

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

OCTOBER / NOVEMBER 2005
OKTOBER / NOVEMBER 2005

ENGLISH PRIMARY LANGUAGE HG
(Second Paper: Literature)

TIME: 3 hours

MARKS: 100

INSTRUCTIONS:

1. Answer FIVE questions as follows:

• **SECTION A: POETRY**

- South African Poetry: Answer Question 1 **OR** Question 2
- AND**
- Prescribed Poetry: Answer any TWO from Question 3, Question 4, Question 5 and Question 6.

• Answer ONE from EACH of the following sections:

- **SECTION B:** SHAKESPEARE
- **SECTION C:** NOVEL

NB Your answers to Section B (Shakespeare) and Section C (Novel) **MUST** comprise **ONE ESSAY** and **ONE CONTEXTUAL** answer.

2. Do not attempt to read through the whole paper. Consult the Table of Contents and mark the numbers of the questions set on work you have studied during the year.
3. Your literature essay should not exceed 500 words.
4. In contextual questions, the number of marks allocated to each sub-question should be a guide to the number of lines required to answer the questions.
5. The examiners will assess your answers on the understanding of, and insight into, the given texts and will also assess the competence with which your answers are expressed.
6. Please remember to number your answers in exact agreement with the question numbers.
7. It is in your own interest to write legibly and to present your work neatly.

GOOD LUCK - the examiners hope that you will enjoy answering this paper.

TABLE OF CONTENTS

Candidates must answer THREE questions from Section A and ONE question **each** from Sections B and C.

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

SECTION A: POETRY (Answer Question 1 OR Question 2, AND any TWO from Question 3, Question 4, Question 5 and Question 6.)

Question 1: General South African poetry (Contextual)	10 marks	
OR		
Question 2: General South African poetry (Essay)	10 marks	
AND		
(Two questions from prescribed poetry)		
Question 3: Prescribed poetry	15 marks	
Question 4: Prescribed poetry	15 marks	
Question 5: Prescribed poetry	15 marks	
Question 6: Prescribed poetry	15 marks	(40)

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	(30)

SECTION C: NOVEL (Answer ONE question.)

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

TOTAL: 100

CHECKLIST

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

You must have ONE contextual and ONE essay.

SECTION A
POETRY

Answer Question 1 **OR** Question 2

AND

Any TWO questions from Questions 3, 4, 5 and 6

QUESTION 1

**Unseen Poem – South African Component
CONTEXTUAL**

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

<i>The earth's atomic death</i>	
The swishing sound of the sea On the dark night of Death. The moon is pale. The brazen breakers and the breeze Sing prophetic songs of peace.	5
There is silence. Then the sea, The sea shouts with drowning voice, Seagulls shriek, stones roll, The earth trembles, The waters roar. The sky turns white, Then black again. Nox stands frozen A monument.	10 15
A lone spirit walks on the stony beach. A lone voice sings, 'Tis Melpomene, Singing in praise of Man.	20
(Note: Nox: night Melpomene is the Muse (inspiration) of Tragedy)	
B.S. Blumenthal	

- 1.1 Discuss the effectiveness of the poet's use of figurative devices in establishing mood and atmosphere. (4)
 - 1.2 What, in your opinion, is the theme of this poem? Use your own words, don't merely quote from the poem. (2)
 - 1.3 Comment on the form used by the poet. Take into account syntax and rhythm in formulating your answer. (2)
 - 1.4 Why should Melpomene sing in praise of man? (2)
- (10)**

OR

QUESTION 2

SOUTH AFRICAN POETRY
Mini-Essay

A Flower for the Night

Where I lived for a childhood
the night grass was as magical as the moon;
coolly white and soft, like new snow beautiful,
and deeply piled by the monsoons.

There was a flower (I never learnt its name) 5
that bloomed one night a year,
following, with its delicate bluish face,
the arc that the full moon steered.

There was a garden of small temples,
a shrine to the wind and other deities, 10
where tea was served to guests in porcelain shells
carried over bridges of red-painted filigree.

