

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

SECTION A

Poetry Answer: Question 1 or Question 2

**UNSEEN POETRY
QUESTION 1**

- 1.1 The sound of music creates a mood of excitement and happiness. It is very loud as can be inferred from the word 'blasts' in line 2. The sound of the explosives accompany the noise made by the loud music. When one realises what is being described the anticipation suggested by music changes to a mood of foreboding. (3)
- 1.2 Creates distance between the speaker and the trapped mine workers. Third person pronoun which indicates the anonymity of these workers. We don't know who they are. (2)
- 1.3.1 Emphasises that they do not have any choice or control. They hate the situation they are in but can do nothing about it. Do not want to be together, do not want to be trapped but can do nothing to free themselves. (2)
- 1.3.2 Irony. It is ironic that they are trapped together but they do not welcome the other person's presence. They are together but each one is lost in his own thoughts, each stands the chance of losing his own life. They are together but yet alone. (1)
- 1.4.1 It is their job to find gold. This is what they hope for every day when they come to work. Now that they are trapped with the gold, they are no longer interested in it. It has no value now; their lives is all that matters to them now. (2)

[10]

OR

QUESTION 2**UNSEEN POEM****Mini-Essay - South African Component**

Mark globally.

Candidates must address all components of the question.

Subject matter: credit a good paraphrase of the poem's content and the situation and experiences described.

Theme/s: alienation; loss of bonds between family members; childhood memories, nostalgia; our links to the past; escaping our past; connections between generations etc.

Mood or feeling: links with theme: there is a overpowering nostalgia and longing, regret etc.

Candidates must discuss craftsmanship. They should isolate examples of diction/imagery and examine these.

Effective use of stream of consciousness.

Uneven stanzas/free verse. Isolation of the important image and symbol in the telephone wires etc.

They should conclude with a personal response as to the poet's success in getting the reader to share this communication.

- 9-10 Brilliant. Poem entirely comprehend. All components of question addressed. Sophisticated expression/style.
- 8 Distinctive
- 7 Above average. Good understanding, but not quite of distinction standard.
- 6 Average
- 5 Largely superficial. Has a general understanding but lacks detail
- 4 A poor answer. Has not covered enough material; has misinterpreted areas; flawed in style
- 0-3 Very weak. Has not understood the material. Has not come close to addressing the question.

[15]

AND

QUESTIONS 3, 4, 5, 6 Prescribed Poetry
Answer TWO questions from this section

QUESTION 3**ON HIS BLINDNESS – PRESCRIBED POETRY**

3.1

- 3.1.1 Bible parable in which the master gave each servant a number of coins. One servant squandered the money, another buried it and a third multiplied its value (used it wisely). Milton is afraid that, like the master in the parable, God will be angry with him for wasting his talents or not using them fully

(2)

- 3.1.2 He is afraid that God will be angry with him for not using his God-given talents throughout his life. Therefore, like the servant, he is squandering his talent. (2)
- 3.2
- 3.2.1 Personification. Giving these elements human qualities. (1)
- 3.2.2 By personifying these words, it is almost as though he is being replied to by Patience. We know that Patience is not a living being, yet it seems as though he is receiving a direct reply from it. (2)
- 3.3
- 3.3.1 In the octave he is angry at and afraid of God's harsh punishment. In the sestet he is more compliant and accepting of his situation. More humble. (2)
- 3.3.2 He realises that God does not need man's 'gifts' since it is God who has given these talents to man. One does not have to write poems to praise God. (1)
- 3.3.3 Was bitter and resentful, now it is one of humility and acceptance. (2)
- 3.4
- 3.4.1 Contrast between the movement (haste) and the peacefulness. Some are rushing around while others are quietly accepting God's decisions. (1)
- 3.4.2 God has a life planned for each of us. It is not for us to question His decisions. This really is the test- submission to God's will irrespective of how difficult one's life might seem. (2)
- [15]

QUESTION 4

MENDING WALL – PRESCRIBED POETRY

- 4.1 Emphasises that the same thing happens year after year. (1)
- 4.2 Hunters are more destructive than nature is. They destroy sections of the wall completely. Destruction caused by natural elements seems to be more gentle. (2)
- OR**
- There is no difference – neither nature nor man ultimately want walls.
- 4.3
- 4.3.1 Confusion / disbelief / awe / quiet humour / whimsical / mystery. (1)
- 4.3.2 Makes it all the more incredulous that the damage is done without anybody having any idea of who the perpetrators are. They seem to operate rather secretly like an 'underground movement' nobody is aware of. They are both invisible as well as inaudible, unlike ordinary human beings. (2)
- 4.4
- 4.4.1 border/perimeter/fence. (1)
- 4.4.2 Each keeps to his own side as if a line has been drawn to indicate where the property of each ends. Creates a mood of tension. They do not dare cross the invisible line. (2)

