

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

POSSIBLE ANSWERS OCT / NOV 2006

QUESTION 1

**UNSEEN POETRY (Contextual)
Freedom of Africa (Ruth Heynes)**

- 1.1 Tranquil atmosphere. Pleasant images of water "waterfalls and pools", not unsettled (rapids, crashing waves etc.) Sibilant "s" alliteration in line 1. Diction "certainty" ensures serenity. Accept also 'torrent' suggests haste, movement. Repetition of "r" and "l" creates flowing effect. "Pools" suggests stillness.
- / sibilance of "s" creates anticipation / expectation as there is a build up to the climax of "torrent"
- 'Crevices' suggests overwhelming – as if the rain is filling up even the secret places. (3)
- 1.2 It gives the reader a clear impression of the frenzied (loud/almost mad/crazy) sound of the thunder. The thunder storm becomes severe, terrible.
- / also frightening; once started, cannot be controlled. (2)
- 1.3 Africa has been controlled (for so long) by outsiders. Africa cannot/should not be dominated by outsiders/Europeans. Africa is Africa, and should be left alone. (Any reasonable answer must be accepted.)
- / should be some evidence of contrast. (2)
- 1.4 Rhythm is created by images like "torrent" and "maniacal drumming" reinforcing the beat of the rain. A flowing rhythm is created by alliteration of 's' and enjambment in stanza 2. Slow pace. Plenty of commas and a full stop at the end of each stanza. Meaning: Africa is still "untamed ... (and) free" (1 mark for rhythm, 1 for pace, and 1 for meaning/interpretation).
- / Not necessarily flowing – no regular rhythm – reinforces the idea that Africa is uninhibited – 'untamed'
- lines becoming shorter creates a sense of rushing towards the freedom expressed at the end.
- Abrupt end to the rhythm with 'he stops', particularly after frenzy expressed in 'maniacal' – allows for more dramatic conclusion – 'stay free'. (3)

[10]

OR

QUESTION 2

UNSEEN POETRY (Essay)
African Renaissance (Tumi Makau)

Candidates must mention the poet's **intention**: Rebirth is only possible if people realise how destructive greed/money (in particular) is.

The "wonderful green glow of American Dollars" (metaphor for monetary lure in lines 3 and 4) highlights the enticement money has, especially foreign/Western/capitalist money.

As a result, people/we ("our") become greedy/selfish and lose their self-respect/national pride, and end up neglecting their families. In lines 7 and 8 the tone is very critical.

The tone becomes bitter in lines 12 and 13 when the poet says "de Beers' diamonds" (metaphor for SA's natural wealth) have been taken/claimed/stolen by foreigners.

In lines 14 to 17, the use of the word "our" implies collective blame on SA people for allowing this crisis to occur. It builds to a climax (each statement/reference is more NB than the next) as the poet moves from "homes" (personal) to "land" (country) to "soul" (deeper meaning). To emphasise this, Makau has put "our land" on a line on its own, as well as that of "Our souls" where a capital letter has also been used.

The worthlessness of money is again highlighted in line 18 with the metaphor "green paper". It has no real value in the renaissance.

From line 19 to the end, Africa is personified as a mother so that the hurt/pain of the country's greed can be felt by the readers. It makes the poem more personal; they can understand/feel closer to the pain experienced by mother Africa.

Candidates need not mention ALL the above ideas as the memo is not definitive, only a **guideline**.

[10]

8 – 10	Brilliant, clear understanding, uses quotes to support, covered all elements required, near 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

(10)

QUESTION 3
Do Not Go Gentle ...

- 3.1 3.1.1 Regular rhyme-scheme and repetition
- Repetition of hard consonants
(Villanelle with) iambic pentameter creates a specific pattern. (2)
- 3.1.2 The regular rhythm intensifies the sense of urgency. Rhythm is effective in reinforcing the idea of 'rage' and 'dying'. Accept also valid individual responses. (3)
- 3.2 The speaker cannot come to terms with the reality of his father dying. The use of the imperative accentuates his feelings and generates a sense of urgency. / He desperately wants his father to show some emotion. (2)
- 3.3 It is a vivid image which emphasises the vigour and joy of life in terms of brightness as opposed to the image of all-embracing darkness. (2)
- 3.4 The recognition of the gaiety of life, which they never experienced, is extremely intense. It has, however, come ironically at a time of literal failing of sight. / It is a realisation which dazzles – so much that it causes a loss of sight. (2)
- 3.5 3.5.1 The otherwise easy flow is retarded. The repetition emphasises the urgency. The comma creates pause and emphasis.
- Repetition slows the pace and makes it more emphatic; the comma slows the rhythm to allow pause for effect. (2)
- 3.5.2 It substantiates the call to resist submission. The contrast is between the strong 'rage' (resistance) and 'dying' (submission). (2)

