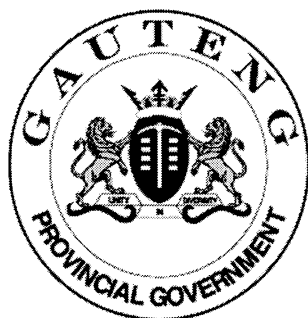


**SENIOR CERTIFICATE EXAMINATION**  
***SENIORSERTIFIKAAT-EKSAMEN***



**FEBRUARY / MARCH**  
***FEBRUARIE / MAART***

**2005**

**ENGLISH PRIMARY LANGUAGE**

(Second Paper: Literature)

**HG**

**104-1/2**

ENGLISH FIRST/PRIMARY LANG HG: Paper 2

**21 pages**



104 1 2

HG

**X05**



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GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE HG  
(Second Paper: Literature)

TIME: 3 hours

MARKS: 100

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**INSTRUCTIONS:**

Please read the following instructions carefully before you begin to answer questions.

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

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

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**TABLE OF CONTENTS**

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

**SECTION A  
POETRY**

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

Question 1: Unseen: General South African poetry (Contextual)	10 marks	
OR		
Question 2: Unseen: General South African poetry (Mini-essay)	10 marks	
AND		
Prescribed poetry (answer TWO questions)		
Question 3: <i>On his blindness</i>	15 marks	
Question 4: <i>Mending wall</i>	15 marks	
Question 5: <i>Ulysses</i>	15 marks	
Question 6: <i>Do not go gentle into that good night</i>	15 marks	<b>(40)</b>

**SECTION B  
SHAKESPEARE**

Answer **ONE** question.

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

**SECTION C  
NOVEL**

Answer **ONE** question.

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

**100**

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

**CHECKLIST**

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

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

**SECTION A**  
**POETRY**

Answer Question 1 OR Question 2

**CONTEXTUAL**  
**South African Component**

Read the following poem carefully and then answer the questions that follow.

<b>YOU'LL BE THERE</b>	
Music	
Blasts the air	
And explosives	
Accompany	
A shaft breaks	5
And they lie trapped	
Forced into an unwelcome	
Togetherness	
Tension fills the dusty air	
And the surrounding gold	10
Is worthless	
Food and water	
Belong to yesterday.	
Friend	
Were you there	15
When they put them into black boxes	
Did you stand and stare	
Did you try to console the bitter?	
I'm going down now...	
And if suffocation claims me	20
I know you'll be there	
Staring ... with your morbid curiosity.	
<b>Marian Williamson</b>	

- 1.1 Comment on the words which refer to sound (lines 1 – 4) and say what mood is created. (3)
- 1.2 What is the effect of the use of the pronoun **they** in line 6? (2)
- 1.3 "forced into an unwelcome togetherness"
- 1.3.1 What is the effect of using these two juxtaposed words **unwelcome togetherness**? (2)
- 1.3.2 Why is **togetherness** written in a line of its own? (1)

1.4 "... and the surrounding gold  
is worthless" (lines 10 – 11)

1.4.1 Explain the irony in these lines.

(2)  
[10]

OR

QUESTION 2

UNSEEN POEM

*Mini-Essay - South African Component*

**My grandma had been getting old, of course**

My grandma had been getting old, of course,  
so my mother felt she should perhaps  
some time pay the call  
she'd been putting off for years.

Her telegram read: 5  
ARRIVING THURSDAY NEXT STOP  
SHORT VISIT  
It was wired from Cape Town through to Humansdorp.

Four hours later, the sudden appearance of this message made  
my poor grandma's dicky heart stop 10  
dead.

The ceremony was held over until Thursday next,  
and of course, etc., in short  
nothing more was said.

But oh yes, I remember those telegraph wires! 15

When I was five we made a trip to my grandparents once  
- both were still alive.  
I didn't ask my mother then  
and these place-names 20  
(when she'd travelled away from her childhood  
- but going the other way)  
each marked just another hundred more miles  
thankfully erased?