- 4.5
- 4.5.1 Communication/Relationships/Division/Separation/Lack of relationship. (1)
- 4.5.2 How behaviour prevents a relationship developing. People sometimes have no reason for having poor relationships except that it has become a tradition or habit which they maintain out of a misplaced sense of loyalty to custom or to other people. (2)
- 4.6 Single stanza. This is symbolic of the long wall between the neighbouring properties. The poem is rather long and seems to emphasise the fact that the relationship between the neighbours has been such a poor one for a long time. It also reinforces the image of the neighbours doing this repair job year after year. Accept any other relevant points Candidates may mention monologue, the use of rhythm and metre to highlight the humour and absurdity of the situation. (3)
[15]

QUESTION 5

ULYSSES – PRESCRIBED POETRY

- 5.1
- 5.1.1 He uses the image of an arch to describe what he still wishes to experience. When one approaches an arch, the view is limited as one can only see what lies directly ahead. When one is in the arch, one's view is limitless. He feels that the experiences he has had thus far are few in comparison to what he still wishes to explore and experience. Ulysses is on the one side of the arch. He wishes to go through it so he can discover the vast world which lies ahead, on the other side. (4)
- 5.2
- 5.2.1 Travelling is exciting; it gives true meaning to life. Staying home is boring and monotonous. It is really a waste of one's time on earth. (2)
- 5.2.2 'rust unburnish'd' / "dull" / "vile" / "hoard" (2)
- 5.3
- 5.3.1 Not afraid of it. Resigned to it. (1)
- 5.3.2 "... little remains" / " grey spirit ... " (1)
- 5.4 There will be no end to the pursuit of knowledge. No recognition of limitations. (2)
- 5.5 Reckless/Restless mood. Ulysses is frustrated and passionately yearns for further stimulation and adventure. Candidates may look at emotive language / figurative devices, enjambed lines, pace and punctuation in support of their answer. (3)

OR

QUESTION 6

DO NOT GO GENTLE INTO THAT GOOD NIGHT - PRESCRIBED POETRY

- 6.1
- 6.1.1 Contrasts 'dark' and 'lightning' (2)
- 6.1.2 Wise men would have liked to have found new wisdom, new insight. When they are dying and realise that this has not happened, they fight death as they would like to have more time on earth to come to such new insights. (2)
- 6.1.3 The poet uses the image of 'blinding sight' to describe how clearly these men realise that they should also have found pleasure/ enjoyment in life. This image leads to a simile ('Blind eyes could blaze like meteors and be gay) which again uses light to describe the realisation the dying person comes to. (3)
- 6.2
- 6.2.1 Men who spend their lives in pursuit of enjoyment. Men who focus only on the enjoyable things in life and do not have any regard for what is good/right/moral, Hedonists who seek pleasure at any cost (2)
- 6.2.2 They have wasted their lives, their lives do not have any meaning; rather than bringing them happiness, their hedonistic pursuit of happiness has brought them misery/ unfulfilled lives; lack of balance etc. (2)
- 6.3 Defiance :Speaker appeals to dying men to fight against death
Changes to one in which he pleads with his father to fight death
½ each for tone and explanation (2)
- 6.4 Opposite emotions written together to show how desperate he is that his father fight death. Appeals to his father to do anything other than passively accepting his death. (2)

[15]

TOTAL FOR SECTION A: [40]

SECTION B
Shakespeare
Answer ONE question from this section.
MACBETH - William Shakespeare

QUESTION 7

MACBETH – ESSAY

[Students can adopt a strong opinion for or against Macbeth's appraisal of himself, as long as their argument is well substantiated and logical!]

Macbeth does induce some pity at this stage. He seems worn out, weakened and tired. He is disillusioned about his condition, realising that his life is as a "sere, ... yellow leaf" – he is as withered and unproductive as a dead leaf. Moreover he knows that he will never have any of those things that should accompany old age i.e. "honour, love, obedience and troops of friends". Rather, he is doomed to die a dishonourable death devoid of respect, left only with the reputation of a coward, traitor and ambitious villain. (Refer to "Tomorrow" speech). He no longer desires to live in a world that he has helped to destroy. He is depressed, despondent, torn by a sense of hopelessness.

