

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH PRIMARY LANGUAGE SG
(Second Paper)**

QUESTION 1

One Azania, One Oration

- 1.1 The one group consists of skilled players whilst the other group are not skilled at all. (2)
- 1.2 Poor socio-economic circumstances. "On potholed streets" (2)
- 1.3 The speaker's feelings about the acquisition of skills. He feels that it is because they had no other resources that they focussed their attention on soccer. (2)
- 1.4 Making such generalizations about people of specific race groups entrenches / encourages racist attitudes. (2)
- 1.5
- 1.5.1 People are prejudiced without even realizing it. We all have to make a concerted effort to change our way of thinking if we are ever going to bring an end to racism. (1)
- 1.5.2 We should all behave as if we belong together in one nation. Speak with the same voice etc. (1)
- 1.6 Azania
Playing fields are levelled
Ok
Viva
- } All South African terms rather than formal English words
- (2)
[12]

QUESTION 2

Anthem for doomed youth

- 2.1 An anthem is usually a song of praise, but here it is used to emphasize the horror and the fact that they will die. (2)

- 2.2
- 2.2.1 monstrous; anger; stuttering; patter; shrill; demented Any 2 (2)
- 2.2.2 They are symbolic of the weapons used to kill them; horrible sounds associated with a cruel death; can be heard everywhere even if enemy cannot be seen; even dying soldiers can hear them; these sounds are inescapable (2)
- 2.3
- 2.3.1 Candles will be replaced by the tears in the eyes of the soldiers who are bidding farewell to the dead soldier. Their eyes will shine with tears. (2)
- 2.3.2 These soldiers are so young, they are not even men yet. Emphasises the word 'youth' in the title. Cruel for such young boys to die when they have not even experienced life yet. (2)
- 2.3.3 They are all subjected to the same fate. Death could befall any of them. There is no guarantee that any soldier is exempt. The same type of funeral is held for all who die on the battlefield. (2)
- 2.4 Sadness, despair, hopelessness, futility (1)
[13]

QUESTION 3
Dover Beach

- 3.1
- 3.1.1 calm; gleams; glimmering; moon-blanch'd; tranquil; fair Any 2 (2)
- 3.1.2 Exclamation mark. Proclaims his delight (2)
- 3.2 Creates impression of him addressing somebody else. More conversational, sharing his experience with another person. (2)
- 3.3
- 3.3.1 Makes it unpleasant, harsh (1)
- 3.3.2 The sound of the waves as the tide recedes and comes up again, carrying with them the pebbles on the beach. Sound of waves breaking / an unpleasant sound. (2)
- 3.4
- 3.4.1 Sound of the waves is mournful or sad. It represents the sound of human suffering to the speaker. (2)
- 3.4.2 In these two lines he describes how the same motion is repeated endlessly. Since the beginning of time this same cycle has been repeated. Same waves breaking and making this same sound. (2)
[13]

QUESTION 4***Let me not to the marriage of true minds***

- 4.1
- 4.1.1 Feelings change when the partner does not love in return. Some people only love people who love them in return, this is conditional love. True love should not change and is not dependent on the feelings of the other person in the relationship. / which changes because of physical / mental / social alterations in the person or situation. (2)
- 4.1.2 People falling out of love. Adulterous relationships. Any other relevant reasons. (1)
- 4.2
- 4.2.1 Assertive, confident, determined (1)
- 4.2.2 Shows his commitment / confidence / belief. He is adamant that true love does not change. (1)
- 4.3
- 4.3.1 Compares it to a star which guides ships in the night to show how it gives the person's life direction; guides the person (1)
- 4.3.2 Imagery of 'tempests' which are storms at sea. (2)
- 4.4 It cannot be physically measured although it is so valuable. (1)
- 4.5
- 4.5.1 It shows that although one loses one's physical beauty with the passing of time, this does not alter the person's feelings for his loved one. (2)
- 4.5.2 Refers to the passing of the seasons, weeks and hours. Further description of how time passes but does not change true love. (2)
- [13]**
- TOTAL FOR SECTION A: [25]**

QUESTION 5***Macbeth – Essay***

- Candidates may argue that she is purely evil since she was considering “the nearest way” even before the “unsex me” speech.
- Her manipulative ways and lack of remorse suggests a deep sense of evil.
- She has even been called the “fourth witch” by some critics.
- They may, however, prefer to take a more sympathetic approach – seeing her as equally manipulated by evil.
- Especially since she does lose the source of evil later on

