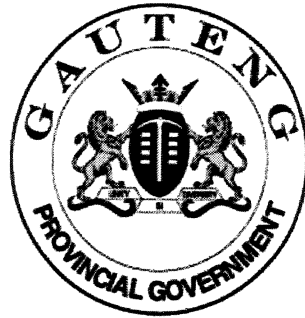


SENIOR CERTIFICATE EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN



OCTOBER / NOVEMBER
OKTOBER / NOVEMBER

2004

ENGLISH PRIMARY LANGUAGE

**(Second Paper:
Literature)**

SG

104-2/2

18 pages

ENGLISH FIRST LANG SG: Paper 2



104 2 2

SG

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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.

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

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

SECTION A: POETRY

Answer Question 1 AND Question 2 OR 3 OR 4. [25]

Question 1:	General South African poetry (Compulsory)	12 marks
	AND	
Question 2:	<i>Anthem for doomed youth</i>	13 marks
	OR	
Question 3:	<i>Dover Beach (Extract)</i>	13 marks
	OR	
Question 4:	<i>Let me not to the marriage</i>	13 marks

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

CHECKLIST

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

PLEASE NOTE: You **must** answer ONE contextual and ONE essay question from Sections B and C. If you choose to answer an essay question from Section B, then you have to answer a contextual from Section C.

**SECTION A
POETRY**

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

**QUESTION 1
GENERAL SOUTH AFRICAN POETRY
COMPULSORY**

Read the poem and answer the questions that follow.

<i>One Azania, One Oration</i>	
Four boys, sidelined, drifted in joined our makeshift game of soccer dancing nimbly, ran rings around our stupid legs, our dumb feet on the spot education & training for our awe-struck kids	5
If I told you their names I said, you'd know why Had you grown up kicking a ball on potholed streets at three their skill would be yours	10
That's nothing but prejudice (your voice, rising) we must get away from such talk it perpetuates racism	15
Roll on the day when skin-deep differences signify nothing soccer balls are available to all playing fields are levelled and mentioning names is OK	20
Meantime Viva Thabo, James, Sonwabo and Azania!	25
Peter Plüddemann	

- 1.1 Briefly discuss the contrast between the two groups of boys in stanza 1. (2)
- 1.2 Briefly describe the background of the boys referred to in stanza 2. Quote to prove your answer. (2)
- 1.3 What, exactly, does 'That's' refer to in **That's nothing but prejudice** (Line 12)? (2)
- 1.4 What does the speaker mean when he says it **perpetuates racism**? (2)

- 1.5 1.5.1 What, would you say, is the theme of the poem? (1)
- 1.5.2 How does the title of the poem reinforce this theme? (1)
- 1.6 Refer to any two examples in the poem which prove that this is a South African poem and explain your choice of examples. (2)
- [12]

AND

QUESTION 2

Anthem for doomed youth

What passing bells for these 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?
 Not in the hands of boys but in their eyes 10
 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

- 2.1 Why is the title so appropriate for this poem? (2)
- 2.2 The poet uses forceful words to convey the sounds on the battlefield.
- 2.2.1 Write down any TWO of these words. (2)
- 2.2.2 Why are the sounds on the battlefield so significant? (2)
- 2.3 Refer to lines 9 to 11.
- 2.3.1 Explain how the candles will be replaced on the battlefield. (2)
- 2.3.2 Why is the word **boys** so significant in these lines? (2)
- 2.3.3 Explain how the use of the word **all** in line 9 strengthens the argument. (2)
- 2.4 What, do you think, is the general tone of the poem? (1)
- [13]

OR

QUESTION 3

<i>Dover Beach (Extract)</i>	
The sea is calm to-night. The tide is full, the moon lies fair Upon the straits; – on the French coast the light Gleams and is gone; the cliffs of England stand, Glimmering and vast, out in the tranquil bay.	5
Come to the window, sweet is the night-air! Only, from the long line of spray Where the sea meets the moon-blanch'd land, Listen! You hear the grating roar Of pebbles which the waves draw back, and fling, At their return, up the high strand, Begin, and cease, and then again begin, With tremulous cadence slow, and bring The eternal note of sadness in.	10
Matthew Arnold	