On the low, carved tables scattered about
black pots stood etched with cloud-shaped trees;
each pot held a bud, each had its silent knot 15
from the waiting throng of, mostly, Chinese.

And then the moon rose fat-faced and yellow.
The few lanterns appeared to fade in the silver air.
In minutes, as in a spell, all the buds opened.
There were so many quiet people there. 20

Douglas Livingstone

Livingstone's poetry is highly evocative in its powerful descriptions and creation of atmosphere.

Write an analysis (approximately 180 words in length) of the above poem in which you focus on the poet's use of a range of poetic techniques, for example, diction, imagery, tone, format, etc. to convey his feelings. In your conclusion you should appraise the effectiveness and impact of the poem on the reader.

(10)

AND

QUESTIONS 3, 4, 5, 6

PRESCRIBED POETRY

Answer TWO questions from this section

QUESTION 3

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

<i>Ulysses</i>	
There lies the port: the vessel puffs her sail: There blows the dark broad seas. My mariners, Souls that have toiled, and wrought, and thought with me - That ever with a frolic welcome took	
The thunder and the sunshine, and opposed Free hearts, free foreheads - you and I are old;	5
Old age hath yet his honour and his toil; Death closes all: but something ere the end, Some work of noble note, may yet be done, Not unbecoming men that strove with Gods.	10
The lights begin to twinkle from the rocks: The big day wanes: the slow moon climbs; the deep Moans round with many voices. Come, my friends, 'Tis not too late to seek a newer world.	
Push off, and sitting well in order smite The sounding furrows; for my purpose holds To sail beyond the sunset, and the baths Of all the western stars, until I die.	15
Alfred Tennyson	

- 3.1 How does the speaker create a sense of immediacy in the first two lines? (2)
- 3.2 What is implied about old age in lines 6-9? Refer closely to the text in your answer. (4)
- 3.3 Consider the description in lines 12 –13. Discuss how the poet has created the idea of tedium – refer both to content as well as to style and diction. (3)
- 3.4 Carefully explain the image found in lines 15 –16: "... sitting well in order smite / The sounding furrows..." (2)
- 3.5 Consider the poem in its entirety, then suggest why Ulysses is so eager to set off again – despite the fact that previously he had been gone from Ithaca for so many years. (4)
- (15)**

QUESTION 4

Read through the poem and answer the question that follows.

<i>Anthem for Doomed Youth</i>	
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, Nor any voice of mourning save the choirs, – The shrill, demented choirs of wailing shells; And bugles calling for them from sad shires.	5
What candles may be held to speed them all? Not in the hands of boys, but in their eyes 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 duska drawing-down of blinds.	10
Wilfred Owen	

Write a mini-essay of approximately 180 words in which you discuss **how** Owen manages to create a sense of poignancy (sadness/pity) in ***Anthem for Doomed Youth***. Pay careful attention to relevant literary techniques as well as tone and mood.

(15)

QUESTION 5

Read through the poem and answer the questions that follow.

Death be not proud

Death be not proud, though some have called thee
Mighty and dreadful, for thou art not so,
For those, whom thou think'st thou dost overthrow,
Die not, poor death, not yet canst thou kill me.
From rest and sleep, which but thy pictures be, 5
Much pleasure, then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to Fate, Chance, kings and desperate men,
And dost with poison, war and sickness dwell. 10
And poppy or charms can make us sleep as well,
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more; death, thou shalt die.

John Donne

- 5.1 Refer to line 4.
- 5.1.1 Identify the tone and explain why the speaker uses it. (2)
- 5.1.2 How does this contrast with the impression death has of itself? (2)
- 5.2 Refer to lines 5 – 8.
- Explain how the poet succeeds in describing death as being a positive experience. (3)
- 5.3 Death is reduced from being powerful to being pitiful. How is this achieved in lines 9 – 10? (3)
- 5.4 Donne relies on personification to convey his attitude to death and his message. Explain. (3)
- 5.5 How is Donne's spiritual belief conveyed at the end of the poem? (2)
- (15)**

QUESTION 6

Read through the poem and answer the questions that follow.