- Candidates need to consider that Lady Macbeth initially needed evil to “unsex” her.
- This suggests that on her own, she is not as firm of purpose as she imagines.
- She is a hard and cruel woman – even prior to the “unsex me” scene, she was already considering “the nearest way”.
- She is terribly manipulative, purporting that Macbeth is less of a man in refusing to commit regicide.
- And that she is so firm that had she promised to have “dash’d the brains out” of her own child, she would have no compunction, in doing so.
- However, we must also see her fear and nervous tension: “-Hark! – Peace! It was the owl ...”, her need for alcohol to make her “bold” and give her “fire”.
- Then there is also her admission that she could not kill Duncan herself – suggesting that she is not as detached as she imagines.
- She does take a dominant role, but we must imagine that much of it has to do with the evil that has stopped up the “passage and access to remorse”.
- Later, when Macbeth no longer seems to need her – making plans without consulting her, that is when she begins to fall apart.
- It becomes obvious that the same spirits that gave her “undaunted mettle” have also now left her.
- Her previously unimaginative mind now bothers her constantly with images of their crimes.
- She somnambulates and guiltily mutters all their “secrets”.
- Her final suicide is quite apt – especially for a woman who refused to see the consequences of her actions, but must now pay the ultimate price.

[25]

(Candidates do not need to mention all of the above. Bear in mind that the memo is merely a guide for the marker. Please use your discretion in adding to the memo.)

QUESTION 6
Macbeth – Contextual

- | | | | |
|-----|-------------|---|-----|
| 6.1 | *
* | The terrible sight of Duncan covered in blood. The blood on his hands.
Just after Macbeth murdered him | (2) |
| 6.2 | *
*
* | He has broken man’s ties with God / Killed God’s representative on earth
Destroyed his own bond with God
Plunged himself into the depths of ungodliness | (3) |
| 6.3 | *
*
* | Later she herself cannot stop thinking about their crimes.
So much so that she does in fact go “mad”.
Ironic that she should advise Macbeth but fails to heed own warnings. | (3) |
| 6.4 | *
*
* | Considered the most essential course because it restores us
Like a soothing conclusion to the end of a day / or a hot bath / or a “balm”
So too is sleep essential to keep the body healthy and functioning | (3) |

- 6.5 * Earlier began to hallucinate as a direct result of his guilt
 * Here he is terribly anguished by what he has done
 * He realises that he has severed his ties with God
 * He is unable to sleep without nightmares from this moment on
 * He is no longer a “great partner” in the relationship, but is reduced to a quivering mess (4)
- (Or similar. Candidates do not need to mention all, but there must be a full answer to merit 4 marks.)
- 6.6 * She is more dominant and assertive.
 * She tries to draw Macbeth from his melancholy with questions, accusations, etc.
 * She is also the one who returns to the crime scene to leave the daggers there. (3)
- 6.7.1 * Scornful / derisive / cutting / accusatory / harsh / critical / biting (NOT sarcastic) (1)
- 6.7.2 * She means that whether you are looking at a dead man or a sleeping man
 * They are the same in form – i.e. only *pictures* of men
 * Therefore nothing to fear (3)
- 6.8 * Suggests she’s less “brave” than she imagined
 * That she will be affected by the sight: the ugly reality of death.
 * Hence her later “madness” / fainting. (3)

[25]

QUESTION 7

Julius Caesar – Essay

USE THE FOLLOWING AS GUIDELINES ONLY. CANDIDATES MAY REFER TO ANY OTHER CHARACTERS IN THE PLAY BUT SHOULD MENTION MOST OF THE MAIN IDEAS CONTAINED

- Some people (Like Brutus) have valid reason for taking part in assassinations. They have the best interest of the community at heart. What they do they do for the good of their country, for altruistic and not for selfish reasons. They are prepared to sacrifice themselves for the good of the masses. Others, however, are opportunists who take part in assassinations for their own selfish reasons. They may have personal issues with this leader or even be jealous of their power and wish to kill them for this reason. Cassius is a prime example of this. He is jealous of Caesar and wants to kill him for personal reasons. He attacks Caesar’s human frailties (epilepsy). He deceives Brutus with fabricated letters and gloats over his accomplishment. Clearly he has personal reasons for wishing to kill Caesar but Brutus is unaware of his unscrupulous nature. Brutus is a prime example of assassins who have the good of the country at heart. He is reluctant to perform this assassination but when he realizes it is in the interest of Rome, he performs this act believing that it is the right thing to do. He vehemently opposes any other of the officers being killed saying that they are not ‘butchers’. This shows that he is opposed to violence and bloodshed and has only the interest of the country at heart in his decision to join the conspirators and assassinate Caesar.

