

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

OCTOBER / NOVEMBER 2005  
OKTOBER / NOVEMBER 2005

ENGLISH PRIMARY LANGUAGE SG  
(Second Paper: Literature)

TIME: 2 hours

MARKS: 75

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**INSTRUCTIONS:**

Use the checklist on page 3 to ensure that you have answered what is required.

- You must answer a total of FOUR questions as follows:
    - Answer TWO questions from SECTION A (Poetry)
      - \* Question 1 (South African Component) Compulsory
- AND**
- \* ONE question from Questions 2, 3, 4 (Prescribed Poetry)
- AND**
- Answer ONE question from SECTION B (Shakespeare)
- AND**
- Answer ONE question from SECTION C (Novel)
- Do NOT attempt to read through the whole paper. Consult the TABLE OF CONTENTS and mark the numbers of the questions relating to the networks **you have studied**.
- Do NOT attempt to answer questions set on work which has not been done in class with you.
- Your TWO answers on work other than poetry (i.e. Sections B and C) MUST include ONE essay and ONE contextual. In other words, if you choose to do the essay in Section B you MUST do the contextual in Section C and vice versa.
- Answers to essay-type questions should not exceed 300 words.
- In contextual questions use the number of marks allocated to each subsection as a guide to the expected length of each answer.
- The examiners will assess your answers on your understanding of, and insight into, the given texts and will also assess the competence with which your answers are expressed.
- Please number your answers in exact agreement with the question numbers.
- 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.

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## TABLE OF CONTENTS

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

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

**SECTION A: POETRY** (Answer Question 1 AND Question 2 OR 3 OR 4.) (25)

|             |   |          |
|-------------|---|----------|
| Question 1: | General South African poetry (Compulsory) | 12 marks |
|             | <b>AND</b>                                |          |
| Question 2: | Prescribed poetry                         | 13 marks |
|             | <b>OR</b>                                 |          |
| Question 3: | Prescribed poetry                         | 13 marks |
|             | <b>OR</b>                                 |          |
| Question 4: | Prescribed poetry                         | 13 marks |

**SECTION B: SHAKESPEARE** (Answer ONE question.) (25)

|             |                      |            |          |
|-------------|----------------------|------------|----------|
| Question 5: | <i>Macbeth</i>       | Essay      | 25 marks |
| Question 6: | <i>Macbeth</i>       | Contextual | 25 marks |
| Question 7: | <i>Julius Caesar</i> | Essay      | 25 marks |
| Question 8: | <i>Julius Caesar</i> | Contextual | 25 marks |

**SECTION C: NOVEL** (Answer ONE question.) (25)

|              |                             |                   |            |          |
|--------------|-----------------------------|-------------------|------------|----------|
| Question 9:  | <i>A Tale of Two Cities</i> | (Charles Dickens) | Essay      | 25 marks |
| Question 10: | <i>A Tale of Two Cities</i> | (Charles Dickens) | Contextual | 25 marks |
| Question 11: | <i>July's People</i>        | (Nadine Gordimer) | Essay      | 25 marks |
| Question 12: | <i>July's People</i>        | (Nadine Gordimer) | Contextual | 25 marks |
| Question 13: | <i>Maru</i>                 | (Bessie Head)     | Essay      | 25 marks |
| Question 14: | <i>Maru</i>                 | (Bessie Head)     | Contextual | 25 marks |
| Question 15: | <i>Nineteen Eighty-Four</i> | (George Orwell)   | Essay      | 25 marks |
| Question 16: | <i>Nineteen Eighty-Four</i> | (George Orwell)   | Contextual | 25 marks |

**CHECKLIST**

|           |         |            |
|-----------|---------|------------|
| Question  | 1       | Compulsory |
| Questions | 2, 3, 4 | Choose ONE |
| Questions | 5 - 8   | Choose ONE |
| Questions | 9 - 16  | Choose ONE |

You must have ONE contextual and ONE essay.

SECTION A  
POETRY

Answer Question 1 AND Question 2 OR Question 3 OR Question 4.

**QUESTION 1**  
**UNSEEN POEM – SOUTH AFRICAN COMPONENT**  
**COMPULSORY**

Read the poem and answer the questions which follow.