<i>Do not go gentle into that good night</i>	
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.	
Dylan Thomas	

- 6.1 How does the use of emotive words like “burn”, “rave” and “rage” **reinforce** the message conveyed in line 1? (2)
- 6.2 Consider the second stanza.
- 6.2.1 Explain what is meant by: “dark is right”. (2)
- 6.2.2 If “wise men ... know dark is right”, why then should they fight death? Explain your answer. (2)
- 6.3 Why do you think the speaker mentions four contrasting types of personalities? (2)
- 6.4 Why might the “grave men's” revelations be seen as **paradoxical**? (3)

6.5 Consider the final stanza of the poem.

6.5.1 Explain the euphemism in “sad height”. (2)

6.5.2 How and why does the speaker slow down the pace in this final verse? (2)
(15)

TOTAL FOR SECTION A: [40]

SECTION B

WILLIAM SHAKESPEARE

Answer ONE question from this section.

MACBETH

QUESTION 7

Essay

Some critics have described Lady Macbeth as the “fourth weird sister”. This is profoundly inaccurate. Of the husband and wife, it is she who feels remorse and guilt. All our sympathies should lie with her.

Through an examination of the character of Lady Macbeth, assess the validity of the above statement.

[30]

OR

QUESTION 8

Contextual

Read the following passage and answer all the questions that follow.

Lady Macbeth Come on, Gentle my lord, sleek o'er your rugged looks, Be bright and jovial among your guests tonight.	
Macbeth So shall I love, and so I pray be you. Let your remembrance apply to Banquo; Present him eminence, both with eye and tongue. Unsafe the while, that we Must lave our honours in these flattering streams, And make our faces vizards to our hearts, Disguising what they are.	5 10
Lady Macbeth You must leave this.	
Macbeth O, full of scorpions is my mind, dear wife! Thou know'st that Banquo and his Fleance lives.	
Lady Macbeth But in them nature's copy's not eteme.	
Macbeth There's comfort yet! They are assailable. Then be thou jocund. Ere the bat hath flown His cloistered flight, ere to black Hecat's summons The shard-borne beetle with his drowsy hums Hath rung night's yawning peal, there shall be done A deed of dreadful note.	15 20
Lady Macbeth What's to be done?	
Macbeth Be innocent of the knowledge, dearest chuck, Till thou applaud the deed ... Come, seeling night, Scarf up the tender eye of pitiful day, And with thy bloody and invisible hand Cancel and tear to pieces that great bond Which keeps me pale! Light thickens, and the crow Makes wing to the rooky wood. Good things of day begin to droop and drowse, While night's black agents to their preys do rouse, Thou marvell'st at my words? But hold thee still. Things bad begun make strong themselves by ill. So, prithee, go with me.	25 30
<i>Off</i>	

- 8.1 Explain why Lady Macbeth feels the need to comfort her husband in the first three lines of this extract. (3)
- 8.2 Examine lines 1 –10.
- 8.2.1 Which theme is referred to in lines 2 and 3? (1)
- 8.2.2 Quote Macbeth’s words, which appear to support Lady Macbeth’s advice to him, and which also, illustrate this theme. (1)
- 8.3 Explain the irony of Lady Macbeth’s statement in line 11. (2)
- 8.4 8.4.1 Explain in your own words what Macbeth means by “Full of scorpions is my mind, dear wife!” (line 12)? (2)
- 8.4.2 What specifically or literally are the **scorpions** that fill Macbeth’s mind? (2)
- 8.5 Why is Macbeth jealous of Banquo and Fleance? 2 + 2 = (4)
- 8.6 Discuss the impact of the particular references to “bat”, “black Hecate” and “the shard-borne beetle” (lines 16 –18). (3)
- 8.7 Discuss the dramatic significance of lines 23 –27 (“Come seeling night... Which keeps me paled”). (4)
- 8.8 Give the literal and figurative meaning of **preys**(line 30). (2)
- 8.9 “Things bad begun” (line 32).
To what is Macbeth referring? (2)
- 8.10 To what extent is this passage not a true reflection of the state of Macbeth’s relationship with Lady Macbeth at this point in the play? (4)
- [30]**

OR

QUESTION 9

JULIUS CAESAR
Essay

Write an essay in which you evaluate the extent to which Brutus may be held accountable for the failure of the conspiracy.