- The supernatural, in Shakespeare's plays, is often a reflection of the actions being carried out. When an evil deed is planned or is being carried out, the elements often express the displeasure of nature at good being replaced by evil. When Cassius threatens to deliver himself 'from bondage' there is thunder and lightning Cassius: 'Most like this dreadful night, / That thunders, lightens, opens graves, and / roars' Caesar, on the night before his murder, comments: "Nor heaven nor earth have been at peace tonight" (Act 2 Sc ii). There is thunder and lightning and Calphurnia cries out in her sleep thrice. Clearly, the heavens are sending a message that evil is afoot and Calphurnia has a dream in which Caesar's statue spouts blood from which all the Romans drink. When Caesar's ghost appears to Brutus it tells him that it is his evil spirit and will see him again at Philippi. Brutus appeals to the ghost to stay but it vanishes. In Act 5 Sc 3 Brutus remarks: "O Julius Caesar, thou art mighty yet! / Thy spirit walks abroad, and turns our swords / In our own proper entrails." The spirit of Caesar gets revenge. Although the conspirators succeeded in killing Caesar's body, they did not succeed in killing his spirit which can only be still when Brutus dies. Caesar's spirit has the power to influence events after the death of his physical body. The soothsayer warns Caesar to beware the Ides of March.
- Some people are good, moral and live by their philosophical beliefs. They do not merely carry out cruel acts for personal gain. Indeed they are prepared to pay the price for their moral decisions even if it costs them their lives. Brutus is a prime example of such a person. See first bullet.
He behaves in accordance with what people expect him to and deems it his responsibility to carry out the wishes of the good Roman citizens. Cassius uses his personal hatred for Caesar as motive for the assassination. Their dislike of one another is mutual. Caesar says that he thinks Cassius is a dangerous man but Antony assures him that he is a noble Roman and not dangerous.
The way in which the men who want to kill Caesar meet secretly and Cassius tells them that they must send anonymous messages to Brutus to convince him that Caesar must be killed is sound proof of their poor morals and personal hatred for Caesar. They do not convince him of the merits of killing Caesar based on factual evidence only, but manipulate Brutus and use deceit to get their way.

[25]

QUESTION 8
Julius Caesar – Contextual

- 8.1
- 8.1.1 See if they change their spirit / feelings / mind. Implies that the citizens' way of thinking will be changed; will change their way of thinking about Julius Caesar and his conquest. (2)
- 8.1.2 The word 'guiltiness' emphasises that they will change their way of thinking. (1)
- 8.2
- 8.2.1 Festival of purification. A sacred occasion. (2)
- 8.2.2 Surprise / disbelief / confusion (1)
- 8.2.3 He could face serious consequences if caught tampering with decorations put up to celebrate a 'religious' festival. (2)

- 8.2.4 It would seem as though these decorations have been placed there in honour of Caesar since his conquest is being celebrated on the day of this festival. (3)
- 8.3
- 8.3.1 He compares Caesar to a falcon who flies high up in the sky. He thinks of himself in godly terms as though he is superior to ordinary human beings. If he is allowed to fulfil his ambition he will be like a god and the citizens will be like slaves in his power. He will have too much power and will dictate to the citizens. (3)
- 8.3.2 *“soar above the view of men”* (2)
- 8.4
- 8.4.1 They are constantly at loggerheads; disagree on many things; Brutus sees Cassius’ faults clearly; Cassius is upset about Brutus’ treatment of him. (2)
- 8.4.2 Strained formality / pretending to be friends (1)
- 8.4.3 (i) Cassius has accepted bribes / money.
(ii) Cassius does not send him the money he requests. (4)
- 8.5.1 Insincere people are like horses. They make a big show of everything / put on appearances but can then not deliver what they have promised – empty promises. (2)
- [25]

QUESTION 9
A Tale of Two Cities – Essay

The entire essay should focus on Sydney Carton as he moves from wastrel to a man we admire for his selflessness.

Carton is the most important and most complex of the characters. When we first see him in the court, he is untidy and slovenly, a wastrel. Mr Stryver informs us, however, that Carton is intelligent, was the cleverest boy in his class, but Carton prefers not to use his gifts and abilities. Carton is bitter and cynical and is happy to drink his days and nights away.