*Achmat Dangor was born in Johannesburg in 1948. He was banned between 1973 and 1978.*

| <i>PARADISE</i>  |          |
|--|----------|
| Oh paradise,<br>cool paradise of Africa<br>your sea roars<br>like the restless roots<br>of our lives   | 5        |
| and yet does not give life<br>to the dreams<br>of the people<br>you have forgotten.  |          |
| Here, around me,<br>they destroy my city.<br>District Six,<br>they dismantle you<br>- stone by stone -<br>rock of my history.                            | 10<br>15 |
| On the walls<br>of my last refuge<br>cockroaches run<br>secretive and quiet,<br>an omen:<br>love and hope<br>that will have to<br>be hidden in darkness. | 20       |
| Somewhere in the twilight<br>a banjo trills, somewhere<br>on an overgrown terrace<br>people sing and people laugh,<br>the human voices of everyday.      | 25       |
| Oh paradise, cool paradise<br>of Africa,<br>what memories you recreate.  | 30       |
| Oh why, why do you<br>tighten the chains?  |          |
| <i>Achmat Dangor</i>   |          |

Glossary

District Six: a largely coloured community and considered the soul of Cape Town. In 1986 the government declared District Six a 'white group area' and over a period the houses were extinguished and all the inhabitants evicted / relocated.

- 1.1 Comment on the effectiveness of the imagery and poetic techniques in lines 1-5. (3)
- 1.2 Why do you think the poet describes 'District Six' as 'rock of my history'? (2)
- 1.3 How would you describe the mood of stanza 4? Give a reason in support of your answer. (2)
- 1.4 1.4.1 What, in your opinion, is the theme of this poem? (2)
- 1.4.2 Consider why the title of the poem may be considered ironic (contradictory) in the light of the poem as a whole. (3)
- [12]**

**AND**

Answer the questions set on any ONE of the following prescribed poems.

**QUESTION 2**

Read the extract from the poem and answer the questions which follow.

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

- 2.1 How do the first two lines set the **mood**? Examine the diction (word choice) and vowel sounds. (2)
- 2.2 Choose one word from lines 4 – 7 which hints at the later discord (unhappiness) in the poem. Briefly explain how this word suggests discord. (2)

- 2.3 How do you know that the speaker is not alone? (1)
- 2.4 The mood changes noticeably from line 9.
- 2.4.1 Quote the **phrase** that suggests this change. (1)
- 2.4.2 Explain **how** the phrase quoted in your answer to Question 2.4.1 brings about this change. Consider the connotations of the words. (2)
- 2.5 Think about what you discovered in the rest of the poem not reproduced here.
- 2.5.1 Explain **why** the speaker feels this “eternal note of sadness” (line 14). (3)
- 2.5.2 Briefly explain how you know that the speaker does not find happiness by the end of the poem. (2)
- [13]

OR  
QUESTION 3

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

|  |   |
|--|---|
| <b><i>DO NOT GO GENTLE INTO THAT GOOD NIGHT</i></b>  |   |
| Do not go gentle into that good night,<br>Old age should burn and rave at close of day;<br>Rage, rage against the dying of the light.              |   |
| Though wise men at their end know dark is right,<br>Because their words had forked no lightning they<br>Do not go gentle into that good night.     | 5 |
| Good men, the last wave by, crying how bright<br>Their frail deeds might have danced in a green bay,<br>Rage, rage against the dying of the light. |   |
| Dylan Thomas   |   |

- 3.1 Refer to stanza 1.
- 3.1.1 Explain how the verbs ‘burn’ and ‘rave’ reveal how old men should face their death. (2)
- 3.1.2 Why is it significant that the poet gives this instruction to men who are already old? (1)
- 3.2 Refer to stanza 2.
- 3.2.1 What does the writer mean in line 4? (1)
- 3.2.2 What is meant by ‘their words had forked no lightning’? (2)
- 3.2.3 Why, according to the poem, would wise men want to live longer? (1)

- 3.3 Refer to stanza 3.
- 3.3.1 Explain the metaphor in this stanza by saying what is being compared. (2)
- 3.3.2 What is the reason for using the word 'frail' here? (1)
- 3.4 The writer uses different techniques to link the arguments of the poem. List TWO of these techniques. (2)
- 3.5 Do you agree with the message of the poem? Explain your answer. (1)
- [13]**