Macbeth appears to envy the dead Duncan, who, in his opinion, would have gone straight to heaven after his deeds are "trumpet-tongued" amongst the angels. Macbeth realises that his deeds have not achieved anything, neither earthly acclaim, nor heavenly reward. For this he believes he has damned his soul, and his life has been futile.

He also regrets the degeneration of his relationship with his wife. A few lines on, he desires the doctor to "cure her" of her maladies and when Lady Macbeth dies, he regrets that she will not die after he does, so that he does not have to mourn her loss. (Refer to "Tomorrow and tomorrow and tomorrow" speech). All that is left for him is to fight and die with courage.

BUT ...

We must not forget that Macbeth brought this situation upon himself! He states that he has had nothing to persuade him to a course of action other than his own "vaulting ambition". He debated logically in many soliloquies about the consequences of his actions, and yet decided to perform the deed. One cannot really sympathise with such ruthless, cold-blooded behaviour... etc.

THEREFORE...

Our sympathies cannot really lie with Macbeth. Perhaps for a moment he regrets, but soon after the quoted words, he puts on his armour and fights and kills more innocent people. He desires death, only because he cannot face a parade through the streets, marked as the traitor and butcher that he is. His last thought is for himself and he dies as selfishly as he began.

[30]

See grid p. 20

OR

QUESTION 8
MACBETH – CONTEXTUAL

- 8.1.1 The scene occurs at a banquet Macbeth is giving at his castle. It is the first function he conducts as King. (2)
- 8.1.2 The feast is representative of social order authority and structure in the kingdom. All the thanes are meeting; they sit in rank; they wait for the king to "give the cheer". It should be an almost 'holy' occasion but it begins with a murder and ends with disorder and chaos. (3)
- 8.2 This is the stool that will be appropriated by the ghost of Banquo. (2)
- 8.3 "Mirth" is taking pleasure and this word therefore assumes that there will be lots of laughter. Conversely, the banquet is a fraught occasion and people leave alarmed suspicious etc. (2)
- 8.4 The blood is a sign of disorder and corruption. It graphically represents how evil Macbeth is. It is a further example of the blood imagery to be found throughout the play. Blood imagery furthermore serves to accentuate certain themes and modes (for example, how brutal Macbeth can be, how contradictory his actions are in the light of the belief in "The Divine Right of King" etc. (3)
- 8.5.1 callous; cold; distant; hard (2)
- 8.5.2 "dispatched" sounds as if it were a mundane task the murderers were performing, not the vicious slaughter of Macbeth's friend. It shows us how far Macbeth has regressed. (2)
- 8.6 Macbeth fears the weird sisters' prophecy will come true i.e. that Banquo will give birth to a line of kings beginning with Fleance. Therefore, he would rather have Fleance dead so that he can rest easy. (3)
- 8.7 Macbeth feels claustrophobic as king, imprisoned by fears and doubts. He had not realised that it would be like this to be king i.e. full of doubts, suspicions and fears. He is very insecure. Candidates must look at specific words and images. (4)
- 8.8 Fleance is referred to as a small snake or serpent. His capacity to father kings and be king himself, is seen as breeding venom (with all its negative connotations of poison and malevolence). For now, Fleance is too young to pose a threat. 'No teeth' is a reference to his present (safe) existence. (4)
- 8.9 Candidates must recognize the importance of the asides operating in this scene. Lady Macbeth could be seated on a throne on a raised platform. Guests mingle centre stage. Macbeth could speak near a flat or curtain on extreme stage left/right – thus divorced from the proceedings. (3)

[30]

OR

QUESTION 9

JULIUS CAESAR – ESSAY

Conspirators' confidence in Brutus.

From the beginning the conspirators are eager to have Brutus on their side. They know that he is loved and respected and are confident that with him on their side, nothing can go wrong. Shakespeare uses dramatic irony at a crucial point of the play. Brutus is still considering the merits of joining the conspirators when Cassius seizes upon this opportunity to 'convince' him by throwing letters through his windows. These letters express the concerns of the general public and provide the assurance Brutus was seeking that joining the conspirators would be in the best interests of Rome. It is ironic that such a major decision could be made because of anonymous letters. It is also ironic that the conspirators look on Brutus as their natural leader. They all have reason to kill Caesar. Brutus is the one who struggles with this decision yet they trust his judgement. Even when he differs with their decisions, they follow his commands. He tells them not to kill Antony who, ironically, is the one who stirs up the war that results in their deaths. Even when they warn him against allowing Antony to speak at the funeral ceremony of Caesar, he knows better and trusts his own judgement. Once again this has far reaching consequences.