- 3.1 The writer describes a very peaceful scene at the beginning of this poem. (2)
- 3.1.1 Identify any TWO words which contribute to this description. (2)
- 3.1.2 How does the punctuation mark at the end of line 6 contribute to the tone? (2)
- 3.2 What is the effect of using the words **come** (line 6) and **listen** (line 9)? (2)
- 3.3 “Listen! You hear the grating roar” (line 9)
- 3.3.1 How does the image **grating roar** in line 9 change the tone? (1)
- 3.3.2 What is the sound being described here? (2)
- 3.4 “The eternal note of sadness in” (line 14)
- 3.4.1 Carefully explain what the speaker means here. (2)
- 3.4.2 How do the preceding two lines (lines 12 and 13) prepare one for what is described here? (2)

[13]

OR

QUESTION 4

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 wandering bark,
 Whose worth's unknown, although his height be taken.
 Love's not Time's fool, though rosy lips and cheeks 10
 Within his bending sickle's compass come;
 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 prov'd,
 I never writ, nor no man ever lov'd.

William Shakespeare

- 4.1 "Which alters when it alteration finds" (line 3)
- 4.1.1 Explain in your own words what this line means. (2)
- 4.1.2 What are the usual reasons for this **alteration**? (1)
- 4.2 4.2.1 What is the general tone of the poem? (1)
- 4.2.2 Explain how the exclamation mark in line 5 contributes to creating this tone. (1)
- 4.3 "It is the star to every wandering bark," (line 7)
- 4.3.1 How does this metaphor describe the purpose which love fulfils? (1)
- 4.3.2 How is the comparison introduced in the preceding line (line 6)? (2)
- 4.4 Why, does the poet imply, do so many people take love for granted? (1)
- 4.5 Refer to lines 9 to 12.
- 4.5.1 How does the personification of **Time** (lines 9 – 10) strengthen the argument being made here? (2)
- 4.5.2 How is this image extended in the next two lines? (2)

[13]

TOTAL FOR SECTION A: [25]

SECTION B
WILLIAM SHAKESPEARE

Answer ONE question from this section.

QUESTION 5
MACBETH
ESSAY

Do you think that Lady Macbeth is purely evil? Write an essay in which you assess her strengths and weaknesses.

[25]

OR

QUESTION 6
MACBETH
CONTEXTUAL

Read the extract, then answer the questions that follow.

Macbeth	This is a sorry sight.	
Lady Macbeth	A foolish thought to say a sorry sight.	
Macbeth	There's one did laugh in's sleep, and one cried "Murder!" That they did wake each other: I stood and heard them; But they did say their prayers, and address'd them Again to sleep.	5
Lady Macbeth	There are two lodg'd together.	
Macbeth	One cried "God bless us!" and "Amen" the other, As they had seen me with these hangman's hands. List'ning their fear, I could not say "Amen," When they did say, "God bless us!"	
Lady Macbeth	Consider it not so deeply.	10
Macbeth	But wherefore could not I pronounce "Amen"? I had most need of blessing, and "Amen" Stuck in my throat.	
Lady Macbeth	These deeds must not be thought After these ways: so, it will make us mad.	
Macbeth	Methought, I heard a voice cry, "Sleep no more! Macbeth does murder Sleep," – the innocent Sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great Nature's second course, Chief nourisher in life's feast; –	15
Lady Macbeth	What do you mean?	20
Macbeth	Still it cried, 'Sleep no more!' to all the house: 'Glamis hath murdered Sleep, and therefore Cawdor Shall sleep no more, Macbeth shall sleep no more!'	
Lady Macbeth	Who was it that thus cried? Why, worthy Thane, You do unbend your noble strength, to think So brainsickly of things. Go get some water, And wash this filthy witness from your hand. – Why did you bring these daggers from the place? They must lie there: go carry them, and smear The sleepy grooms with blood.	25

Macbeth	I'll go no more: I am afraid to think what I have done; Look on't again I dare not.	30
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. [Exit. <i>Knocking within.</i>]	35

- 6.1 To what is Macbeth referring in line 1? (2)
- 6.2 Why is it appropriate that Macbeth could not utter the word, **Amen**? (3)
- 6.3 Explain why Lady Macbeth's words in line 10 and lines 13 and 14 "These deeds ... mad" might be considered ironic– especially in the context of what happens later. (3)
- 6.4 Briefly explain why sleep is considered the "Chief nourisher in life's feast". (3)
- 6.5 Discuss the consequences that Macbeth has thus far suffered as a direct result of his actions. You may refer to the extract as well as earlier scenes. (4)
- 6.6 What role does Lady Macbeth seem to be taking in this extract? Explain your answer. (3)
- 6.7 Consider lines 32 to 35, "Infirm ... devil" then answer the following questions:
- 6.7.1 What tone do you think Lady Macbeth would use? (1)
- 6.7.2 Clearly explain the comparison being made in "the sleeping and the dead are but as pictures". (3)
- 6.8 Just prior to this extract, Lady Macbeth said that she could not kill Duncan because he looked too much like her father. At the end of this extract she decides to go to his chamber. What dramatic significance might this have for Lady Macbeth? (3)

[25]

OR

QUESTION 7
JULIUS CAESAR
ESSAY

Julius Caesar is about a political assassination and its consequences.