It is Lucie who changes the course of Carton’s life. Her belief in him, and kindness towards him, give him confidence and a sense of purpose. When he confesses his love for her, we are amazed at his sensitivity and passion. He makes a promise to her, which changes the course of all the characters’ lives. He proves faithful and true to his promise.

His greatest sense of purpose is fulfilled when he saves Darnay’s life. His plan is creative and daring, and he proves to be extremely brave.

Finally, he finds a renewed faith in God, and he dies at peace with himself and others, having led a fulfilled life.

Therefore, Carton proves contrary to the quote stated so early in the novel.

[25]

QUESTION 10
A Tale of Two Cities – Contextual

- 10.1 Dr Manette believes emphatically that he will be able to save Darnay. He thinks that he has a special standing as a doctor, and previous Bastille prisoner, and that his reputation and present good deeds will all work to free his son-in-law. He believes that he will be able to get Darnay's release because of his own reputation. (4)
- 10.2 No. Even on a first reading, we are aware of the danger represented by Madame Defarge and know that she is relentless in her determination to punish and take revenge. (Or other acceptable response/s.) (3)
- 10.3 Charles has come to Paris to help his faithful servant, Gabelle. On arrival in Paris, he is identified as "the immigrant Evremonde" and is consigned to the prison of La Force. (3)
- 10.4 He is kind, persistent, quietly confident because of everything he has been through. He is neutral and impassive, e.g. "silent, humane using his art equally among assassins and victims". *Candidates need to look closely at the connotations of specific words. Mark globally.* (5)
- 10.5.1 ominous; foreboding; horrifying, etc. (2)
- 10.5.2 Any image (e.g. "rivers of the south were encumbered with the bodies") which illustrates the horror of the situation, enforces the tone of danger / foreboding, etc. Explanation of image. (3)
- 10.6 Dickens felt that change was necessary because the French peasants had been socially, politically and economically oppressed for so long, that change was desperately needed. However he did not agree with the savagery, cruelty and awful blood-lust that accompanied the revolution, e.g. he uses words like "terrors", "wicked", "distracted", etc. His tone also indicates his despair. [Mark globally. An answer worth full marks MUST include relevant quotes] (5)

[25]

QUESTION 11
July's People – Essay

- The children, unlike Bam and Maureen in particular, adapt far more easily.
- Their discontent is very short-lived:
- Victor nagged for his racing track – wanting to delight in “showing it” even though there was no electricity to make it work; when he got it (like most children) he was very possessive over it; he was moody – kicking at the tin bath.
- Royce nagged for Coke – not understanding that they could NOT simply go out and “buy some”; he was unused to the wide open spaces and did not know how to entertain himself – also nagging to “go to a film”.
- Gina & Victor “sulked and quarrelled”.

- This does not last long – sooner than Maureen could imagine, she finds the children taking on the behaviour of the other children – and of the black culture in general:
- Note her horror at Royce “wiping his behind with a stone”.
- The boys began entertaining themselves with wire cars made by the black children – Victor had even swapped his model cars from the racing track set and was quite content to see them broken up for bits and pieces.
- Gina was seen eating mielie-meal “with her fingers” – and sharing from a pot with other children; she carried a baby on her back “aba” style and sat in the mannerism of an older woman; later she learned to make clay oxen.

- The children eventually begin to rely more on July than their parents for support structures:
- After July returns from “the shops” with the bakkie, Royce is seen clinging to *his* leg for comfort.
- Gina is constantly in the company of Nyiko – her new best friend (the friendship eventually becomes almost exclusive to the point where she no longer needs her mother); later she is even seen finding friendship in Daniel's company.
- Victor is always in the company of the other boys and has fewer “moments” (like the water issue or the bribery over not being allowed to go hunting).
- He too comes to rely more on July – believing only *he* would be able to tell him where he can buy a miniature buggy; or asking *him* for string to make a fishing line.

- By the time Maureen abandons her children and runs for the helicopter, her last vision of them is of Gina with her “deep and secret” friendship; Victor “clapping his hands” in the manner of Africans; and Royce doing his “little dance of excitement”.
- By this stage, they have not only adapted, but also accepted their new way of life.

[25]

(Candidates do not need to mention all of the above. Bear in mind that the memo is merely a guide for the marker. Please use your discretion in adding to the memo.)