OR

**QUESTION 4**

|  |    |
|--|----|
| <i><b>ANTHEM FOR DOOMED YOUTH</b></i>  |    |
| What passing-bells for these who die as cattle?<br>Only the monstrous anger of the guns.<br>Only the stuttering rifles' rapid rattle<br>Can patter out their hasty orisons.  | 5  |
| No mockeries now for them; no prayers nor bells,<br>Nor any voice of mourning save the choirs, -<br>The shrill, demented choirs of wailing shells;<br>And bugles calling for them from sad shires.   |    |
| What candles may be held to speed them all?<br>Not in the hands of boys, but in their eyes<br>Shall shine the holy glimmers of good-byes.<br>The pallor of girls' brows shall be their pall;<br>Their flowers the tenderness of patient minds'<br>And each slow dusk a drawing-down of blinds. | 10 |
| <b>Wilfred Owen</b>  |    |

- 4.1 **Anthem** is used ironically within the title. Explain the irony. (3)
- 4.2 Explain why **doomed** is a more effective word than "dead" in the context of the poem. (2)
- 4.3 Identify the extended metaphor, which occurs throughout the poem. (2)
- 4.4 Comment on the effectiveness of the poet's use of figurative language in line 3. (3)
- 4.5 4.5.1 Describe the tone in the sestet. (1)
- 4.5.2 Account for the use of this tone. (1)
- 4.5.3 Quote an example of a line where this tone has been employed to good effect. (1)
- [13]**

**TOTAL FOR SECTION A: [25]**

P.T.O.

SECTION B  
WILLIAM SHAKESPEARE

Answer ONE question from this section.

**MACBETH**  
**QUESTION 5**  
**ESSAY**

Write an essay of about 300 words in length in which you assess Macduff's and Banquo's actions as champions of goodness and morality in opposition to Macbeth's villainous behaviour.

OR

**QUESTION 6**  
**CONTEXTUAL**

Read the following extract then answer the set questions.

|  |  |    |
|--|--|----|
| <b><i>The country near Dunsinane.</i></b>  |  |    |
| <i>Enter, with drums and colours, MENTEITH, CAITHNESS, ANGUS, LENNOX and Soldiers.</i> |  |    |
| <b>Menteith</b>  | : The English power is near, led on by Malcolm,<br>His uncle Siward, and the good Macduff.<br>Revenge burn in them; for their dear causes<br>Would to the bleeding and the grim alarm<br>Excite the mortified man.   | 5  |
| <b>Angus</b>   | : Near Birnam wood<br>Shall we well meet them: that way are they coming.   |    |
| <b>Caithness</b>   | : Who knows if Donalbain be with his brother?  |    |
| <b>Lennox</b>  | : For certain, Sir, he is not. I have a file<br>Of all the gentry: there is Siward's son,<br>And many unrough youths, that even now<br>Protest their first of manhood.   | 10 |
| <b>Menteith</b>  | : What does the tyrant?  |    |
| <b>Caithness</b>   | : Great Dunsinane he strongly fortifies.<br>Some say he's mad; others, that lesser hate him,<br>Do call it valiant fury. But, for certain,<br>He cannot buckle his distempered cause<br>Within the belt of rule.   | 15 |
| <b>Angus</b>   | : Now does he feel<br>His secret murders sticking on his hands;<br>Now minutely revolts upbraid his faith-breach:<br>Those he commands move only in command,<br>Nothing in love. Now does he feel his title<br>Hang loose about him, like a giant's robe<br>Upon a dwarfish thief. | 20 |
| <b>Menteith</b>  | : Who then shall blame<br>His pestered senses to recoil and start,<br>When all that is within him does condemn<br>Itself, for being there?   | 25 |

|                  |   |   |           |
|------------------|---|---|-----------|
| <b>Caithness</b> | : | Well, march we on,<br>To give obedience where 'tis truly owed:<br>Meet we the medicine of the sickly weal;<br>And with him pour we, in our country's purge,<br>Each drop of us. | <b>30</b> |
| <b>Lennox</b>    | : | Or so much as it needs<br>To dew the sovereign flower, and drown the weeds.<br>Make we our march towards Birnam.  | <b>35</b> |