[15]

QUESTION 4
On His Blindness

Milton's train of thought is based on the parable in the Bible: three servants given talents, the two who used their talents were rewarded when their Master returned. One servant failed to use his talent + was cast into outer darkness.

Milton muses upon his blindness and ponders whether he has to face his Maker and be subjected to damnation because of neglecting his talent of writing poetry. He mistakenly believes that he has to serve his Master through the use of his talent.

In the sestet Milton is pacified by the knowledge that man serves God best by submitting to His will.

Candidates should refer specifically to Milton's REFLECTIONS and FEELINGS. Mention ought to be made of choice of diction/emotive language (e.g. "mild yoke"), tone and the validity of his argument. Mark globally; mark up detailed, clearly expressed responses.

The suggestions given are meant to serve as a guideline and are not meant to be exclusive of other, valid approaches to the question. Allow for quite varied individual interpretations. A good essay will present a focussed, insightful overview of the topic with effective substantiation of the text.

[15]

QUESTION 5

Preludes

- 5.1 Cumulative effect to emphasize the frustration and despair of life in the city (2)
- 5.2 Grimy, withered, vacant, broken, lonely – emotionally significant. They create the mood of depression. (2)
- 5.3 There is an intensified awareness of the beginning of another day (one that offers no change to the deadly routine of the previous day). The ‘stale smells of beer’ suggests a sordidness / a lack of new beginnings.
/ meaninglessness of life ? there is nothing to look forward to. (2)
- 5.4 Children indulge in carefree pleasures and would normally ignore the sordidness of their surroundings. Children would still have dreams and ideals, which will compensate for the immediate circumstances. (2)
- 5.5 Suggestion of people acting parts, moving and doing things mechanically. No individuality. (2)
- 5.6 5.6.1 He is unhappy in the city, has an intense desire to escape. (1)
- 5.6.2 The diction (soul stretched tight) evokes an image of torture as if the very soul/being of the person is being stretched on a rack. Accept also reference to ‘trampled’. (2)
- 5.7 He is "moved" / feels / pathos
The plight of humanity touches him deeply.
OR
He laughs because the plight of humanity distresses him and he would like to shirk personal feelings. (2)

[15]

QUESTION 6

Dover Beach

- 6.1 6.1.1 In "Dover Beach" there is certainly a romantic link between the two people – he calls her LOVE. The imperative used in the last stanza: "Ah, love, let us be true to one another!" suggests an element of uncertainty. (3)
- 6.1.2 It is important that one should be able to trust in love as there is so much uncertainty in the world / love provides certainty in an uncertain world. (2)
- 6.2 To illustrate that moral, social and religious issues have been under attack throughout all ages. (2)
- 6.3 It refers to human misery, suggesting confusion, impurity, foulness etc. (2)

- 6.4 It refers to the beautiful world with its dreamlike qualities that lies before them, a world with variety, newness and beauty. The word **seems** stresses that it is not a reality, this world has "neither joy, nor love, nor ..." (2)
- 6.5 6.5.1 New social factions and forces moving away from old established order (e.g. rising of articulate working class in Arnold's day).
OR
Attacks on traditional beliefs / People struggling for ascendancy / searching for meaning

/ moral dilemma / division within morality.
Metaphorical meaning understood mark up – not a literal war. (2)
- 6.5.2 Critical, condemning, etc. (2)

[15]

QUESTION 7
MACBETH
Essay

The crime they commit is **regicide**. / Added to that is the **crime of ingratitude** / and of **breaking the laws of hospitality**./

Their psychological strengths and weakness see-saw through the play. /

In the beginning it is Macbeth who is psychologically disturbed/ – he cannot decide on what to do. / He wants to kill Duncan and then he wavers because he realises he has no real grounds for the murder. On the other hand Lady Macbeth is cold, / hard and calculating. She wants Macbeth to be king. She drives him to commit the murder / yet when it comes to the murder she cannot kill Duncan because he reminds her of her father.