Listen between Cape Town 25  
past shanty towns, up to the Boland,  
over dried flats, the roadsigns, the Riviersonderend,  
to those thin telegraph wires.

Do they still hum? Is it still liar, liar, liar, your nose  
is as long as something beginning I spied  
with my little eye riddled with too much road, 30

birdsperech that hums its quavering song: Ai,  
Ai, with witbors kraai flies from here to Mosselbaai, George,  
Outeniqua, Tsitsikama, Storms River gorge - this nostalgia  
is thicker than water, my family,  
between generations is all space  
half filled with childhood rhymes, joined  
by some uncertain wires.

35

*Jeremy Cronin*

Write an analysis of the above poem in which you address the following: subject matter, theme, mood and the poetic techniques (structure, rhythm, language, imagery etc), which assist in creating the communication.

In your conclusion you must briefly appraise the effectiveness of the poem as a work of literature.

Your analysis should be approximately 200 words in length.

[15]

AND

PRESCRIBED POETRY

Answer TWO questions from this section.

QUESTION 3

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

*On his blindness*

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

5

10

**John Milton**

3.1 "And that one Talent which is death to hide,"

3.1.1 Explain the biblical allusion (reference) contained in this line.

(2)

3.1.2 What is the relevance of this allusion to the speaker's predicament?

(2)

- 3.2 Consider the use of capital letters in lines 3 to 8.  
 3.2.1 Account for the capital letters in **Talent** (line 3), **Soul** (line 4) and **Patience** (line 8). (1)  
 3.2.2 Explain how using this technique assists Milton in addressing his question in line six. (2)
- 3.3 3.3.1 Explain how Milton's vision of God differs in the octave and sestet. (2)  
 3.3.2 What is the reason for this change? (1)  
 3.3.3 How has the tone of the poem changed from octave to sestet? (2)
- 3.4 Examine the last three lines of the poem.  
 3.4.1 Explain the contrast found in these three lines. (1)  
 3.4.2 How does this contrast reinforce Milton's message? (2)
- [15]**

#### QUESTION 4

<i>Mending Wall</i> (Extract)	
Something there is that doesn't love a wall, That sends the frozen-ground-swell under it, And spills the upper boulders in the sun; And makes gaps even two can pass abreast.	5
The work of hunters is another thing: I have come after them and made repair Where they have left not one stone on a stone, But they would have the rabbit out of hiding, To please the yelping dogs. The gaps I mean, No one has seen them made or heard them made, But at spring mending-time we find them there.	10
I let my neighbour know beyond the hill; And on a day we meet to walk the line And set the wall between us once again. We keep the wall between us as we go. To each the boulders that have fallen to each.	15
<b>Robert Frost</b>	

- 4.1 Comment on the repeated use of the word **And** in lines 3 to 4. (1)
- 4.2 What does the poet suggest is the contrast between the destruction caused by natural elements and the destruction caused by hunters? (2)
- 4.3 "No one has seen them made or heard them made,"  
 4.3.1 What mood is created here? (1)  
 4.3.2 How does the reference to the senses reinforce the poet's message? (2)
- 4.4 "And on a day we meet to walk the line" (line 13)  
 4.4.1 What in essence is meant by **the line**? (1)  
 4.4.2 In what way is the poet's choice of the word 'line' appropriate? (2)

- 4.5 “We keep the wall between us as we go.”
- 4.5.1 What does the wall symbolise in this poem? (1)
- 4.5.2 What comment does the poet make about relationships? (2)
- 4.6 The form and structure of this extract are consistent with the form and structure in the whole poem. Explain how the form and structure of the poem reinforce the message. (3)
- [15]

**QUESTION 5**

***Ulysses (Extract)***

I am a part of all that I have met;  
 Yet all experience is an arch wherethro'  
 Gleams that untravell'd world, whose margin fades  
 For ever and for ever when I move.  
 How dull it is to pause, to make an end, 5  
 To rust unburnish'd, not to shine in use!  
 As tho' to breathe were life. Life piled on life  
 Were all too little, and of one to me  
 Little remains: but every hour is saved  
 From that eternal silence, something more, 10  
 A bringer of new things; and vile it were  
 For some three suns to store and hoard myself,  
 And this grey spirit yearning in desire  
 To follow knowledge like a sinking star,  
 Beyond the utmost bound of human thought. 15