[30]

OR

QUESTION 10
Contextual

Read the following passages before answering the questions.

Passage A

Antony:	Blood and destruction shall be so in use, And dreadful objects so familiar That mothers shall but smile when they behold Their infants quartered with the hands of 5 war, All pity choked with custom of fell deeds; And Caesar's spirit, ranging for revenge, With Ate by his side come hot from hell, Shall in these confines with a monarch's voice 10 Cry havoc, and let slip the dogs of war . . .
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- 10.1 Earlier in the play, we see that Brutus does have a very good opinion of Antony's character.
- 10.1.1 What did Brutus say about Antony? (2)
- 10.1.2 Explain, with reference to the text, why we may now say that Brutus was wrong in his judgement of Antony. (2)
- 10.1.3 How would the conspirators feel if they could hear Antony? Explain. (3)
- 10.2 10.2.1 Explain how the theme of reversal of values can be applied to this passage. (2)
- 10.2.2 Which other section of the play also reveals this theme? (2)
- 10.3 "And Caesar's spirit, ranging for revenge" (line 8).
- 10.3.1 Explain how this line reveals the failure of Brutus's ideals. (2)
- 10.3.2 Does Caesar's spirit succeed in gaining revenge? Explain. (2)
- 10.4 Refer to line 9.
- What is the significance of mentioning Ate in this soliloquy? (2)
- 10.5 Refer to line 11.
- What does the term 'cry havoc' mean in this context? (3)

AND

Passage B

Brutus:	Words before blows; is it so, countrymen?	
Octavius:	Not that we love words better, as you do.	
Brutus:	Good words are better than bad strokes, Octavius.	
Antony:	In your bad strokes, Brutus, you give good words :	5
	Witness the hole you made in Caesar's heart, Crying 'Long live ! hail, Caesar!'	
Cassius:	Antony,	
	The posture of your blows are yet unknown;	10
	But for your words, they rob the Hybla bees, And leave them honeyless.	
Antony:	Not stingless too?	
Brutus:	O yes, and soundless too;	
	For you have stol'n their buzzing, Antony, And very wisely threat before you sting.	15

10.6 Consider line 3 and then explain Antony's retort (reply) in lines 5 – 7. (3)

10.7 Refer to lines 10 – 15.

Explain the imagery Cassius uses in lines 11 – 12. (3)

10.8 Refer to lines 13 – 16.

In your own words discuss the implications of the interchange of words taking place in these lines. (4)
[30]

TOTAL FOR SECTION B: [30]

AND

SECTION C

NOVEL

Answer ONE question from this section.

A TALE OF TWO CITIES

Charles Dickens

QUESTION 11

Essay

Mr Lorry, Charles Darnay and Monseigneur (Damay's uncle) each represent different character traits and behaviours.

Write an essay in which you explore these characters. You must consider how Dickens uses each man symbolically to portray wider feelings, political beliefs and thematic concerns. [30]

OR

P.T.O.

QUESTION 12
Contextual

Read the following extract and answer the questions that follow.