- 6.1 Briefly explain what **role** the “English power” (line 1) has to play in a Scottish battle. (3)
- 6.2 What is the **dramatic significance** of the direction that they are “near Dunsinane”, and Angus’ comment that they will meet “near Birnam wood”? (4)
- 6.3 In line 14 Caithness tells his comrades that Macbeth is busy fortifying (strengthening) Dunsinane’s walls. Explain why remaining within the castle walls is really Macbeth’s only option at this point in the play. (3)
- 6.4 Refer to lines 15-23: write a paragraph of about 6 lines **analysing public opinion** about Macbeth at this point in the play. You must refer to the text. (5)
- 6.5 Refer to lines 23-25: discuss the **effect** of the clothing image. (2)
- 6.6 Provide a detailed **explanation** of the “sickness and disease” imagery in lines 32-34. (3)
- 6.7 In this extract Macbeth is called a “tyrant” and a “dwarfish thief”, and at the end of the play Malcolm calls him a “butcher”. Write a paragraph of about 6-8 lines in which you discuss Macbeth’s tyrannical and “butcher-like” behaviour. (5)
- [25]**

OR

**JULIUS CAESAR  
QUESTION 7  
ESSAY**

In an essay of approximately 300 words, discuss the reasons for Caesar’s assassination. You should pay attention to:

- Caesar’s leadership style
- Caesar’s character traits
- Caesar’s weaknesses

**[25]**

OR

**QUESTION 8  
CONTEXTUAL**

Read the following extract carefully before answering the questions which follow.

|        |   |   |    |
|--------|---|---|----|
| Brutus | : | Farewell to you; and you; and you, Volumnius.<br>Strato, thou hast been all this while asleep;<br>Farewell to thee too, Strato. Countrymen,<br>My heart doth joy that yet in all my life<br>I found no man but he was true to me. | 5  |
|        |   | I shall have glory by this losing day,<br>More than Octavius and Mark Antony<br>By this vile conquest shall attain unto.<br>So fare you well at once, For Brutus's tongue<br>Hath almost ended his life's history.                | 10 |
|        |   | Night hangs upon mine eyes; my bones would rest,<br>That have but laboured to attain this hour.<br><i>Alarum. Cry within, Fly, fly, fly</i>   |    |

8.1 Refer to line 5.

8.1.1 Is this a correct assessment? Substantiate. (3)

8.1.2 Could Caesar have made the same statement? Substantiate your answer. (2)

8.2 Refer to line 6.

8.2.1 Explain what Brutus means. (2)

8.2.2 Refer to the line 'Night hangs upon mine eyes'  
Provide TWO possible meanings for this line. (2)

8.3 Briefly explain how the last two lines of the extract are consistent with Brutus's stoic beliefs.

*Stoic: belief in controlling one's feelings and passions.* (3)

8.4 Refer to line 8.

8.4.1 How do Brutus's words convey his feelings for the triumvirate? (2)

8.4.2 Do you think Brutus regrets participating in the murder of Caesar?  
Substantiate your answer. (2)

8.5 "Fly, fly, fly!"

Explain why Brutus does not obey this command. (2)

Anthony : This was the noblest Roman of them all.  
All the conspirators save only he  
Did that they did in envy of great Caesar;  
He only in a general honest thought  
And common good to all made one of them. 5  
His life was gentle, and the elements  
So mixed in him that Nature might stand up  
And say to all the world, 'This was a man!'

- 8.6 Antony's description of Brutus in these lines is very different to what he said about Brutus earlier in the play.
- 8.6.1 In your own words, say how Antony describes Brutus in these lines. (3)
- 8.6.2 What did Antony imply about Brutus after Caesar's assassination? (2)
- 8.7 'This was a man!' (line 8).
- 8.7.1 Do you think that Antony is being sincere? Give reasons for your answer. (2)

[25]

**TOTAL FOR SECTION B: [25]**

**AND**

**SECTION C  
NOVEL**

Answer ONE question from this section.