Brutus is very harsh and judgemental toward Cassius later in the play. He reprimands him for taking bribes from the citizens but ironically later asks him for money to pay his soldiers!

Brutus instructs the conspirators to bathe their hands in Caesar's blood thinking that this will be a symbolic gesture that will win the crowd's support. Instead, Brutus and the other conspirators appear to be exactly the image of butchers that they were trying to avoid.

Caesar

He ignores the soothsayer's warnings although he appears to be superstitious. Dismisses what they say when their messages do not suit him. It is ironic that he sends servants to the priests with offerings but then ignores the advice given by these priests. He goes back on his word when he has promised her that he will stay home on her request. Ironic that her dream comes to life exactly like she has described it. It is also ironic that Caesar prides himself on not succumbing to flattery when this is exactly what he does. He tells Decius that he is not a man who can be won over by flattery and then allows Decius to flatter and manipulate him into going to the Senate with him. Caesar knows that he cannot trust Cassius but it is ironic that his best friend turns against him too and is probably the main reason that the assassination is carried out so successfully.

Irony

Antony shakes the bloodied hands of the conspirators knowing full well that he is not on their side. He promises that he will not blame them and then proceeds to do exactly this. He refers to the conspirators and particularly to Brutus as being 'honourable'. His meaning is just the opposite.

Virtually his entire funeral oration is based on irony. He says that if Brutus says that Caesar was ambitious, then this must be true. He implies that Brutus tells lies. Antony dramatically points to the rents in Caesar's robe, made by the conspirators. He tells the citizens which rent was made by whom. This is ironic since Antony was not each

conspirator present at the assassination and has no way of knowing which cut was applied by. Even the will is questionable. Antony goes to great lengths to tell the crowd about Caesar's will. Nothing is mentioned about this again.

Outcome

Brutus wants liberty, equality and freedom for all Romans and kills Caesar to achieve this ideal. Instead the opposite to this happens. He and the other conspirators lose their freedom and are not able to live in peace. Indeed, they were better off before the assassination. Innocent people are killed e.g. Cinna, the poet is killed for his name. When he tells them he is a poet he is told that he must die for writing bad verses. The conspirators reap anarchy rather than a better Rome.

It is ironic that Caesar's spirit is able to gain revenge for his death. Brutus felt that Caesar's body was bad and his spirit good and that if he is killed, the Romans, will be free. However, Caesar's ghost comes back to haunt Brutus. Brutus is not able to live peaceful and to be free. When he murders Caesar he "loses" rather than "gains" his freedom. [30]

See grid p. 20

OR

QUESTION 10

JULIUS CAESAR – CONTEXTUAL

- 10.1 Caesar earlier remarked that cowards died many times before their death. Brave (valiant) men died only once. Since death was a necessary end to life it was strange to him that (brave) men should fear death. (2)
- 10.2 Probably sincere. He really believed that Caesar's life had to be sacrificed so his ambition would not lead to him having too much power. Being a stoic and a brave Roman he did not fear death and, even more importantly, pursued the struggle for virtue irrespective of the price. Rather cynical remark one would expect from Casca and not from Brutus. Seems rather cold-hearted remark to make about one's friend but Brutus was a true Roman who would control his feelings and never display his grief anyway. (2)
- 10.3.1 Wants to show that he does not want to hide his actions. The blood on his hands is proof for all to see that he was party to the murder. Considered this a sacrificial murder. It was customary to dip one's hands in the blood of the animal which was slaughtered. (2)
- 10.3.2 Revival of Roman liberty. The demi-god has died now the citizens have gained their freedom. (2)
- 10.3.3 He told Caesar that Calphurnia's dream signified the Romans sucking reviving blood from Caesar. This was a symbol that they wanted him to be king and that Rome would flourish under his rule. (2)