<p>“Mr Darnay!” The prisoner came forward directly. “You will naturally be anxious to hear of the witness, Miss Manette. She will do very well. You have seen the worst of her agitation.”</p>	
<p>“I am deeply sorry to have been the cause of it. Could you tell her so for me, with my fervent acknowledgements?”</p>	5
<p>“Yes, I could. I will, if you ask it.”</p>	
<p>Mr Carton’s manner was so careless as to be almost insolent. He stood, half turned from the prisoner, lounging with his elbow against the bar.</p>	10
<p>“I do ask it. Accept my cordial thanks.”</p>	
<p>“What,” said Carton, still only half turned towards him, “do you expect, Mr Damay?”</p>	
<p>“The worst.”</p>	
<p>“It’s the wisest thing to expect, and the likeliest. But I think their withdrawing is in your favour.”</p>	15
<p>Loitering on the way out of the court not being allowed, Jerry heard no more: but left them – so like each other in feature, so unlike each other in manner – standing side by side, both reflected in the glass above them.</p>	20
<p>An hour and a half limped heavily away in the thief-and-rascal crowded passages below, even though assisted off with mutton pies and ale. The hoarse messenger, uncomfortably seated on a form after taking that reflection, had dropped into a doze, when a loud murmur and a rapid tide of people setting up the stairs that led to the court carried him along with them.</p>	25
<p>“Jerry, Jerry!” Mr Lorry was already calling at the door when he got there.</p>	
<p>“Here, sir. It’s a fight to get back again. Here I am, sir!”</p>	
<p>Mr Lorry handed him a paper through the throng.</p>	30
<p>“Quick! Have you got it?”</p>	
<p>“Yes, sir.”</p>	
<p>Hastily written on the paper was the word “Acquitted.”</p>	
<p>“If you had sent the message, ‘Recalled to life,’ again,” muttered Jerry, as he turned, “I should have known what you meant, this time.”</p>	35

- 12.1 Place this passage in context. (3)
- 12.2 Explain exactly why Charles Damay would be “naturally anxious to hear of the witness, Miss Manette” (line 3). (2)
- 12.3 Why does Charles Darnay think that he has caused Lucie’s agitation? (2)

- 12.4 In a brief paragraph explain the circumstances that lead Charles Darnay to presume the worst outcome (line 14). (4)
- 12.5 Compose a brief characterisation of Jerry Cruncher. (3)
- 12.6 12.6.1 Explain in some detail, how Darnay and Carton are “so like each other in feature, so unlike each other in manner” (lines 18 –19). (4)
- 12.6.2 Do you agree that the two men are so “unlike each other in manner” as a whole. Use your knowledge of the novel to justify your answer. (4)
- 12.7 Using lines 21 – 26, comment on the political and social stance Dickens appears to take, with regards to the English judicial system and the mob. (4)
- 12.8 “Recalled to life” is a major theme in the novel. Define it and describe another situation where this theme is reflected. (4)
- [30]**

OR

QUESTION 13

JULY'S PEOPLE
Nadine Gordimer

Essay

Although the novel is entitled *July's People*, much of it revolves around the development of one character in particular– Maureen. To what extent does this novel deal with *her* growing awareness and changing perceptions?

Write a well-constructed essay in which you respond to the above question.

[30]

OR

QUESTION 14
Contextual

Read the following extracts then answer the set questions.

EXTRACT A

Bam waited hidden near the hog wallow. He had with him one youngster of about fourteen he had appointed. He had to cast about in his mind for something to threaten or promise that would keep Victor behind at the settlement – his kind did not strike their children and it was difficult to deprive the child of some treat or privilege here, in penalty for disobedience, as so easily could be done at home. —I promise you I'll let you have the skin. We'll get one of July's relations to teach us how to preserve the skin. —	5
—And if you don't get anything? - The boy yelled after him. —What'll you give me if you don't get anything? —	10
The father did not look up. Pushing through tongues of wet grasses with his gun, with a youth metamorphosed into the quickness and hesitancy of a buck, beside him – half in the familiar experience of his weekend pleasures from back there, half in the jarring alertness of these days broken from the string of his life's continuity and range, <i>minute to minute</i> , his legs taking him where a patrol or roving band might come upon him, the shots he was going to fire risking to give away the presence of a whole family of whites, hidden in those huts – disjointed by these contrasting perceptions of habit and strangeness, he had a foretaste of the cold resentment that he would feel towards his son sometime when he was a man; a presentiment of the expulsion from a paradise, not of childhood but of parenthood.	20
He waited in the reeds with the young black face frowning in wretched endurance of the mosquitoes. The wart-hog came and he fired at the nearest piglet when they were in the position from which they would have the least chance of getting away.	25