QUESTION 12
July's People – Contextual

- 12.1 * Riots broke out all over JHB.
* Increasing danger sent the Smales fleeing.
* July gave them refuge in his village. (3)
- 12.2.1 * To give her self-worth
* Try to make herself useful (2)
- 12.2.2 * Possibly fears her talking to his wife about Ellen, the “town woman”. (2)
- 12.3 * July no longer works for them.
* He is now their host.
* Roles have changed; situation is different – ridiculous to expect payment for this task.
* Money in this context has little value anyway. (3)
- 12.4.1 * Still does things for them – like serving tea in the morning.
* Or, as in this extract, fetches her washing
* Builds the fire and sees to their other needs
* And still expects payment for services rendered – as was the case in JHB (4)
- 12.4.2 * By constantly doing things for her, he takes away her power as a mother / wife.
* Then he takes control of the bakkie and its keys.
* This too is part of the disempowerment.
* In their arguments, he speaks not as servant to mistress, but as an equal – this too takes away her power.
Mark globally – look for a full answer. (4)
- 12.5.1 * If he did take anything, it would be for their own survival.
* The soap, which he might well have taken, will wash HER clothes.
* So it's silly to want to make that accusation. (3)
- 12.5.2 * “She was going to ask – and quite saw she could not.” (2)
- 12.6 * No – she can't talk to the women.
* Constantly feels useless / eventually abandons her family. (2)

[25]

QUESTION 13
Maru – Essay

- Maru is first seen as someone capable of terrible moods in the opening pages.
- Although we also discover the reason for the violence and maliciousness: his fear that Moleka's power might one day prove to be greater than his own.
- When his mood was on him, he would even tell Margaret that she "is not as important" as he sometimes said she was.

- It is also quite ironic to find such malice in a man like Maru: in so many other ways he really is a good man. – (provide examples of goodness. e.g. wants to eradicate racism; has good intentions; uses his power to help others; ensures Morafi doesn't stay to take his title)
- He is described as being in tune with the "inner gods of his heart" – if this is the case, one would truly expect to find that "eternal, deathless, gentle goodness".
- Instead, we find a man who jealously guards his possessions – ensuring that if he doesn't have Margaret, no one else will either, deciding: if she doesn't love him "I'll kill her"!

- Maru is also described as a visionary with "too much intuition ... second sight ... could tell people what their secrets were ..."; at the same time he also makes great use of his personal spy, Ranko, to find out those secrets!
- He "slyly" questions Ranko on Moleka's actions and uses the information to manipulate events to his advantage.
- He then uses his other two spies, Semana and Moseka, whom he sends on a mission of vengeance – whispering words of "Thladi" in certain people's ears on dark nights! Although we also know that getting rid of the 3 was for a good reason.
- And even though people knew the "real, living source" of the threats, they also knew that Maru was the kind of man who could "terrorise you into the grave".

- Maru tells his sister of his plans to marry the Masarwa woman and uses her as "a puppet of goodness" to further his gains.
- He also keeps the Moleka / Margaret affair a secret from her because he wants her "alive and stupid" – this all suggests a highly manipulative man.
- He uses her friendship with Margaret to acquire all her paintings – completely unbeknown to Margaret, and carefully constructs his plans to ensure that Moleka ends up with Dikeledi: the next best woman in the world".

- Although Maru's actions must be seen in the context of his far-reaching intentions: to listen to "the gods who spoke of tomorrow"; to "build a new world"; to engender the "liberation of an oppressed people", one cannot help but think that his actions are less than perfect.

Bear in mind that the memo is merely a guide – add to it at your discretion.
Candidates do not need to mention all of the above; these are merely some ideas to consider.

[25]