- 10.4 Brutus sees them as good Romans only interested in securing a country in which all its people could prosper and would not be in servitude of an all powerful leader. Antony describes them as heartless, cruel murderers who have taken the life of one whom all the Romans respected and who had the interests of the commoners at heart. (2)
- 10.5.1 After Caesar's death there is no 'peace, freedom and liberty'. Chaos reigns. There is civil strife and the lives of the conspirators are in great danger and ultimately lost. They kill Caesar so the citizens can lead a good life now they (conspirators) are in danger and do not have peace, liberty or freedom which they had before the assassination. (2)
- 10.5.2 He expects to win their support because they have always been loyal to him and respected him. He thinks that they asked him to come to the rescue of Rome by sending him letters which he does not know were fake. He trusts that they will agree with him that Caesar had to die in the interest of a better Rome for all and relies on their using their ability to reason. He does not consider the influence or consequences of their emotions because he is not an emotional being and seems to think that the citizens are all true to the image he has of 'the true Roman' (3)
- 10.6.1 Both emotional beings. Cassius here begs for Brutus' sympathy. He is very unhappy about the way he has been treated by Brutus. He wants Antony to come and kill him. He later, in line 23 tells Brutus to kill him like he killed Caesar. Antony also appealed to Brutus to kill him saying that even if he lived to be a thousand years, he would never find a more fitting time to die than to do so at that moment, at Caesar's side. (3)
- 10.6.2 Brutus. They are both men of reason and not very emotional. Both have strong characters and are considered to be fair and just. Good leaders that the citizens have faith in. (3)
- 10.7 Cassius is sad because Brutus is angry with him. He is tired of living. He says he loves Brutus but it is obvious Brutus hates him. Brutus was like a brother to him but now Brutus mocks him and speaks to him as if he were a slave who has done wrong. He says that when Brutus hated Caesar the most he still had more love for Caesar than he did for him (Cassius). Also, Brutus blames him for not sending him the money he asked for. He now offers his heart instead of the money. (3)
- 10.8 Cassius says he denied Brutus' gold but is willing to give him his heart. These two words are contrasted to show how eager he is to now please Brutus and win his approval. In line 14 he contrasts the terms 'hate him worse and lovedst him better' to show that Brutus has always had more love for Caesar than for Cassius himself. By opposing these qualities, Cassius reveals his despair and shows how fragile he is at this point. He is desperate for Brutus's love and approval. [30]

TOTAL FOR SECTION B: [30]

SECTION C
Novel Answer ONE question from this section.
A TALE OF TWO CITIES – Charles Dickens

QUESTION 11

A TALE OF TWO CITIES – ESSAY

The detailed characterisation and use of imagery and symbolism, makes for good writing. Students should analyse character as well as symbolism to score a good mark. For example:

Sydney Carton:

He is a central and complex character. Initially a wastrel, Carton grows in our esteem till at the end of the novel we admire his immense self-sacrifice and lack of selfishness. What better way to show the traits of this incredible man, than through his words at the end of the novel when Carton says to the seamstress who is to die before him: "Keep your eyes on me, dear child, and mind no other object."

Even in the beginning of the novel, Carton is presented as intelligent and astute. His proof that Darnay so closely resembles himself in the first trial, and the way in which it is described, is nothing less than genius (e.g. "The upshot of which was, to smash this witness like a crockery vessel, and shiver his part of the case to useless lumber")

[Students may choose any other number of characters to illustrate]

The footsteps:

This is the motif that runs throughout the novel signifying the coming, inevitable revolution and the tide of change, which is quite unstoppable. Miss Pross hears hundreds of footsteps supposedly coming to take away her Lucie; Lucie hears them in London when it seems her idyllic life is about to be challenged; the footsteps echo throughout France, in the revolutionaries as they come to sharpen their knives etc.

[Students may also comment on the golden thread, wine and blood; shadows etc to justify their answer]

The conclusion is probably that Dickens is known for both his excellent portrayal of character, and his evocative imagery and symbolism, by sensitive readers and literary critics.

[30]

See grid p. 20.