**Alfred, Lord Tennyson**

- 5.1 Refer to lines 2 to 4.
- 5.1.1 Explain the imagery used to describe Ulysses' attitude to life and evaluate its effectiveness. (4)
- 5.2 5.2.1 How does travelling compare to staying at home, in Ulysses' mind? (2)
- 5.2.2 Quote TWO words which determine this attitude to staying at home. (2)
- 5.3 “ ... From that eternal silence”
- 5.3.1 How would you describe Ulysses' attitude to death? (1)
- 5.3.2 Quote a line which proves that he is an old man. (1)
- 5.4 Read lines 14 - 15.
- 5.4.1 Explain what is meant here in your own words. (2)
- 5.5 Analyse the tone and mood of the extract and describe the poetic techniques employed in establishing this tone and mood. (3)
- [15]



QUESTION 6

<b><i>Do not go gentle into that good night</i></b>	
Do not go gentle into that good night, Old age should burn and rave at close of day; Rage, rage against the dying of the light.	
Though wise men at their end know dark is right, Because their words had forked no lightning they Do not go gentle into that good night.	5
Good men, the last wave by, crying how bright Their frail deeds might have danced in a green bay, Rage, rage against the dying of the light.	
Wild men who caught and sang the sun in flight, And learn, too late, they grieved it on its way, Do not go gentle into that good night.	10
Grave men, near death, who see with blinding sight Blind eyes could blaze like meteors and be gay, Rage, rage against the dying of the light.	15
And you, my father, there on the sad height, Curse, bless, me now with your fierce tears, I pray. Do not go gentle into that good night. Rage, rage against the dying of the light.	
<b>Dylan Thomas</b>	

- 6.1 Refer to stanza 2.
- 6.1.1 The poet makes use of contrast in this stanza. Provide evidence of this. (2)
- 6.1.2 What effect is achieved through the use of this contrast? (2)
- 6.1.3 Explain how the imagery of seeing things clearly is further developed in stanza 5. (3)
- 6.2 “Wild men who caught and sang the sun in flight” (line 10).
- 6.2.1 What does the poet mean by **wild** men? (2)
- 6.2.2 In your own words, explain what regrets these men have. (2)
- 6.3 Briefly describe the shifts in tone within the poem. (2)
- 6.4 What effect is achieved by using the oxymoron (**Curse, bless**) in line 17? (2)

[15]

TOTAL FOR SECTION A: [40]

**SECTION B  
SHAKESPEARE**

Answer ONE question from this section.

**MACBETH – William Shakespeare**

**QUESTION 7  
ESSAY**

*"My way of life  
Is fall 'n into the sere, the yellow leaf,  
And that which should accompany old age,  
As honour, love, obedience, troops of friends, I must not look to have; but, in their stead,  
Curses, not loud but deep, mouth-honour, breath  
Which the poor heart would fain deny and dare not."  
(Act 5 iii 22 – 28)*

Contrary to Malcolm's description of Macbeth as a "dead butcher", this is a picture of a depressed and despondent man who regrets the consequences of his actions and the resultant wasted potential. Our sympathies deserve to lie with him.

[30]

After studying the entire play, to what extent do you agree with this observation?

OR

**QUESTION 8  
CONTEXTUAL**

Read the extract and then answer the questions that follow.