**A TALE OF TWO CITIES – Charles Dickens  
QUESTION 9  
ESSAY**

The French Revolution may have begun with noble roots, but the common people in Paris quickly resorted to savagery. Show how the common people resorted to savagery. You should refer to the relevant character/s and symbols (such as the Carmagnole and Grindstone) in support of your answer.

[25]

**OR**

**QUESTION 10**  
**CONTEXTUAL**

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

|  |    |
|--|----|
| <p>They passed through the intervening streets as quickly as they might, ascended the staircase of the new domicile, were admitted by Jerry, and found Lucie weeping, alone. She was thrown into a transport by the tidings Mr. Lorry gave her of her husband, and clasped the hand that delivered his note - little thinking what it had been doing near him in the night, and might, but for a chance, have done to him.</p>   | 5  |
| <p>“DEAREST - Take courage. I am well, and your father has influence around me. You cannot answer this. Kiss our child for me.”</p>  |    |
| <p>That was all the writing. It was so much, however, to her who received it, that she turned from Defarge to his wife, and kissed one of the hands that knitted. It was a passionate, loving, thankful, womanly action, but the hand made no response - dropped cold and heavy, and took to its knitting again.</p>   | 10 |
| <p>There was something in its touch that gave Lucie a check. She stopped in the act of putting the note in her bosom, and, with her hands yet at her neck, looked terrified at Madame Defarge. Madame Defarge met the lifted eyebrows and forehead with a cold, impassive stare.</p>   | 15 |
| <p>“My dear,” said Mr. Lorry, striking in to explain; “there are frequent risings in the streets; and, although it is not likely that they will ever trouble you, Madame Defarge wishes to see those whom she has power to protect at such times, to the end that she may know them - that she may identify them. I believe,” said Mr. Lorry, rather halting in his reassuring words, as the stony manner of all the three impressed itself upon him more and more, “I state the case, Citizen Defarge?”</p> | 20 |
| <p>Defarge looked gloomily at his wife, and gave no other answer than a gruff sound of acquiescence.</p>   | 25 |

- 10.1 Where and when does this extract take place? (2)
- 10.2 Explain, in some detail, why it is that Darnay thinks that Lucie’s father may have “influence” (line 9) around him? (4)
- 10.3 When Lucie kisses Madame Defarge’s hand, why is Dickens careful to include the detail that it was one of the hands **that knitted** (line 12)? (2)
- 10.4 Write a paragraph in which you discuss the differing characters of Lucie and Madame Defarge. Consider, briefly, **why** they are so different. (6)

- 10.5 Suddenly Lucie ‘checks’ herself (line 15), realising something about Madame Defarge.
- 10.5.1 What makes Lucie ‘check’ herself? (2)
- 10.5.2 How does Mr Lorry try to reassure Lucie? (2)
- 10.5.3 Has Mr Lorry judged Madame Defarge’s actions correctly when he says that she has come to “protect” Lucie? Give reasons for your answer. (3)
- 10.6 Explain why Defarge “looked gloomily” at his wife, **and** only gives a “gruff sound of acquiescence” (lines 28-29). (4)
- [25]**

**OR**

**JULY’S PEOPLE – Nadine Gordimer**  
**QUESTION 11**  
**ESSAY**

The arrival of the Smales in July’s village turns out to be a significant “culture shock” - especially for Maureen. Write an essay of about 300 words in length in which you explore Maureen’s struggle to adapt to this new culture. Look at the life she had in Johannesburg as well as her new life in July’s village.

**[25]**

**OR**

**QUESTION 12**  
**CONTEXTUAL**

Read the following extract then answer the set questions.