What comment does Shakespeare make about the following?

- The reasons for people taking part in assassinations: refer to Brutus and Cassius and discuss the role of each in the assassination.
- The role of the supernatural when such a deed is planned and perpetrated.
- How personal qualities affect political decisions. Refer to the conspirators, Cassius and Brutus.

Write an essay in which you explore these ideas thoroughly.

[25]

OR

QUESTION 8
JULIUS CAESAR
CONTEXTUAL

Flavius	<i>[Exeunt all the citizens]</i> See whe'r their basest mettle be not moved; They vanish tongue-tied in their guiltiness. Go you down that way towards the Capitol; This way will I. Disrobe the images, If you do find them decked with ceremonies.	5
Marullus	May we do so? You know it is the feast of Lupercal.	
Flavius	It is no matter; let no images Be hung with Caesar's trophies. I'll about, And drive away the vulgar from the streets; So do you too, where you perceive them thick. These growing feathers plucked from Caesar's wing Will make him fly an ordinary pitch, Who else would soar above the view of men, And keep us all in servile fearfulness.	10 15
	<i>[Exeunt]</i>	

8.1 "See whe'r their basest mettle be not moved" (line 1)

8.1.1 Explain, in your own words, what is meant in this line. (2)

8.1.2 How is this idea reinforced in the next line? (1)

- 8.2 “You know it is the feast of Lupercal”
- 8.2.1 What is the feast of Lupercal? (2)
- 8.2.2 What tone is used by Marullus in line 6? (1)
- 8.2.3 Explain why this tone is appropriate. (2)
- 8.2.4 Explain why Flavius does not want the statues to be decorated. (3)
- 8.3 Read lines 12 to 15: “These growing feathers fearfulness.”
- 8.3.1 Explain the comparison contained in the extended metaphor. (3)
- 8.3.2 Quote the part of this comparison which suggests that Caesar would think of himself like a king. Quote SIX successive words. (2)

AND

Brutus	How he received you, let me be resolved.	
Lucilius	With courtesy, and with respect enough, But not with such familiar instances, Nor with such free and friendly conference, As he hath used of old.	
Brutus	Thou hast described A hot friend cooling. Ever note, Lucilius, When love begins to sicken and decay It useth an enforced ceremony. There are no tricks in plain and simple faith; But hollow men, like horses hot at hand, Make gallant show and promise of their mettle; <i>Low march within</i>	5 10

- 8.4 8.4.1 What is the relationship between Brutus and Cassius at present? (2)
- 8.4.2 What proof does Brutus provide of Cassius’s insincerity? (1)
- 8.4.3 Briefly relate TWO incidents that occur later in the play where Brutus and Cassius are at loggerheads. (4)
- 8.5 “But hollow men, like horses hot at hand,” (line 10)
- 8.5.1 What point does Brutus make when he compares **hollow men to horses**? (2)

[25]

TOTAL FOR SECTION B: [25]

SECTION C
NOVEL

Answer ONE question from this section.

QUESTION 9
A TALE OF TWO CITIES
ESSAY

“Sadly, sadly the sun rose; it rose upon no sadder sight than the man of good abilities and good emotions, incapable of their directed exercise, incapable of his own help and his own happiness, sensible of the blight on him, and resigning himself to let it eat him away.”

This quote, referring to Sydney Carton, occurs quite early on in the novel. Write an essay in which you assess the accuracy of this quote in the light of the depiction of Sydney Carton in the novel as a whole.

[25]

OR

QUESTION 10
A TALE OF TWO CITIES
CONTEXTUAL

Read the extract and then answer the questions that follow.