- 14.1 Why do you think Bam wanted to take a village youngster instead of Victor? (2)
- 14.2 Consider lines 2 – 6.
- 14.2.1 How would you assess Bam's parental skills? Substantiate your answer by referring to the extract as well as the novel as a whole. (4)
- 14.2.2 Why is special reference made to "his kind" (line 4)? Discuss what Bam sees as "his kind". (3)
- 14.3 What evidence is there in the novel that Victor – despite his attitude here – *does* begin to adapt to his new environment? (4)

- 14.4 Explain the circumstances that give rise to the threat of a “patrol or roving band” (lines 16 – 18). (3)
- 14.5 Discuss how and why Bam’s “cold resentment” towards Victor (line 21), is extended to Maureen during the course of the novel. (5)

AND

EXTRACT B

Its young bones were so light that the snout smashed. It was horrible, the bloodied pig-face weeping blood and trailing blood-snot; the clean death from the chromed barrels that smelled aseptically of gun-oil. Gamebirds (his usual prey) had no faces, really; thin aesthete’s bony structure with its bloodless beak and no flesh, a scrap of horny skin, wrinkled paper eyelids – a guinea-fowl head doesn’t look much different, dead, from alive. The shattered pig-face hung to the ground, dripping a trail all the way back to the huts, where his function as provider of meat settled upon him as a status.

5
10

- 14.6 Comment on Bam’s reaction to the killing of the piglets, and why he seems so unprepared – especially since he has hunted before. (4)
- 14.7
- 14.7.1 Do you think status ‘as provider’ is important to Bam? Briefly explain your response. (2)
- 14.7.2 Do you think Bam has ‘status’ when you consider his depiction in the novel as a whole? Explain. (3)
- [30]

OR

MARU
Bessie Head

QUESTION 15
Essay

Maru is a manipulating sneak who uses other people to get what he wants. Even when he chooses a wife he makes use of deceitful and underhand tactics to ensure that the marriage takes place.

Do you agree with these statements? Discuss your views in an essay of approximately 500 words.

[30]

OR

QUESTION 16
Contextual

Read the extract printed below and answer the questions that follow.

He had only five friends in a village of over fifty thousand people. They were Moleka, his sister Dikeledi, and three spies - Ranko, Moseka and Semana. Of the five, Moseka and Semana were shadows. From Ranko, Moleka and Dikeledi, Maru was inseparable. But it was only with Moleka that he shared all the secrets of his heart, because Moleka was a king with his own kingdom. Since no other came close to the heart of Maru, they invented all kinds of rubbish and horrors. Moleka alone knew that all the visions and vivid imagery Maru was subjected to directed Maru's footsteps along a straight road – that of eternal, deathless, gentle goodness. Moleka walked blindly through life. He walked blindly through all kinds of sensational love affairs. The one great passion of his life was his friend, Maru.	5
These words were forever on the lips of Moleka as he and Marusat together at the sunset hour, discussing the day's events: "Nothing will ever separate us, my friend. We shall love each other, forever." Maru would smile quietly. One day he had a reply for Moleka. It was a message from the gods who talked to him in his heart. He said to Moleka: "One day we will part, over a woman." "But that's impossible!" Moleka exclaimed.	10
He said that because he had never loved a woman. When he did, he wanted to kill Maru. Not even as he sat alone in the moonlit bush that night did he recall those words of Maru's. He screwed up his eyes, puzzled, as though something was eluding him. Then his mind took up the threads of his own life. He said: "I have come to the end of one road, and I am taking another." He bent his head a while longer, lost in thought, then added: "I kept my heart for her alone." It seemed the greatest achievement of his life. He felt reborn, a new man. No, he felt as young and innocent as a three-year-child.	15 20