|  |                            |
|--|----------------------------|
| —I caught Royce wiping his behind with a stone, this morning. —  | <b>1</b>                   |
| Bam lay spread on the iron bed neither had room to turn on, shared at night. He didn’t open his eyes but his naked diaphragm sucked in with amusement, and creaked the bed. —Well, a good thing he’s acquired the technique. How long d’you think the toilet rolls will last? —  | <b>5</b>                   |
| It was true that it was difficult to get the children to remember to bury the paper along with the turd; it was disgusting to find shit-smearred scraps blowing about – and being relished by the pigs, as she saw. She would have thought the toilet rolls were some of the few essentials she had thought to bring. The things that had got in, bundled along (let alone the racing-car track Victor had smuggled)! She came upon a gadget for taking the dry cleaner’s tags off clothes without breaking your nails. There were other gadgets, noticed in use about the settlement, she privately recognised as belonging to her: a small knife-grinder that had been in the mine house kitchen before her own, a pair of scissors in the form of a stork with blades for beak that she actually saw in July’s hand when he reproached the old woman for trimming the baby’s toenails with a razor blade. These things were once hers, back there; he must have filched them long ago. What else, over the years? Yet he was perfectly honest. When | <b>10</b><br><br><b>15</b> |

|   |    |
|---|----|
| he was cleaning the floor, and found a cent rolled there, he would put it on Bam's bedside table. They had never locked anything, not even their liquor cupboard. If she had not happened – by what chance in a million, by what slow certain grind between the past and its retribution – to be here now, she would never have missed these things: so honesty is how much you know about anybody, that's all. | 20 |
| The terse habits engendered by the tension of the journey stayed with the couple. They communicated mairly about decisions neither wanted to take responsibility for without the other. Bam did not regard the malaria prophylactics she had not forgotten as he did her pack of blue toilet rolls. –Should we be saving them for the children? —   | 25 |
| She doled out his pill and took hers, dry, swallowing repeatedly to get the galling bitterness down. —If we died of malaria, what would happen to them. —   | 30 |
| There were many silences between them, when each waited for the other to say what might have to be said.  | 35 |
| He was wearily, boredly tusting. —They would look after them. <i>He'd</i> look after them...—   |    |

- 12.1 Examine the first 10 lines then compare Maureen and Bam's reactions to their new circumstances. (4)
- 12.2 Why do you think Nadine Gordimer has used vulgar language in this extract – and elsewhere in the novel? (2)
- 12.3 Use lines 12-20 as the basis of a discussion on how Maureen *feels* about the “filched items” she has discovered. (3)
- 12.4 Although Maureen does not confront July at this point, the “filching” becomes a point of contention later in the novel. Explain how. (4)
- 12.5 Lines 26-27 suggests that communication between husband and wife is breaking down. How do they feel about each other towards the end of the novel? (4)
- 12.6 In what way might Maureen's present concern for her children be regarded as dramatic irony? (2)
- 12.7 What evidence is there in the novel that the children **could** cope if Maureen was no longer there? Discuss with reference to *each* of the children: Victor, Gina and Royce. (6)
- [25]**

OR

**MARU – Bessie Head**  
**QUESTION 13**  
**ESSAY**

*“Maru is a drama which reveals the values of a society which is unwilling to change.”*

Write an essay in which you respond to the above statement. You should discuss the following in your discussion:

- The attitudes of the society described in the novel: consider what they value most and why they won't change.
- Their attitude toward the Masarwa
- How Margaret is treated at different stages of her life
- Their treatment of slaves and their desire for a position in society.

**[25]**

**OR**

**QUESTION 14**  
**CONTEXTUAL**

Read the passages before answering the questions which follow each.

A few of the teachers in the senior classes smiled to themselves. Dikeledi had run the school for some time. She was the only person who did not understand backstabbing. They all had knives in their backs from Pete. They pulled them out that morning.

14.1 Refer to lines 2 – 3 in the above extract.

Show how the metaphor reveals Pete's personality.

**(3)**

The door was pushed open. It was Pete. He had a little speech for Dikeledi about how she ought not to be running around the school during school hours. She flung it back in his throat with her bold, careless stare. Even his electric light smile looked sick.

**5**

“Er...is everything all right?” he croaked.

She kept silent. He backed out. He made another mistake, of looking into a room where the teachers of the senior classes were drinking tea together. One of them had seen him look to left and right, then dart back to his office. They now greeted him with rocking laughter.

**10**

That was all. Something unhinged in him. He spent the rest of the morning talking to himself in his office. How had things backfired like this on a sure-fire case?

What would the children say?

