (e.g. that the Party invented aeroplanes, when he knows they have been around since he was a boy). He also finds evidence (e.g. the photograph of Jones, Aaronson and Rutherford), which forces him to question the status quo. Such thinking, questioning, intelligent people are dangerous to the Party and so Winston is eventually caught and transformed into a mindless human being who merely exists.

Syme is highly intelligent. He is responsible for creating a Newspeak dictionary. But Winston recognises that he will be vaporised: "One of these days, thought Winston with sudden deep conviction, Syme will be vaporised. He is too intelligent. He sees too clearly and speaks too plainly. The Party does not like such people. One day he will disappear. It is written in his face."

The Party prefers no one to challenge their thinking. It rather prefers people to accept without thinking. This is why the Proles survive. Although forming the majority of the population, they pose no threat to Party rule because they are happy to forge an existence without questioning or challenging ideology. As long as they can be left alone to procreate, do their washing, sing their songs, they are happy! They are a stupid majority and so the Party allows them to live.

But the super-intelligent do survive and rule. O'Brien is an example of the super-intelligent. He was "turned" by the Party years previously to meeting Winston. Perhaps making an intelligent choice, he agrees to co-operate, and therefore rises through the ranks of Party membership, becoming powerful and wealthy.

A definition of "intelligence" in Oceania, is someone who knows his/her place, can stay alive by conforming, who has mastered the art of "double think". (e.g. Julia) This is antithesis to what we usually define "intelligence" as.

[30]

Marking grid p.18

QUESTION 18
NINETEEN EIGHTY-FOUR – CONTEXTUAL

- 18.1 He has no food in his apartment.
It is frowned upon if you absent yourself from lunch too often.
He knows he will be monitored if he goes to the apartment – there is safety in numbers in the canteen, etc.
[THREE logical reasons] (3)
- 18.2 Everyone appears the same; there is little individuality; no-one thinks for himself so there is little creativity, etc. [2 reasons] (2)
- 18.3.1 Scathing; satirical; concerned, etc. (2)
- 18.3.2 Orwell could be referring to the Aryan race theory of Hitler. As he was concerned about all totalitarian doctrines, this one scares him too. He therefore mocks the similar Party theory and shows how nothing can be further from the truth. (4)

- 18.4 Yes, the men scurry around like mindless beetles, doing their own work without much interest in interacting with other human beings. They seem unintelligent and frightened, but flourish under Party rule because they do not question Party ideology. Winston shows a scorn for such types. (global marking) (5)
- 18.5 The Ministry of Plenty aims to provide provisions. In reality it supplies fabricated results of how well the Party is actually doing.
The Ministry of Truth is responsible for disseminating information but it actually falsifies records;
The Ministry of Love is responsible for interrogation. It does not promote love or well-being. (6)
- 18.6 Parsons thinks that the Ministry of Plenty is doing so well but it cannot even supply razor blades. (2)
- 18.7 Propaganda is persistent, repetitive and unintelligent. It is just like Duckspeak – a mindless monotonous, irritating sound. (3)
- 18.8 No. Most of the people he thinks will be vaporized are not, and vice versa. It shows that you cannot judge at all what will happen under the Party. Life is unpredictable. (3)

[30]

TOTAL: 100

QUESTION 2
Mini-essay

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

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

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