	<i>He points to the empty stool,</i>	
	Be large in mirth, anon we'll drink a measure The table round. ( <i>Macbeth moves to the door</i> ) There's blood upon thy face.	
<b>1st Murderer Macbeth</b>	( <i>Aside to Macbeth</i> ) 'Tis Banquo's then. ( <i>Aside to 1<sup>st</sup> Murderer</i> ) 'Tis better thee without than he within.	5
<b>1st Murderer</b>	( <i>Aside to Macbeth</i> ) My lord, his throat is cut. That I did for him.	10
<b>Macbeth</b>	( <i>Aside to 1st Murderer</i> ) Thou art the best o' the cut-throats! Yet he's good That did the like for Fleance. If thou didst it, Thou art the nonpareil.	
<b>1st Murderer</b>	( <i>Aside to Macbeth</i> ) Most royal sir. Fleance is 'scaped.	15
<b>Macbeth</b>	( <i>Aside to 1st Murderer</i> ) Then comes my fit again. I had else been perfect: Whole as the marble, founded as the rock, As broad and general as the casing air. But now I am cabined, cribbed, confined, bound in To saucy doubts and fears. But Banquo's safe?	20

<b>1st Murderer</b>	<i>(Aside to Macbeth)</i> Ay, my good lord, safe in a ditch he bides, With twenty trenched gashes on his head The least a death to nature.	25
<b>Macbeth</b>	<i>(Aside to 1st Murderer)</i> Thanks for that. There the grown serpent lies; the worm that's fled Hath nature that in time will venom breed; No teeth for the present. Get thee gone; tomorrow We'll hear ourselves again.	30
<i>1st Murderer off</i>		

- 8.1 The setting of this scene is significant.
- 8.1.1 Where does the scene take place? (2)
- 8.1.2 Explain its significance in relation to the theme of order. (3)
- 8.2 What is the significance of the reference in the stage directions to the empty stool? (2)
- 8.3 Comment on the irony of Macbeth instructing his guests to be 'large in mirth' (line 1). (2)
- 8.4 What does Shakespeare highlight in the graphic images of blood (on the murderer's face), and 'twenty trenched gashes' on his (Banquo's) head. Consider what blood represents in the play as a whole in formulating your answer. (3)
- 8.5 "Is he dispatched?" (line 8)
- 8.5.1 Describe Macbeth's tone of voice. (2)
- 8.5.2 Account for Macbeth's choice of the word **dispatched**. (2)
- 8.6 Explain why Macbeth is so incensed that Fleance should have escaped being killed. (3)
- 8.7 Examine lines 18 to 22 ("Then comes ... doubts and fears.") and discuss how Macbeth is feeling at this point in the play. Make particular reference to the connotations of words and the choice of images. (4)
- 8.8 Discuss in full, the literal and figurative implications of lines 28 – 30 ("There the grown ... present"). (4)
- 8.9 Give a brief account of how this scene could be staged. (3)
- [30]**

OR

**JULIUS CAESAR – William Shakespeare**

**QUESTION 9  
ESSAY**

Explore how Shakespeare makes effective use of irony throughout the play **Julius Caesar**. You should consider how irony is used to highlight aspects of character and convey theme. You need to refer to dramatic and situational irony in answering this question.

[30]

**Dramatic irony:** *the irony occurring when the implications of a situation, speech or statement are understood by the reader or the audience, but not by the character/s involved; when tragic or comic circumstances can be foreseen by the reader/audience.*

**Situational irony:** *when the outcome of a situation is the opposite of what was expected; incongruity between what is expected to be and what actually is.*

OR

**QUESTION 10  
CONTEXTUAL**

Carefully read both extracts and answer the questions that follow.

<b>Casca</b>	Why, he that cuts off twenty years of life Cuts off so many years of fearing death.	
<b>Brutus</b>	Grant that, and then is death a benefit; So are we Caesar's friends, that have abridged His time of fearing death. Stoop, Romans, stoop, And let us bathe our hands in Caesar's blood Up to the elbows, and besmear our swords, Then walk we forth, even to the market-place, And, waving our red weapons o' er our heads, Let's all cry, 'Peace, freedom, and liberty!'	5       10

- 10.1 Refer to lines 1 – 2 and say how these remarks differ from Caesar's earlier remarks about death. (2)
- 10.2 Do you think that Brutus' remarks are sincere or is he guilty of rationalising? (2)
- 10.3 "And let us bathe our hands in Caesar's blood" (line 6)
- 10.3.1 Provide TWO reasons for Brutus wanting to do this. (2)
- 10.3.2 What does Caesar's blood symbolise for Brutus? Explain. (2)
- 10.3.3 Decius earlier ascribed special significance to Caesar's blood. Explain. (2)