OR

QUESTION 12

A TALE OF TWO CITIES – CONTEXTUAL

- 12.1 No she is not. She is hell-bent on revenge and is quite prepared to lie and perjure to achieve her aims. (3)
- 12.2 Her family has suffered incredible pain at the hands of the Evrémondes. Her sister was raped and died in childbirth; her brother was killed trying to protect his sister. Madame Defarge will not rest until the last of the family has been eradicated. [Global marking] (5)
- 12.3 Jacques Three and The Vengeance are common, ordinary folk and represent the ordinary French peasant, and it is therefore not necessary to name them specifically. (2)
Dickens is suggesting that the revolution has affected all citizens and corrupted even the ordinary. (2)
- 12.4.1 The wood-sawyer is the man who chops wood outside the prison where Darnay is held, the man asked by Madame Defarge to spy on Lucie. (2)
- 12.4.2 He was the man in the countryside who encountered the Marquis, who witnessed the Marquis' cruelty at first hand. (2)
- 12.5 A true "Republic" implies democracy and the rule of law and order. These "Republicans" masquerade as such; their republic is anarchical. (3)
- 12.6.1 It is the guillotine. (2)
- 12.6.2 It is the most awful description to refer to a machine that hacks off one's head, as a barber; national implies something of importance and prestige (which it is but in a very macabre sense). (2)
- 12.7.1 Madame Defarge wants to witness Lucie's grief as further evidence of her anti-Republican sentiment and therefore be able to use this against her. (2)
- 12.7.2 Madame Defarge does not encounter Lucie. Miss Pross kills her. (2)
- 12.8 It emphasises the horror of the guillotining which has become a "usual" occurrence. Madame Defarge also revels in this pastime of hers. She is "usually" to be found at the guillotine, watching what is normally considered to be a horrific experience. (3)

[30]

OR

QUESTION 13

JULY'S PEOPLE – ESSAY

- Initially the revolution is what sets off the theme idea: the story, set in the 80s, imagines a scenario where the black workers grow increasingly discontented with work conditions

- Over a period of time, strikes give way to more serious bombings, and eventually heat-guided missiles aimed at commercial airlines
- This is the initial transferral of power – from the white government to the black dissenters. It is also this situation which gives rise to further power struggles in the novel
- The Smales have to flee JHB with their male servant of 15 years, and the new situation that arises creates another transferral of power.
- They come to see July as their "frog prince saviour", but the move into the new roles is not as simple as one might imagine
- Initially July continues to behave in a servile manner – catering to their needs as he did "back home"
- At the same time, he is in a distinctly different role – he is now their host and has as such acquired a new kind of power.
- Since they are now guests in his home – they no longer wield the same power they might have had in JHB (although Maureen often tries!)
- Where the bakkie was previously a status symbol for the Smales, it now forms the basis of their survival – hence with July's "expropriation" of its keys and the bakkie itself, they lose the power they once had.
- The bakkie in turn, becomes July's new status symbol – he even says he will tell (if asked) that Bam gave it to him.
- The power struggle is evident in Maureen and July's increasingly frequent confrontations
- July is aware of the struggle going on and accuses her: "You don't like when I'm having the keys!"
- Nevertheless, he is the victor in this confrontation, since he keeps the keys and begins to drive the car as if it were indeed his own
- The gun is another symbol of power – in this case it also represents the Smales' survival: Bam uses it to find meat for the family and village, but he also needs it in the event of a life-threatening situation – even though he claims "I don't shoot people"
- Even though July is not directly responsible for its disappearance, once it's gone Bam loses his last shred of authority – and he falls to pieces
- July on the other hand, grows stronger and more confrontational – throwing accusation for accusation whilst embroiled in "battle" with Maureen
- He finally has the courage to tell her that he is not grateful for all her "rubbish", and that she causes more problems than it's worth
- This is the final straw for Maureen who, shortly thereafter, ends up abandoning her family and July's hospitality – the power shift is now complete.

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

[30]

See grid p. 20.

OR

QUESTION 14

JULY'S PEOPLE – CONTEXTUAL

- 14.1. * The chief had heard about July harbouring a white family
 * He wanted to meet them himself – giving his own seal of approval
 * Also to explore the possibility of acquiring extra guns for the revolution. (3)
- 14.2. * Highly appropriate – they have been disengaged from all that is familiar
 and they will never 'find' themselves/all completely cut off from the familiar. (3)
- 14.3. * That they lived egotistical lives
 * Too caught up in own lives to get to know others better / Lack of concern
 etc
 (Or similar) (2)
- 14.4. * It disappears after the "Gumba-gumba"
 * It is the Smales' sole possession – imperative for their survival
 * Bam & Maureen assume that July has knowledge of its whereabouts
 * This leads to a confrontation between Maureen & July
 * The accusations that ensue seal the breakdown in their relationship
 (Mark globally – look for a full answer – other ideas are acceptable) (5)
- 14.5. * Derision / scorn / contempt / mockery etc
 * Seems to be an implication that whites were greedy
 * Covetously guarding their material worth
 (or similar) (3)
- 14.6. * Gina in particular, seems to have adapted exceptionally well
 * She is part of an "intimate" group and is "taken in ... as (they) never were"
 * She forged friendships easily – as children do
 * And quickly comes to view their new surroundings as "home"
 * Their innocence prevents them from judging – no preconceived ideas of
 racism etc – hence her being "at home amongst the chickens...".
 (Mark globally – bear in mind the memo is merely a guideline as to the sort of
 answer expected) (5)
- 14.7. * In the urban world, this kind of familiarity seems (ironically) to be forged
 amongst strangers
 * However in the rural world, the men frequently invited each other to their
 huts to create real familiarity and friendship. (3)
- 14.8.1.* He had not sought his permission to harbour the Smales
 * Possibly a means of wielding his power & authority over July. (2)
- 14.8.2.* He might have expected Maureen to "make trouble" for him
 * Especially when we consider the underlying antagonism between them. (2)
- 14.8.3* Despite antagonism, she knows what is right
 * They could not have survived without his help. (2)