- 16.1 "He had only five friends in a village of over fifty thousand people".
Write a paragraph in which you explore Maru's relationship with the villagers, explaining why he has only five friends. (4)
- 16.2 'Moleka was a king with his own kingdom' (lines 4 – 5).
Explain this comparison carefully. (2)
- 16.3 What "kinds of rubbish and horrors" do they invent about Maru? (2)
- 16.4 Refer to line 6.
Briefly account for the "visions and vivid imagery" to which Maru is subjected and provide an example of these. (4)
- 16.5 "eternal, deathless, gentle goodness" (line 7).
Read this line carefully then say whether this description of Maru is appropriate when applied to each of the following scenarios/circumstances:
- 16.5.1 Maru insists that he wants the bed back from Margaret. (2)
- 16.5.2 Maru tells Margaret: "But you are not at all important to me, as I sometimes say you are." (2)

- 16.6 Maru has no qualms about using those closest to him to attain his own ends. In two brief paragraphs explain how he uses the following characters:
- 16.6.1 Dikeledi (4)
- 16.6.2 Ranko (3)
- 16.7 “One day we will part, over a woman” (line 14).
- 16.7.1 Briefly explain why this woman is so important to Maru. (3)
- 16.7.2 What does Moleka’s response to this statement reveal about Moleka? (2)
- 16.8 “I have come to the end of one road, and I am taking another”. Is Moleka’s decision realised? Explain. (2)
- [30]

OR

QUESTION 17

NINETEEN EIGHTY-FOUR
George Orwell

Essay

“The idea of **doublethink** is central to the Party’s control of Oceania.”

Discuss the validity of this statement as it pertains to the Party’s control of Oceania, and to the importance of Winston’s own brainwashing.

[30]

OR

QUESTION 18

Contextual

Read the extract and then answer all the questions that follow.

There was another, lighter step in the passage. Mr Charrington came into the room. The demeanour of the black-uniformed men suddenly became more subdued. Something had also changed in Mr Charrington's appearance. His eye fell on the fragments of the glass paperweight.	5
"Pick up those pieces," he said sharply.	
A man stooped to obey. The cockney accent had disappeared; Winston suddenly realised whose voice it was that he had heard a few moments ago on the telescreen. Mr Charrington was still wearing his old velvet jacket, but his hair, which had been almost white, had turned black. Also he was not wearing his spectacles. He gave Winston a single sharp glance, as though verifying his identity, and then paid no more attention to him. He was still recognisable, but he was not the same person any longer. His body had straightened, and seemed to have grown bigger. His face had undergone only tiny changes but had nevertheless worked a complete transformation. The black eyebrows were less bushy, the wrinkles were gone, the whole lines of the face seemed to have altered; even the nose seemed shorter. It was the alert, cold face of a man of about five-and-thirty. It occurred to Winston that for the first time in his life he was looking, with knowledge, at a member of the Thought Police.	10 15 20

- 18.1 Explain the significance of "something had also changed in Mr Charrington's appearance" (lines 3 – 4). (3)
- 18.2 The glass paperweight is a significant symbol. What does it symbolise to
- 18.2.1 Mr Charrington? (2)
- 18.2.2 Winston? (2)
- 18.3 Why is Mr Charrington anxious that the shattered paperweight should be picked up (line 6)? (2)
- 18.4 What is ironic about this particular telescreen and its presence in the room? (4)
- 18.5 Of which other character/symbol in the novel, does Mr Charrington remind you? Justify your answer. (4)
- 18.6 Who are the Thought Police (line 23)? What is their function? (3)

- 18.7 Winston is under arrest. Describe his crime(s). (4)
- 18.8 Do you feel that his arrest is justified? Substantiate your answer. (4)
- 18.9 Where is Winston taken? Comment on the irony of this name. (2)

[30]

TOTAL FOR SECTION C: [30]

TOTAL: 100

END