- 10.4 Explain how Antony's description of the conspirators differs from that of Brutus's. (2)
- 10.5 'Peace, freedom, and liberty'
- 10.5.1 Explain why these words are ironic. (2)
- 10.5.2 Is Brutus being idealistic or do you think his expectations of winning the citizens' support are reasonable? Justify your answer. (3)

**AND**

**Cassius**

Come, Antony, and young Octavius, come Revenge yourselves alone on Cassius, For Cassius is aweary of the world; Hated by one he loves; braved by his brother; Checked like a bondman; all his faults observed,	5
Set in a note-book, learned, and conned by rote, To cast into my teeth. O, I could weep My spirit from mine eyes! There is my dagger, And here my naked breast; within, a heart Dearer than Plutus' mine, richer than gold.	10
If that thou be'st a Roman, take it forth. I, that denied thee gold, will give my heart. Strike as thou didst at Caesar; for, I know, When thou didst hate him worst, thou lovedst him better Than ever thou lovedst Cassius.	15

- 10.6
- 10.6.1 What similarities between Cassius and Antony can be identified from the given extract? (3)
- 10.6.2 Which character shares a similar nature to Octavius? Justify your answer. (3)
- 10.7 Briefly relate the reasons Cassius presents for being "aweary of the world" (line 3). (3)
- 10.8 Refer to lines 12 – 15.
- Identify the two examples of antithesis and discuss what they show of Cassius's feelings. (4)

**[30]**

**TOTAL FOR SECTION B: [30]**

**SECTION C**  
**NOVEL**

Answer ONE question from this section.

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

**QUESTION 11**  
**ESSAY**

Dickens is the master of symbolism and imagery. He is more skilful at evocative writing than in portraying character.

Do you agree with this statement? Use textual evidence to support your argument.

[30]

OR

**QUESTION 12**  
**CONTEXTUAL**

Read the following passage, then answer the questions that follow.

"He was signalling her when I saw her," argued Madame Defarge; "I cannot speak of one without the other; and I must not be silent, and trust the case wholly to him, this little citizen here. For, I am not a bad witness."	1
The Vengeance and Jacques Three vied with each other in their fervent protestations that she was the most admirable and marvellous of witnesses. The little citizen, not to be outdone, declared her to be a celestial witness.	5
"He must take his chance," said Madame Defarge. "No, I cannot spare him! You are engaged at three o'clock; you are going to see the batch of to-day executed. - You?"	10
The question was addressed to the wood-sawyer, who hurriedly replied in the affirmative: seizing the occasion to add that he was the most ardent of Republicans, and that he would be in effect the most desolate of Republicans, if anything prevented him from enjoying the pleasure of smoking his afternoon pipe in the contemplation of the droll national barber. He was so very demonstrative herein, that he might have been suspected (perhaps was, by the dark eyes that looked contemptuously at him out of Madame Defarge's head) of having his small individual fears for his own personal safety, every hour in the day ...	15
... Madame Defarge beckoned the juryman and The Vengeance a little nearer to the door, and there expounded her further views on them thus:	20
"She will now be at home, awaiting the moment of his death. She will be mourning and grieving. She will be in a state of mind to impeach the justice of the Republic. She will be full of sympathy with its enemies. I will go to her."	25

"What an admirable woman; what an adorable woman!" exclaimed Jacques Three, rapturously. "Ah, my cherished!" cried The Vengeance; and embraced her.

"Take you my knitting," said Madame Defarge, placing it in her lieutenant's hands, "and have it ready for me in my usual seat. Keep me my usual chair. Go you there, straight, for there will probably be a greater concourse than usual, to-day."