**15**

|   |                                   |
|---|-----------------------------------|
| <p>There was worse to come. By noon a greater sensation had swept through the village. The Totems cringed. It seemed as if the world was ending. Next to Maru, they instinctively took Moleka as the most powerful man in the village. A servant, not a Masarwa, who worked in Moleka's home spread the word that they no longer knew what was what. He said that all the Masarwa slaves in Moleka's home sat at table with him when he ate. The whole village was involved. There was no longer buzz, buzz, buzz. Something they liked as Africans to consider themselves incapable of was being exposed to oppression and prejudice. They always knew it was there but no oppressor believes in his oppression. He always says he treats his slaves nicely. He never says that that there ought not to be slaves.</p> | <p><b>20</b></p> <p><b>25</b></p> |
|---|-----------------------------------|

- 14.2 Explain why Dikeledi had been running around the school during school hours. (2)
- 14.3 In your own words explain why the principal does not deliver his speech. (2)
- 14.4 14.4.1 To what is Pete's voice compared? (line 8) (1)
- 14.4.2 Explain why this metaphor is appropriate. (2)
- 14.5 What comment is being made about the people who are in leadership roles, in the context of this novel? Refer to the extracts in support of your answer. (4)
- 14.6 Refer to line 17. 'The Totems cringed?'
- 14.6.1 What does this mean? (2)
- 14.6.2 Explain why the Totem's response is significant. (2)
- 14.7 Refer to lines 20 – 21. "He said that all ..... when he ate."
- Is Moleka's treatment of his slaves above criticism? Explain. (3)
- 14.8 Refer to lines 22 - 23 "Something they liked...and prejudice"  
Explain the irony contained in these lines. You should consider the novel as a whole when answering this question. (4)
- [25]**

**OR**

**NINETEEN EIGHTY-FOUR – George Orwell  
QUESTION 15  
ESSAY**

Winston has two relationships in the novel, with Katharine and Julia. Briefly discuss his relationship with each woman. You must account for Winston's initial attraction to each of them.

**[25]**

**OR**

**QUESTION 16**  
**CONTEXTUAL**

|  |    |
|--|----|
| ... Syme had folded up his strip of paper and stowed it away in his pocket. Parsons had begun talking again.   |    |
| “Did I ever tell you, old boy,” he said, chuckling round the stem of his pipe, “about the time when those two nippers of mine set fire to the old market-woman’s skirt because they saw her wrapping up sausages in a poster of B.B.? Sneaked up behind her and set fire to it with a box of matches. Burned her quite badly, I believe. Little beggars, hey? But keen as mustard! That’s a first rate training they give them in the Spies nowadays – | 5  |
| better than in my day, even. What d’you think’s the latest thing they’ve served them outwith? Ear trumpets for listening through keyholes! My little girl brought one home the other night – tried it out on our sitting-room door, and reckoned she could hear twice as much as with her ear to the hole. Of course it’s only a toy, mind you. Still, give’s ‘em the right idea, eh?”   | 10 |
| At this moment the telescreen let out a piercing whistle. It was the signal to return to work. All three men sprang to their feet to join in the struggle round the lifts, and the remaining tobacco fell out of Winston’s cigarette.  | 15 |
|  | 20 |

- 16.1 Who is Parsons? (2)
- 16.2 Parsons narrates the story of his children’s activities.
- 16.2.1 What tone does Parsons use to narrate the story? What does this tone tell us about his attitude to the Party? (3)
- 16.2.2 How should the reader respond emotionally to the story? Justify your answer. (4)
- 16.3 16.3.1 To which organisations do the children belong? (2)
- 16.3.2 What are the aims of the organisations? (2)
- 16.3.3 In what activities do the organisations involve themselves? (Do not quote from or use examples from the passage). (2)
- 16.3.4 What does the existence of such organisations suggest to us about the party’s behaviour as government? (2)

- 16.4 This is not the only “story” we have been told about the Parsons’ children.  
Describe TWO similar experiences/incidents. (4)
- 16.5 The telescreen calls the people to return to work. Name TWO other functions of  
the telescreen. (2)
- 16.6 Comment on the significance of the detail of the remaining tobacco falling out of  
Winston’s cigarette (line 21). (2)

**[25]**

**TOTAL FOR SECTION C: [25]**

**TOTAL: 75**