Earlier on she asked to be unsexed. / When they first speak of the possibility of the murder it is she who comes up with all the plans and she leaves nothing to chance. / She arranges to drug the guards. / She lays the daggers ready / and since the opportunity is there she could have murdered Duncan herself except he reminds her of her father. / Macbeth's bringing the daggers from the chamber results in her having to return them and to smear the groom with the king's blood. / This experience will unhinge her in time and she who said the dead are like pictures will not be able to distinguish what is real blood and what is not / will become more nervous, / Eventually she will walk in her sleep and always wash her hands constantly before she finally commits suicide./

Macbeth, on the other hand, starts off not being sure of what he really wants. / Once he has murdered Duncan he becomes so suspicious of everyone especially Banquo and Macduff that he plans for them to be murdered. / He hires men to murder Banquo and his son Fleance on the evening of the feast Banquo promised to attend. / Fleance escapes. / He admits after the guests have left that he is yet young in deed. Macbeth is driven by fear from one evil deed to the next.

When Macduff 'flees' to England Macbeth turns on Macduff's family and has them savagely slaughtered./

He arranges for murderers to carry out his orders, / He twists the truth to suit himself and his schemes/. He becomes more superstitious and silent and more desperate for immortality. / Macbeth's motives become entirely selfish.

As Lady Macbeth becomes more withdrawn and silent / so he becomes more and more like an enraged and trapped tiger./ He starts seeing ghosts. / He cannot distinguish between reality and his imagination. / He ignores the witches' most basic warning 'Beware Macduff' / and rushes on committing one more crime after the other without stopping/. Even when he knows he has no chance of escape he prefers to fight hoping that somehow he will win through.

[30]

QUESTION 8
MACBETH
Contextual

- 8.1 There is no way we can truly judge / a man's character from his appearance / outward behaviour. Even his closest friend / [Cawdor] deceived him. (2)
- 8.2 Disappointment / disillusionment / sad / disheartened, etc. (1)
- 8.3 Macbeth is going to deceive him even more than the original Cawdor did. / After all the honours Duncan had heaped on him, Macbeth will murder Duncan while he, Duncan, is a guest in his own home. (2)
- 8.4 (Although both men are aware of their responsibilities) / to the king,) Macbeth's words lack the personal response / of Banquo's short, personal, but sincere reply. / Macbeth's words are overly formal, contrived, hypocritical. (3)
- 8.5 Although dismayed / surprised / that he has been overlooked / his mechanical response to Duncan's news that he is to visit him gives him a chance to make a quick exit by saying he would like to tell his wife of Duncan's visit. / As he leaves he speaks in an aside that shows just how evil he is while Duncan and Banquo speak highly of him. (4)
- 8.6 He is evil, ungrateful and so ambitious he will murder his king / fully aware that he is doing wrong. / This is clear in the way he asks for the dark to hide everything so that no-one not even himself / can see the evil deed he wants to commit and so try to stop him./ (4)
- 8.7 It is a chance for Macbeth to show that there is law and order in Scotland./ No one need be afraid / especially after Duncan's murder. / Accept also opportunity to kill Banquo. (3)
- 8.8 The ghost is so real to him / that he reacts to it / and so arouses the suspicions of the nobility. / Macbeth becomes more desperate and is driven on to further murders. (3)
- 8.9 Her rising suggests that she is amazed / she does not know about Banquo's murder – he has not told her – they have grown apart. She finds it difficult to make him pull himself together. / The old jibes are not as effective. (2)

- 8.10 (Duncan was celebrating a war victory.) / There was a sense of justice because everyone who deserved to be was honoured. / There was a sense of security and well being. / Duncan uses language of procreation. / He announces his heir. Everyone appears pleased. / Duncan is warm / grateful etc. Macbeth is celebrating his being made king. / He is trying to allay the suspicions of his thanes. Although he wants to join them / and be one of them he is suspicious of them e.g. which of you has done this. / Casts aspersions on Banquo's character / His behaviour upsets them e.g. Gentlemen, rise. His highness is not well. / Makes them uneasy / suspicious. His behaviour is erratic. (6)

[30]

QUESTION 9
JULIUS CAESAR
Essay

Caesar is the **all-powerful ruler** of Rome and the Roman Empire. This position he acquires through his great political conquests, his defeat of Pompey and then Pompey's sons.