30

- 12.1 Do you think that Madame Defarge is "the most admirable and marvellous of witnesses" (lines 5 – 6)? Justify your answer. (3)
- 12.2 Explain why Madame Defarge is so vengeful. (5)
- 12.3 Account for the fact that The Vengeance and Jacques Three do not have 'proper' names. What is Dickens suggesting? (4)
- 12.4 12.4.1 Who is the wood-sawyer? (2)  
12.4.2 Where else in the novel have we encountered him, which makes his presence here so significant? (2)
- 12.5 Dickens uses the words **Republicans** and **Republic** ironically (lines 13, 14 and 25). Why does he do this? (3)
- 12.6 12.6.1 What is the "droll national barber" (line 15)? (2)  
12.6.2 Explain the black humour evident in this description. (2)
- 12.7 12.7.1 Explain why Madame Defarge wants to visit Lucie. (2)  
12.7.2 What happens to Madame Defarge at this visit? (2)
- 12.8 Why is the word **usual** repeated (lines 30 – 32)? What does this repetition imply? (3)

[30]

OR

**JULY'S PEOPLE – Nadine Gordimer**

**QUESTION 13  
ESSAY**

***July's People* is essentially about transfer of power and authority.**

In a well-structured essay discuss how the novel focuses on this transferral of power and authority by considering the impact of the revolution on society and the relationships between characters. You may choose to pay specific attention to symbols of power.

[30]

OR

**QUESTION 14**  
**CONTEXTUAL**

Read the following passage, then answer the questions that follow.

– You're not going to take the guns and help the white government kill blacks, are you? Are you? For this – this village and this empty bush? And they'll kill you. You mustn't let the government make you kill each other. The whole black nation is your nation.–	1
Like the chief, like July, like everyone, she was hearing him say what he and she had always said, it came lamenting, searching from their whole life across the silent bush in which they had fallen from the fabric of that life as loose buttons drop and are lost.	5
The match worked from the right corner of the chief's mouth to the left. He sucked once at the gap in his teeth.	10
– How many you got there by Mwawate's place?- One eye closed, hands in position, taking aim. Of course, "July" was a name for whites to use; for fifteen years they had not been told what the chief's subject was really called.	
– It's a shot-gun, to kill birds. Birds to eat. Oh and I did get two wart-hogs with it.–	15
– You not got another kind, revolver?- The kind white men are known to keep in their bedrooms, to protect their radios and TV sets and coveted suits of clothing.	
– I don't shoot people.–	
A short disgusted snort from the black man; a backwash of laughter.	20
And when you are disbelieved you begin somehow to accommodate, to fit the accusation: not to believe yourself. The parrot-call of the whites back there had been "You mean to say you wouldn't defend your own wife and children?" Her husband kicked the big dead insect from before her, the thing landed among and sent squealing Gina and the threesome made with black children out in the heat. The child ran off clutched intimately in the thrilled group, and he had to call after her, she would disappear into the dark of this hut or that and wouldn't be found, as usual, taken in, by those who lived inside, as neither he nor his wife ever were; beer-drink familiarity was of the order of pub acquaintance between men who never invited each other to their houses. –	25
We're leaving now, time to go!–	30
– Aw no ... not yet ... Going home?–	
Yes, home. Gina was at home among the chickens, hearth ashes and communal mealie-meal pots of July's place. Bamford Smales and his wife and the chief were together a few minutes longer, standing about now, smiling, exchanging remarks about the need for rain again; thanks, and protestations of pleasure at meeting.	35
The chief implied that he was open to complaints about July. –Everything it's all right there. He's doing nice, you getting food, what you want?–	
It was she who smiled at July, said what had to be said. – We owe him everything.–	40
The two white people stepped forward, one by one, to shake the chief's hand and those of his elders. He parted from the white man as if acknowledging an invitation. – I come to see that gun. You teach me. –	

14.1 Briefly explain what has led to this meeting and the discussion of guns with the chief.

(3)