QUESTION 14
Maru – Contextual

- 14.1 * It's being intuitive
* Listening to your heart / soul / mind
* Being at one with yourself and your surrounds (3)
- 14.2 * He has come to tell Moleka to remove the bed he lent to Margaret. (2)
- 14.3 * "... was forcing him to move blindly ...". (2)
- 14.4 * He made "goats and people jump".
* He seems to use people, especially the women of the village, to satisfy his immediate demands.
* He is dismissive and arrogant when Dikeledi and Margaret first approach him about accommodation.
Accept any valid points. (3)
- 14.5 * Maru's kingdom was never "sealed by any doors".
* It makes him perceptive / understanding and good (in they eyes of some).
* It allows him to see beyond the "prosaic", and even gives him glimpses into a better future.
* Moleka's kingdom was previously sealed behind an iron door.
* He could not see his inner kingdom because he had never been in love before.
* His kingdom is also made up of two parts – only one half is his own perceptions; the woman he loves – Margaret, makes up the other half.
Or similar. Mark globally. Look for a full answer. (6)
- 14.6.1 * He is able to manipulate events to suit his needs.
* He is also able to project his visions onto another human being.
* He does end up with Margaret, having used his power and force to sway the events in his favour.
Accept other valid points. (3)
- 14.6.2 * Because Moleka is the one who has "won" Margaret's love
* He always feared the kingdom whose doors were sealed, because he never knew what lay behind those doors.
* Now that he sees for the first time, he cannot deal with / accept another man who is as great / greater than he.
Or similar. Mark globally. (3)
- 14.7 * He sees a different purpose to both his and Margaret's life.
* He not only wants to marry Margaret for her love / kingdom
* But wants to eradicate prejudice in their society – he hopes to achieve this by marrying a Masarwa.
Or similar (3)

QUESTION 15
***Nineteen Eighty-Four* – Essay**

In the world of *Nineteen Eighty-Four* it does seem easier to hate than to love. Hatred seems to be encouraged because it is easier to control and manipulate this emotion; love is uncontrollable and is freely given. The Party has no time for personal, individual feelings.

The “Two Minutes Hate” is one example we see. This is a daily occurrence demanded of Party members. Its aim was to identify opposition and create an intense hatred for them, whilst creating an obsessive admiration for Big Brother. As Winston says, “The horrible thing about the “Two Minutes Hate” was not that one was obliged to act a part, but that it was impossible to avoid joining in”. What followed during the session, was “a hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledgehammer ...” These feelings are easily manipulated and controlled, and give rise to a frenzy. Faces of the enemy are shown, marching opposition soldiers, etc., until it seems that the audience cannot loathe anymore. Finally the face of BB appears and the participants, because they have no hatred left, begin to “love” him.

A further example is the displaying of the enemies of the state, who are continually paraded on the telescreens and in public. They are marched through the streets and publicly executed. It is as if the Party desires to highlight an enemy so that the public can have tangible evidence towards which their hatred can be directed. Everyone seems to enjoy the public hangings, including children. Every person is a willing participant.

Other enemies are also pinpointed, such as Jones, Aaronson and Rutherford and, of course, Goldstein. By contrast, the heroes are few and far between and certainly do not gain as much prominence as the enemies.

Love relationships are particularly discouraged. Marriages such as that between Winston and Katherine are for procreation. Love relationships or attachments such as that between Winston and Julia are dangerous because they cannot be controlled. The emotions in such relationships use up energy and time, both of which, the Party believe, can be better spent on loyalty to itself.

It stands to reason therefore, that the only way to truly beat the system is to love. This is an impossible task, as Winston and Julia discover. The one thing the two of them agreed upon was that they would never deny their feelings for each other. Ironically in Room 101, this is the only thing that O'Brien wants, and when he achieves it, both Winston and Julia are left broken, empty, controllable shells of their former selves.

[25]

QUESTION 16
Nineteen Eighty-Four – Contextual

- 16.1 They create an air of strangeness – no clocks strike thirteen. Winston is freezing; the wind is 'vile'. Tone is bleak. (3)
- 16.2 The flats are named "Victory Mansions" so we can assume they will be a source of comfort and pride (after a revolution / war). However, the flats are drab and dingy, smelling of boiled cabbage. The lifts do not work and everything is decaying – a complete opposite to what is suggested by the name. (4)
- 16.3 The face is handsome and confident, almost distinguished looking. This suggests confidence. The eyes watch you wherever you turn, suggesting control. The Party is confident in its sense of control. One is always watched and there is nothing one can do without the Party knowing. (4)
- 16.4 Hate Week occurs over and above the "Two Minutes Gate". Its function was to name enemies and opposition to the Party; to unite members of the Public against a common enemy; to transfer love to Big Brother; to instil patriotism. (4)
- 16.5 The telescreens watch your every move; report anti-Party thought and behaviour to the Thought Police; convey propaganda; force people to exercise, etc. (4)
- 16.6 These details reinforce how difficult life is under Party rule. There are few luxuries; later Winston also has to struggle to find razor blades on the black market which again suggests how hard life has become, etc. (2 valid reasons). (4)
- 16.7 Largely through the physical description of him as weak and frail. (2)

[25]

TOTAL FOR SECTION C: [25]

TOTAL: 75