His **power** is recognised by the mob who wait to welcome him back to Rome after his defeat of Pompey's sons. But this **growing power** is also seen by some of the senators (supporting Pompey) as a threat to the democratic state of Rome. Conscious of his public image and careful not to show his desire and ambition to become king, Caesar refuses the crown three times when it is offered to him by Antony.

Caesar's power causes him to become arrogant – he always refers to himself in the royal plural "We"; when Caesar says "do this", it's immediately done; when Caesar speaks, silence is called for; Caesar ignores the warnings of the soothsayer and arrogantly dismisses him; Caesar is referred to as "my Lord" by Antony. His every wish is anxiously met by the senators around him, his name is repeated over and over again, he refers to himself as "Caesar" thereby encouraging and asserting his position as a legendary figure and recognising his own importance.

Because of the **position of power** he holds, he recognises clearly the envy and jealousy of Cassius and the threat he poses. He is fully aware of his vulnerability/mortality but prefers to overlook these to **maintain his sense of power**. Two incidents prove this – when he says to Antony in their discussion of Cassius that he fears nothing ("for always I am Caesar") and when he is flattered by Decius to go to the Capitol knowing that he is to be crowned – ignoring Calphurnia's fear for his life and the augurers' advice for him not to "venture forth" on that day.

We see **Caesar's conceit and overwhelming pride in himself and his power** when he chooses to be flattered by the conspirators in going to the Capitol, when he rejects Metellus's and the conspirators' pleas to unbanish Metellus's brother. Because of his conviction in his power, Caesar fails to realise that he is vulnerable and mortal.

Note that he compares himself to the North Star and the gods on Mount Olympus.

When we are introduced to **Mark Antony** in Act 1 Scene ii, during the Feast of Lupercal, Antony only carries out Caesar's commands – he is **depicted as a man who is committed/devoted to Caesar, having no power of his own or the desire to be in a position of power**. He is going to run the race, has been asked by Caesar not to forget to touch Calphurnia, has been described by Caesar as the opposite of Cassius – one who loves music, leisure activities and the theatre i.o.w. a fun-loving person.

Even **Brutus dismisses his ability to want power** – in the discussion with conspirators when it is suggested that Antony also be killed, Brutus remarks that **Antony is nothing without Caesar** – "For he can do no more than Caesar's arm/when Caesar's head is off." Brutus misjudges Antony's desire for power and dismisses his character as one who is given / "To sports, to wildness, and much company."

After Caesar's assassination, we see **Antony carrying and taking over Caesar's power**.

He senses that his life's in danger and escapes, sending his servant later to ensure that it's safe for him to get some answers from the conspirators as regards the need to kill Caesar.

He does not hesitate in showing his contempt for the conspirators whilst at the same time paying allegiance to them and agreeing to be part of them. Against Cassius' better judgement, Antony is permitted to address the crowd at Caesar's funeral – **Antony's true oratory skills** are revealed when he bursts out in a great speech of grief and rage at Caesar's death, while skilfully and mockingly commending Brutus for being an honourable man.

He **shrewdly manipulates the mob**, showing them Caesar's will and agitates their emotions into a frenzy of hatred against the conspirators. He initiates a mutiny in a very reckless and ruthless fashion and his last words (spoken alone) are terrible in their calm indifference to the horrors of civil disorder and rioting: "Mischief, thou art afoot, / Take then what course thou wilt."

When the second triumvirate is formed, **Antony's power and greed for position and wealth is emphasised** in the clinical, ruthless and cold manner in which he agrees to the death of family members e.g. his sister's son, "He shall not live: look, with a spot I damn him", he sends Lepidus to fetch Caesar's will from Caesar's house in order to change it and **cheat the people of their legacies**; his **disparaging remarks about Lepidus**, comparing him to an ass whom they can use to help them ease into the state of power and discard when his purpose / use is over.