- 14.2 Appraise the effectiveness and appropriateness of the imagery employed by Gordimer in "they had fallen from the fabric of that life as loose buttons drop and are lost" (lines 7-8). (3)
- 14.3 What social comment is made by the fact that the Smales had not known July's real name for fifteen years? (2)
- 14.4 Why is the gun so important to the Smales? What role does it play in later conflict situations? (5)
- 14.5 Write down ONE word to describe the tone implied in "coveted suits of clothing". (line 17). Briefly justify your choice of word. (3)
- 14.6 Refer to lines 25 – 34 then discuss Gina's response to the changes in her life. You must refer to the extract to justify your response. (5)
- 14.7 The comment on "beer-drink familiarity" in line 29 highlights the chasm between urban and rural lifestyles. In what way does it do this? (3)
- 14.8 14.8.1 Consider lines 38 to 40: Why do you think the chief could be open to complaints about July? (line 38) (2)  
14.8.2 Why might this have been a tense moment for July? (2)  
14.8.3 Suggest why Maureen answers as she does. (2)
- [30]**

**OR**

**MARU – Bessie Head**

**QUESTION 15**  
**ESSAY**

Maru, a "born leader of men", is filled with contrasts: he is described as "almost a god", yet "never cared about the means toward the end and who got hurt".

In a well-structured essay critically assess Maru's character in terms of leadership, paying careful attention to his actions and behaviour throughout the novel.

**[30]**

**OR**

QUESTION 16  
CONTEXTUAL

Read the following passage, then answer the questions that follow.

The events, when they occurred, went off, one after the other, like bombs.	1
They were well-timed, too. There were two more days left before the close of the school year and the beginning of the long summer holidays. On the second last day, Margaret put the last touches on the canvas of Dilepe at the sunset hour. The tip of the tail of the Windscreen-wiper had not yet dried when	5
Dikeledi burst excitedly into the room. In fact, she had been in an up-and-down state for the past week, distracted, absent-minded, wistful and sometimes hysterical. Once she said abruptly to Margaret: "I'm going to get married," but did not stand still long enough to explain whom she was to marry. The whole village knew and was still buzzing over the commotion. They were openly saying that the marriage was a forced one, and eyeing Dikeledi's thickening waistline. There had been whispers from Moleka's mother about how she had been terrorized into forcing the issue and everyone was going buzz, buzz, buzz, especially as Dikeledi was getting fat in the wrong places. Dikeledi picked up the snickering and giggles behind her back and spent a great deal of her time crying in her house. Since Margaret was the only one outside the village gossip whose attitude and affection remained unchanged. Dikeledi couldn't bear to mention the whole sorry affair until the last possible moment. Even on that day she only remained long enough to remove the canvas, hardly glancing at Margaret's forlorn face, which clearly said: "I want it for myself. It is the only record I have of something which profoundly affected my life."	10
She stood alone in the room, feeling drained and exhausted. For a whole year her life had been in this room and the paintings. It had been the most terrible discipline but the reward had been the production of that canvas. And then again, it felt as if a cycle had completed itself and that what was behind was done with, was finished.	15
"Maybe she was right to take it away," she thought. "I only seem to say goodbye to everything."	20
How was she to know that Moleka would receive her gift after all, in an unexpected way, and that the message of its stillness and peace would reach his heart and that he would know he was as powerful and continuous as the earth and the sky? It would set him free and give him all the space and time to attend first to affairs at hand. In this strange tangle of secret events, secretly they all assisted each other. When Dikeledi tentatively offered the canvas to Maru, he stared at it coldly for some time and said: "No, you keep it. I don't like it."	25
But it's very beautiful," Dikeledi protested. "It's her best work."	30
"It's not for me," he said.	35
His expressionless face told her nothing, but as time went by she was to be surprised at the adoration and attention Moleka lavished on the picture. It was to seem as though he came home each night specially to look at it, then wash and eat. It was to become an immovable part of their life together.	40
Of all this, Margaret knew nothing. Only, that evening as she walked to the door the magic of the sunset hour was gone.	

16.1 Bessie Head often describes certain events as "bombs". Why is it effective to compare the events in **this** extract to a "bomb"?