Among these terrors, and the brood belonging to them, the Doctor walked with a steady head: confident in his power, cautiously persistent in his end, never doubting that he would save Lucie’s husband at last. Yet the current of the time swept by, so strong and deep, and carried the time away so fiercely, that Charles had lain in prison one year and three months when the Doctor was thus steady and confident. So much more wicked and distracted had the Revolution grown in that December month, that the rivers of the South were encumbered with the bodies of the violently drowned by night, and prisoners were shot in lines and squares under the southern wintry sun. Still, the Doctor walked among the terrors with a steady hand. No man better known than he, in Paris at that day; no man in a stranger situation. Silent, humane, indispensable in hospital and prison, using his art equally among assassins and victims, he was a man apart. In the exercise of his skill, the appearance and the story of the Bastille Captive removed him from all other men. He was not suspected or brought in question, any more than if he had indeed been recalled to life some eighteen years before, or were a Spirit moving among mortals.	1 5 10 15
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- 10.1 Explain why Doctor Manette feels he can feel confident in his power to save Lucie’s husband. (4)
- 10.2 Do you, the reader, share Dr Manette’s confidence? Explain your answer. (3)
- 10.3 Through what circumstances has Charles “lain in prison one year and three months” (lines 4 – 5)? (3)

- 10.4 What kind of man is Dr Manette as shown to us in this extract? Carefully study the diction used by Dickens in describing Dr Manette. (5)
- 10.5 10.5.1 What is the dominant **tone** of this extract? (2)
- 10.5.2 Confirm your answer to 10.5.1 by discussing a specific image which supports your choice of tone. (3)
- 10.6 What is Dickens' view of the revolution? Quote from the extract to substantiate your answer. (5)
- [25]

OR

QUESTION 11
JULY'S PEOPLE
ESSAY

It is a common belief that children adapt far more easily than adults.

In a well-structured essay discuss how this belief is true even in the novel *July's People*.

Here are some ideas to consider:

- The children's initial (but short-lived) discontent
- Their decreased reliance on their parents for support structures
- Their ways of adapting and becoming part of a new culture
- Bam and Maureen's difficulty in adapting.

[25]

OR

QUESTION 12
JULY'S PEOPLE
CONTEXTUAL

Read the extract, then answer the questions that follow.

July came to fetch her family's clothes for the women to wash down there. – I can do it myself. – They had so few, they wore so little; the children had abandoned shoes, there was no question of a fresh pair of shorts and socks every day.	
But he stood in the manner of one who will not go away without what he has come for. – Then I must carry water for you, make it hot, everything. – She saw she could not expect to be indulged, here, in any ideas he knew nothing about.	5
– Will your wife do it? I must pay. – It was women's business, in his home. His short laugh tugged tight with his fingers at the ends of the loose bundle she had made. – I don't know who or who. But you can pay. –	10
– And soap? – She was cherishing a big cake of toilet soap, carefully drying it after each use and keeping it on top of the hut wall, out of reach of the children. – I bring soap.	15
Soap he had remembered to take from her store-cupboard? His clean clothes smelt of Lifebuoy she bought for them – the servants. He didn't say; perhaps not to boast his foresight. She was going to ask – and quite saw she could not.	
– I'll pay for it. – Bundles of notes were bits of paper, in this place; did not represent, to her, the refrigerator full of frozen meat and ice-cubes, the newspapers, water-borne sewage, bedside lamps money could not provide here. But its meaning was not dissociated, for July's villagers. She saw how when she or Bam, who were completely dependent on these people, had nothing but bits of paper to give them, not even clothes – so prized by the poor – to spare, they secreted the paper money in tied rags and strange crumpled pouches about their persons.	20 25

- 12.1 Briefly explain how the Smales came to be living in a hut in July's village. (3)
- 12.2 Bam has managed to fit in quite well: he has already constructed a water tank. The same cannot be said for Maureen.
- 12.2.1 Why does Maureen wish to do the washing herself? (2)
- 12.2.2 July implies it will be too much effort to bring the water, but he might have other fears too. For what other reason do you think July might not want Maureen talking to the women? (2)
- 12.3 Suggest why the issue of actually paying might be seen as ridiculous in this context. (3)
- 12.4 This passage can be seen as the beginning of July's transformation from servant to master.
- 12.4.1 In what ways does July sometimes seem to battle with this transformation? You may refer to the novel as a whole. (4)

- 12.4.2 Write a brief paragraph explaining how July slowly starts taking over the power from Maureen. (4)
- 12.5 The question Maureen asks herself in line 16 implies she wants to accuse July of stealing.
- 12.5.1 Explain how the change in circumstances makes this a silly accusation. (3)
- 12.5.2 Quote a line to prove that Maureen realises the stupidity of her accusation. (2)
- 12.6 Does Maureen ever manage to fit into July's world? Substantiate your answer. (2)
[25]

OR

QUESTION 13
MARU
ESSAY

Dikeledi seems to think that Maru is **almost a God in his kindness**. This is not, however, always the case. At times he is seen as quite vicious and manipulative.