[30]

OR

QUESTION 15
MARU – ESSAY

- *Candidates must make an attempt at commenting on his leadership abilities*
- Maru's character is a bit of an enigma: he is described as a "born leader", yet one must question some of those leadership abilities
- On the one hand he is the "stuff that ancient kings and chiefs were made of".
- he is in tune with his inner gods – suggesting a deep sense of communion with his world and others in it
- he is "king of his own kingdom" to such a degree that a "light" seems to radiate from his eyes.
- in many ways he seems deeply sensitive and easily hurt, "sorrow" filling his heart at the end of an affair
- His independence (free of praise or blame) makes him a strong and powerful entity
- His visionary status also adds power to an already powerful man

- This suggests that he is the kind of person who will lead well; who will be able to shoulder the responsibility of leading his people
- However, there is another, less perfect side to Maru:
- He is not in control of his moods – "... his brooding... made him malicious" towards his beloved wife
- He jealously guards her like a possession & constantly fears that one day Moleka's power might indeed prove to be greater
- He is seen as quite manipulative - and uses his spies (especially Ranko) as well as his own sister to serve his needs
- He is also seen to use his power in sending Pete, Seth and Morafi fleeing – but again he used his knowledge of African mythology as well as his spy to serve these ends
- He is very good at creating "bombs", which he regularly sets off in the village to achieve his desires and needs

- One must then question whether or not this is the kind of leader one wants – would this leadership not be too totalitarian?
- It is difficult to assess Maru as either totally good or totally bad, because even with his manipulative actions, there seems to be a good intent:
 - He wants Dikeledi as a "puppet of goodness", but this must be seen behind his desire to "pull down the old structures and create the new"
 - He has a vision of the future – shed of its prejudice – and he is very determined to see that materialise
- Perhaps, had he lead the Batswana tribe, an end to racism might have come sooner – open to debate!

Please bear in mind that the memo is merely a guide. Pupils do not have to mention all of the above; in fact there might be other issues that have been highlighted. Use your discretion in adding to the memo.

[30]

See grid p. 20.

OR

QUESTION 16

MARU – CONTEXTUAL

- 16.1. * "Bombs" = devastating events affecting those for whom the "bombs" were intended
 * In this case, Margaret loses the painting she has been creating for Moleka
 * This creates terrible pain because he has been her sole reason to live in the past year. (3)
- 16.2.1 * Moleka is seen as her "sun"
 * He brings warmth and light to her life
 * So this canvas actually represents the "sun" in her life – Moleka - which is why it meant so much to her
(Pupils may see "sunset" as the end of this idyllic period) (3)
- 16.2.2.* It was the only one she really wanted to keep for herself
 * She could bare to part with the others, but this one was a reminder of that idyllic period in Dilepe village when she knew she was loved. (2)
- 16.3.1.* He sent Ranko to prevent Moleka from approaching Margaret
 * His power was so great that Moleka immediately backed off
 * Moleka's return threat was a mere means of salvaging his pride OR
 * He sent Ranko to tell Pete, Seth and Morafi that "Tladi" was on its way
 * this illustrates the power that Maru has so send men fleeing in terror
 * Even though they knew the source of the threat, they still fled
(There are many other examples - accept any valid response) (3)
- 16.3.2. * Yes: Maru would never have allowed Moleka to get away with sullyng his sister
 * In fact he had planned for it, and he probably used it to his advantage
 * His manipulative ways elsewhere in the novel are ample proof that he is not beyond "terrorizing" people. (3)
- 16.4. * She lost her biological mother at birth
 * Even though a white woman then adopted her, the relationship was never quite like that of mother and daughter
 * Despite this, she was still traumatised by the loss of her adoptive mother who was "the universe itself"
 * She never seems to have "owned" anything – be it a possession or person; people around her even attempted to take away her dignity through racist torture
Mark globally; look for a full answer. (4)
- 16.5. * Maru did not react positively at all – despite the fact that it was her "best work"
 * He saw that it did not fit in with *his* dream or vision of the future
 * And it angered him to see so much adoration in a picture clearly painted for Moleka