Antony tries to exert his dominance / power over Octavius at the beginning of the parley between the two armies – Octavius stands his ground by calmly refusing to obey Antony's orders and insisting on leading the senior / right wing of the army. Hypocritically, Antony attacks Brutus and Cassius for 'murdering' Caesar, but conveniently chooses to forget that **he has continued fighting for power** and is thus worse than the conspirators in his action of killing about 100 senators.

Both characters demonstrate by their action that **power corrupts**.

[30]

QUESTION 10
JULIUS CAESAR
Contextual

- 10.1 10.1.1 Cassius orv other conspirators v (1)
10.1.2 That he has taken charge and will be the leader. He assumes a leadership role. v (1)
- 10.2 Distress on Romans' faces, v the senator's own suffering, v the evils of the time they are living in under one man's power. v (3)
- 10.3 10.3.1 Brutus demonstrates his **sincerity** and **strength** in his belief that what they are planning to do is right / He is **honest** when he declares that he is concerned about what Caesar can do to Rome / But he can also be described as being **idealistic** and **pompous** when he raises the act of murder to a lofty height and equates it to a noble deed. (Any 3) He praises Caesar for his abuse of power – hypocritical. (3)
- 10.3.2 They have made a promise to save Rome from a tyrant / the strongest reason for their keeping their promise is that when Caesar becomes a tyrant he will pounce on anyone, even the conspirators, should he wish to do so. Brutus emphasises that all the men present are brave / determined and courageous / and do not possess "spirits of women". Because of this and the justness of their cause / the fact that they are Romans – when a Roman gives his word, he keeps it / When honest men make promises to other honest men, they don't need an oath to keep the promise. (Mention 3 points – clearly expressed) (3)
- 10.3.3 Brutus is genuinely concerned about the state of Rome / Romans if Caesar ascends the throne – he has no personal reason as he states "I have no personal cause to spurn at him." – Simply, his motives are honourable, those of the others are more personal.
Caius Ligarius – bears ill will towards Caesar. (2)
- 10.3.4 **Cassius** is extremely jealous of Caesar's rise to power – he is threatened by Caesar's superiority / envious of his position.
Metellus – Caesar had banished his brother from Rome.
Casca – brutal honesty and curt tone towards Caesar. (2x2=4)
- 10.4 ".....bear fire ... kindle cowards" – even cowards would be filled with passion / "steel with valour" – new strength and courage compared to steel / "spur" – the Romans will be motivated as a horse is when made to feel the pain of a spur. (Any 2) (2x2=4)
- 10.5 10.5.1 Pleading / Desperate / Convincing / Worriedv – he is pleading with Brutus to listen to him and not march to Philippi. v (2)
- 10.5.2 Defeated v. He accepts Brutus' will and submits – since the scene starts with an argument and he desperately wants not to lose Brutus' friendship, so he relents. v (2)

10.6 A ship must be ready to sail in high tide or else it will be grounded in shallow waters. In the same way, when the time and opportunity presents itself for men to act, they must do so – if not, another opportunity may not come again. vv Since their armies are full and they are prepared, the time is right, Brutus feels they must attack first – march to Phillipi and have element of surprise. In this way they can defeat their enemies. Ultimately, Cassius' advice should have been heeded. The enemy did have the advantage that he had predicted. vvv

- 2 meaning
- 2 motivation
- 1 realisation

(5)
[30]

QUESTION 11
A Tale of Two Cities
Essay

All three wield power for different reasons and with different results.

Dr Manette's power is positive. / His power is derived from his **masculine pride** / when he who had been a broken ex-prisoner had to be nursed back to health by his gentle daughter takes charge of the household. / In France he moves among the prisoners and revolutionaries serving all to the best of his ability / while he tries to work out a plan to save the man whom his daughter loves. / It takes time and patience but he succeeds and he is proud of what he has achieved. / In the fifteen months of Charles's imprisonment he has had to provide for the family. / They have had to depend on him for food and shelter. His power lies in his succeeding in overcoming his divided self / and taking charge of his life instead of reverting to making shoes. / It has not been an easy struggle since many references are made to his walking up and down and walking up and down. /

This positive sense of power is destroyed by Madame Defarge when Charles is brought before the tribunal a second time / and learns that it is his letter that he had written while in prison that has brought matters to this head. / When he hears the contents of the letter which he had subconsciously pushed to the back of his mind / he is forced to face up to his old prison self. / Believing he has failed, he is reduced to the wandering wreck they take back to England a second time. /