(3)

- 16.2 Up to this point in the novel, there has been a "rhythm of sunrise" in Margaret's life, dominated by Moleka whom she sees as the "half suns glowing on the horizons of her heart".
- 16.2.1 Comment on the significance of the sun imagery in her canvas: "Dilepe at the sunset hour" (line 4 – 5). (3)
- 16.2.2 Briefly explain the reason for Margaret's "forlorn face" (line 20) when **this** particular canvas is removed. (2)
- 16.3 Maru is portrayed as an exceptionally powerful man throughout the novel.
- 16.3.1 Briefly discuss any ONE situation / event in the novel that illustrates this power. (3)
- 16.3.2 Do you think there might have been any truth to Moleka's mother's claim that she had been "terrorized into forcing the issue" (lines 12 – 13)? Justify your answer. (3)
- 16.4 Why does Margaret feel that she only seems to "say goodbye to everything"? Explain with reference to her life thus far. (4)
- 16.5 Compare Maru and Moleka's reactions to this final canvas. Provide an explanation for their different attitudes. (6)
- 16.6 Shortly after this extract, a further two "bombs" explode on Margaret's once peaceful life. They cause great suffering as well as a "broken neck".
- 16.6.1 Explain the figurative meaning of the "broken neck". (2)
- 16.6.2 Discuss the process that leads to her "recovery" and the resultant "inpouring of life". (4)
- [30]

OR

**NINETEEN EIGHTY-FOUR – George Orwell**

**QUESTION 17  
ESSAY**

The novel, 'Nineteen Eighty-Four', proves how totalitarianism negatively affects the human spirit, and how it is impossible to remain freethinking under such circumstances.

Discuss how the novel explores the effects of totalitarianism on the human spirit. Comment on the ways in which freethinking is discouraged.

[30]

OR

**QUESTION 18**  
**CONTEXTUAL**

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

Down in the street the wind flapped the torn poster to and fro, and the word INGSOC fitfully appeared and vanished. Ingsoc. The sacred principles of Ingsoc. Newspeak, doublethink, the mutability of the past. He felt as though he was wandering in the forests of the sea bottom, lost in a monstrous world where he himself was the monster. He was alone. The past was dead, the future was unimaginable. What certainty had he that a single human creature now living was on his side? And what way of knowing that the dominion of the Party would not endure <i>for ever</i> ? Like an answer, the three slogans on the white face of the Ministry of Truth came back to him:	1
	5
WAR IS PEACE FREEDOM IS SLAVERY IGNORANCE IS STRENGTH	10
He took a twenty-five cent piece out of his pocket. There, too, in tiny clear lettering, the same slogans were inscribed, and on the other face of the coin the head of Big Brother. Even from the coin the eyes pursued you. On coins, on stamps, on the covers of books, on banners, on posters and on the wrapping of a cigarette packet – everywhere. Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed – no escape. Nothing was your own except the few cubic centimetres inside your skull.	15
	20
The sun had shifted round, and the myriad windows of the Ministry of Truth, with the light no longer shining on them, looked grim as the loopholes of a fortress. His heart quailed before the enormous pyramidal shape. It was too strong, it could not be stormed. A thousand rocket bombs would not batter it down. He wondered again for whom he was writing the diary. For the future, for the past – for an age that might be imaginary. And in front of him there lay not death but annihilation.	25

- 18.1 18.1.1 What is INGSOC? (2)
- 18.1.2 Does Orwell seem to believe in INGSOC philosophy? Substantiate your response. (3)
- 18.2 Briefly discuss the meaning of the following terms as used in the novel:
- 18.2.1 Newspeak (2)
- 18.2.2 Doublethink. (2)
- 18.3 Why is Winston particularly troubled by the idea of “the mutability of the past”? Comment on his concern by referring to his profession and ONE aspect of his own past life. (5)
- 18.4 Explain each slogan and show how they provide some “answer” for Winston. (6)

- 18.5 In the light of this passage, Winston's diary seems to take on an extreme relevance.
- 18.5.1 What does the fact that Winston possesses and writes in a diary, reveal to us about his character? (3)
- 18.5.2 Why is a diary unacceptable to the Party? (2)
- 18.6 "A thousand rocket bombs would not batter it down" (line 24). What does Winston mean here? (Consider the ideas in the novel as a whole in answering this question.) (3)
- 18.7 What does Winston feel is worse than death? Explain why he thinks this. (2)

[30]

**TOTAL FOR SECTION C: [30]**

**TOTAL: 100**