- * Moleka received the painting when he married Dikeledi
 - * He lavished attention on it because he too recognised that it was intended for him
 - * It brought peace to his heart and "set him free" (6)
- 16.6.1.* "Broken neck" is actually a broken heart
- * The death of the Queen of Sheba and the news of Dikeledi & Moleka's marriage was a devastating blow to her. (2)
- 16.6.2.* When she realises that Maru knows about her "broken neck", she begins to see things in a different light
- * He explains that he too suffered of the same ailment because she did not love him
 - * He also reveals that their visions are the same and that nothing will hurt her anymore
 - * It is this that makes her see reality and learn to begin a new, different kind of life
- (Or similar) (4)

[30]

OR

QUESTION 17

NINETEEN EIGHTY-FOUR – ESSAY

Totalitarianism as Orwell defined and experienced it, is detrimental to the human spirit and to freethinking.

The novel is a political novel, which aims to warn the West about the dangers of Totalitarianism. Orwell was deeply disturbed by the widespread cruelties and oppressions under such a system, which he had experienced first hand. Orwell spent time in Spain witnessing the effects of communism. In "Nineteen Eighty-Four", Orwell exposes the dangers of psychological manipulation, physical control and the control of information and history.

Through his main character, Winston Smith, Orwell shows how totalitarianism is detrimental to the human spirit and freethinking. Winston is constantly psychologically manipulated through the "two minutes hate", doublethink, telescreens and the fact that he is constantly being watched etc. There is no freedom in such a place. Every facial movement, thought and expression needs to be guarded, otherwise one might be arrested.

Under such a system there is little room for creativity and freethinking. People plod on with routine, doing and thinking what is required of them. Living is a chore rather than a pleasure, and there is little beauty in the world. (Indeed, we are constantly bombarded with images of dirt and decay in the novel.)

Furthermore, in a world where everything is controlled, from physical movement to the control of history and information, one is forced to act and believe as one is told to act and believe. Winston's memory begins to falter as he struggles to remember what the past was like, if it was truly better under Party rule. He can also no longer determine what is truth and what is fabrication. This limits his thought processes and creativity, until he too becomes one of the mindless crowd.

For Orwell, an enlightened thinker, political commentator and journalist, the totalitarian system was particularly dangerous.

[30]

See grid p. 20.

OR

QUESTION 18

NINETEEN EIGHTY-FOUR – CONTEXTUAL

- 18.1.1 It stands for English socialism. (2)
- 18.1.2 Orwell does not think that it is an ideology that is successful. He does not believe that state ownership and control of the means of production can be successful. Rather it is dictatorial and limiting. (3)
- 18.2.1 Newspeak is the new terminology created to be more precise. In actuality it limits thoughts etc (2)
- 18.2.2 Doublethink is the ability to hold two beliefs/ideas at the same time. They may be contradictory and yet you believe each as if it is the only truth. (2)
- 18.3 Winston believes that without a past there is no present or future. He is disturbed that the past can so easily be changed or eradicated (particularly in the profession that he is in). The past is his only link to some ideas of "truth". (One aspect of his past that has been changed, is for example the reference to the fact that the Party invented aeroplanes). (5)
- 18.4 War is Peace: if you have an enemy with whom you are at war, there is peace in your own country because you will not argue against the status quo, rather defend it from outside attack;
Freedom is Slavery: if you are free to think whatever you want, you are enslaved to base desires and emotions '
Ignorance is Strength: better to live in ignorance than to be troubled by nagging worries Winston is therefore absurdly reassured by these slogans. (6)
- 18.5.1 He is persistent and rebellious. He questions authority and the status quo and is not happy to let things rest. He is desperate for individuality. (3)
- 18.5.2 Only the Party wishes to keep records so that it can control the past and manipulate the future. (2)

- 18.6 Winston believes that the Party will stop at nothing less than total annihilation of everyone and everything. Nothing will be able to destroy the Party (i.e. "no rocket bombs", no physical warfare). In this sense, the Party is indestructible. (3)
- 18.7 Total annihilation is worse than death. To have no record of your existence at all, is worse than dying. It means you have no value as a human being at all. (2)

[30]

TOTAL SECTION C: [30]

QUESTION 2
Mini-essay

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

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

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