Write a well-structured essay in which you discuss both the negative as well as positive characteristics found in Maru. [25]

OR

QUESTION 14
MARU
CONTEXTUAL

Read the extract, then answer the questions that follow.

If he had time to be alone, he knew he would be able to sort out the cause with his gods, who talked to him in his heart. But something this time was forcing him to move blindly into something. He ascended the short flight of stairs to his office, turned to the left and paused at the door.	1
Moleka looked up. At first Maru blinked, thinking he saw almost a replica of himself before him. The savage, arrogant Moleka was no longer there, but some other person like himself – humbled and defeated before all the beauty of the living world. So is that what love is like, he thought? And you can't hide it? Arrested, he looked a little deeper, first into Moleka's eyes, which he saw as two yellow orbs of light, and then deeper, into his heart. The humility was superficial, perhaps in keeping with his changed view of himself, but what was in Moleka's heart, now that the barriers were broken, made Maru's heart cold with fear. It was another version of arrogance and dominance, but more terrible because it was of the spirit. Moleka was a sun around which spun a billion satellites. All the sun had to do was radiate force, energy, light. Maru had no equivalent of it in his own kingdom. He had no sun like that, only an eternal and gentle interplay of shadows and light and peace.	5 10 15
"He is greater than I in power," he thought, at first stunned, taken aback by the sight. Then he thought: "How was it that nothing sealed my doors? I always knew who I was. Moleka had to wait until his door was opened by another hand. Moleka is only half a statement of his kingdom. Someone else makes up the whole. It is the person he now loves."	20
He knew from his own knowledge of himself that true purpose and direction are creative. Creative imagination he had in over-abundance. Moleka had none of that ferment, only an over-abundance of power. It was as though Moleka was split in two – he had the energy but someone else had the equivalent gifts of Maru's kingdom: creative imagination.	25
Why, any wild horse was also powerful and where did wild horses go? They jumped over cliffs. Moleka and his stupid brain could send all those billion worlds colliding into each other. Did the sun have compassion and good sense? It had only the ego of the brightest light in the heavens. Maru preferred to be the moon. Not in any way did he desire Moleka's kingdom or its dizzy, revolving energy, but somehow a life-time of loving between them was over in those few seconds.	30

- 14.1 Maru frequently refers to the **gods of his heart**. How would you explain this concept? (3)
- 14.2 For what reason has Maru come to see Moleka in his office? (2)
- 14.3 Quote a line to prove that Maru had not really thought rationally about this confrontation. (2)
- 14.4 In what ways do you think Moleka might have been savage and arrogant before he met Margaret? (3)

- 14.5 Previously in the novel, Maru and Moleka are described as **kings of opposing kingdoms**. Use the information in the extract as well as any other knowledge you have to explain how their **kingdoms** differed. (6)
- 14.6 Both men are exceptionally powerful entities in the village of Dilepe – not only because of their royal status.
- 14.6.1 In what ways is Maru seen to be powerful – *other than* in his position of next Paramount Chief? Briefly substantiate your answer. (3)
- 14.6.2 Explain why Maru thinks Moleka’s power is greater, and why he fears this power. (3)
- 14.7 Why do you think Maru has *chosen* to end a **life-time of loving**? What are his deeper intentions? (3)
- [25]

OR

QUESTION 15
NINETEEN EIGHTY-FOUR
ESSAY

In the world of *Nineteen Eighty-Four* it is easier to hate than it is to love. In fact hatred is encouraged. The only way therefore to beat the system is to love.

Discuss the validity of this statement. In your answer you may wish to discuss things such as the “Two minutes Hate”, the enemies of the Party, the relationship of Julia and Winston, etc.

[25]

OR

QUESTION 16
NINETEEN EIGHTY-FOUR
CONTEXTUAL

Read the passage and then answer the questions that follow.

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering with him.	1
The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.	5 10 15
Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasised by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.	20 25

- 16.1 How do the opening four lines set the tone for the rest of the passage? (3)
- 16.2 Explain the irony inherent in the name of the flats in which Winston lives. (4)
- 16.3 How does the appearance of the face on the poster reinforce stereotypical ideas about Party ideology? (4)
- 16.4 What is "Hate Week" (lines 11 and 12)? (4)
- 16.5 Explain the function of the telescreens. (4)
- 16.6 Give TWO reasons why the details of **coarse soap** and **blunt razor blades** have been included. (4)
- 16.7 How is Winston's vulnerability emphasized in this extract? (2)

[25]

TOTAL FOR SECTION C: [25]

TOTAL: 75

END