Madame Defarge's power is negative, destructive, made more vicious because of the many years she has brooded over the wrongs the Evremondes have committed against her family. / She wants vengeance. / Hers is the power of hate. / Her power is latent and remains unrevealed until it suits her to use it against her 'arch-enemy', Damay who is Evremonde. / She plays a cat and mouse game with the doctor and his family. / When Darnay's death is assured she mocks the doctor for not being able to save Damay after all. /

Her power is destroyed by her overweening arrogance and tremendous pride in wanting to kill Lucie and her child. / Miss Pross prevents her from finding out that Sydney had cheated her at the guillotine / and that Damay, Lucie and her child and her father are all on their way to England. /

Carton's power lies in the hopeless yet sincere love he feels for Lucie / and he is prepared to sacrifice himself for her. / He works secretly and succeeds in saving Darnay and so ensures Lucie's happiness. / He is highly intelligent and able to get to the root of a problem. He is able to anticipate and to use opportunities to his advantage, e.g. the

fact that Barsad is Miss Pross's brother he uses relentlessly to ensure Barsad's co-operation in helping him help Darnay. He goes out of his way to ensure that the Defarge see him – his power lies in his ability to fool them by his apparent slowness and “poor” knowledge of French. He moves quickly once he realises what the dangers are in store for Lucie and her family. His attention to detail – e.g. documents, leaving at 2 pm, and insistence of Lucie leaving – leaves nothing to chance and in this his success lies. He is not arrogant like Madame Defarge. Even when he is waiting to be called by the prison guard, he is nervous. Once in the tumbril, he focuses all his attention on the seamstress and this as well as his quiet acceptance of what is in store for him, adds to his power. The expression on his face after his head has been cut off shows that he is at peace at last.

[30]

QUESTION 12
A tale of two cities
Contextual

- 12.1 Gaspard's death / the man whose child had been killed by the Marquis of Evremonde's speeding coach wanted revenge on the Marquis who showed such callousness at his son's death. / He was hunted down for the murder of the Marquis and executed. / His death was another crime that the aristocracy had committed / in this case the Evremondes must pay the price when the time comes.
- Gaspard's death must be registered so that it can be used as evidence to bring down the nobility. His death is an indication of their callousness. (4)
- 12.2 The way they respond e.g. rapturous croak. / No consideration is given to the individual who may have been innocent of any crime against them. / They use terms like 'all the race', 'extermination' / and the response to these questions / decisions is 'magnificent'. / Even the reason Defarge gives for taking him to Versailles smacks of cruelty. / (4)
- 12.3 Caricatures / him as the man with the craving he is always gnawing, hungry. He focuses on an aspect and describes that aspect in all sorts of ways using / different words which focus on the same aspect to make him memorable. / (3)
- 12.4 The people have been so oppressed that when they see the rich enjoying all the luxuries denied them they will in time also want a share and then there will be no stopping them. The seed of dissatisfaction will have been sown to good effect. (2)
- 12.5 He was a resurrection man and had with two others dug up Cly's coffin the night after he had been buried hoping to take the body to a surgeon who would pay them handsomely. Instead he had found only stones. (3)
- 12.6 He hoped to blackmail Barsad into helping him effect Darnay's escape from the guillotine.
- A game of cards is risky because one does not know what the outcome will be. He hopes through his “game of cards” into cheating Barsad into agreeing to help him. (3)

- 12.7 It is as if he realised his life was over and that he no longer wanted to avoid reality by being drunk. He was now being called upon to act and had to keep a clear head.
There's a suggestion of a wasted life of time being wasted. (3)
- 12.8 The option he offers Barsad is not much better than the one he'd get from the republicans and so he would not be getting anything better; it was not a kind offer at all. (2)
- 12.9 He is a coward;/ he has no sense of loyalty except to himself;/ he is a liar; cannot be trusted,/ he looks after himself./ I can swear my way through stone walls and so can others;/ rather refuse to help if it were to endanger his life; / (4)
- 12.10 The realisation that the other spy is Roger Cly who had faked his death in England. Once Sydney has established this Barsad gives up. (2)

[30]

QUESTION 13
July's People
Essay

Initially the boys display **behaviour** that is **typical of their suburban upbringing** e.g. **children** stay home from school and play street-fighting in the garden, during the escape, the **children** hide with their mother under the tarpaulin in the vehicle. When they arrive at July's village, the **children** are made to sleep on the seats taken from the vehicle.

In the village, **Victor** insists on bringing the electric racing track into the hut despite Maureen's protests regarding the lack of space, standing in front of his mother in a **demanding manner**. He refuses to listen to his mother; he demands to know when they are leaving. His **air of superiority** is revealed when he demands his car as he wants to show it to the Black children – they are not supposed to touch it as they will break it – his mother must tell this to the Black children. She demands that he respects July's property when he kicks the rusted zinc bath.

Royce, the youngest, **demands** Coca Cola continuously, failing to understand their predicament as he **insists** that his mother must go to the shop to purchase some.

As time passes, the **children** are **beginning to assimilate** into their new environment. They abandon their shoes, spend time exploring their surroundings and are fascinated by young black men drumming on 2 oil drums. When Maureen expresses her horror at finding the children wiping their behinds with a stone, Bam is realistic – "How long do you think your toilet rolls will last?" They don't bury their mess – leave it flying around as the Black children do. Maureen does not give the children malaria tablets, joking that if something happened to them, July would look after the children. The **children** play with the carts made with twisted wire by the Black children. Victor actually breaks his car into segments and exchanges them for wire carts. **Nyiko** eats mealie meal pap with her fingers sharing from a pot with 3 Black girls. **Children are beginning to fend for themselves** e.g. when they fight with each other and call on parents to assist, no attention is given. They **learn to do without their parents**. When the bakkie is "missing", **Gina** walks into the hut with a black child on her back, her posture is like that of Black women. Bam sarcastically ponders that **Gina is full of pap**. When Maureen asks Gina to return the child to the mother, she **refuses to do as she's told**. Bam tries to remove child forcibly from her back, Nyiko appears at the door, and Gina finds protection with her, laughing and giggling, showing the **close bond developing between them**. Gina uses the amulet worn by Black children – a large safety pin, beaded, holding a piece of hide. Parents are fascinated by **Gina – dirty face, hands and feet, earth on her joints and knuckle lines, fingers described as claws**.

Children are living the lives of the Black children – limited food, poor conditions, and exposure to infections. Royce's coughing brings out concern in July but when Martha gives Maureen a herbal cough remedy for Royce, July is aghast as he does not feel the medication is good for a White child. He differentiates between Black and White children but he fails to realise that the **children are already integrated into his society** – his family.

From the Black children, **Gina learns** to make clay oxen; boys learn to dig for peanuts. **Their relationship with July is good** – Royce especially, although he still maintains his ties with his mother. **Children understand the language of the Blacks** – picking it up from Black children during the games they play. They **learn to play with items like orange sacks** that they find and take – no permission required – it is lying around. The owner comes to claim it back – is paid for it by Bam. White children fail to understand the value of a simple thing like an orange sack (discarded back in the suburbs) but useful in the village. Victor feels that with the two rands Bam pays the man for the orange sack, he could buy miniature cars.

Nyiko and Gina are very close – share secrets, hold hands, Nyiko comes in and out of Gina's hut during the day, "lover-like seclusion of childhood intimacy". On the way to the chief's house, Gina wants to take Nyiko but is refused. She befriends Daniel, speaks to him in his language.

White children are familiar with the gumba-gumba, do not recognise it in their own language. Looking for the missing gun is a game for the children; Gina does not bother / not alarmed, but runs off to skip with Nyiko. With the failure of Bam to fight for the gun, the **children realise they don't need him**.

In the **final chapter**, the author shows us how the **children have settled into the village life**. Close friendship between Gina and Nyiko, boys making bait out of pap and asking July for fishing line for their rods. The reaction when July gets them proper fishing line is seen when Royce claps his hands in the old manner and Victor cups his hands in the receiving manner of Black people, bowing down respectfully.

Children initially fight for provisions, but later move into a free intercourse with the village economy of poverty.

[30]

QUESTION 14
July's People
Contextual

- 14.1 Conversation takes place between July and his mother in his hut after July brings the Smales to his village and gives them his mother's hut to live in. She is afraid for their safety and what the Whites will do to them. (4)
- 14.2 During their discussion about the Whites and the danger they can pose, July recalls their journey to the village and how he is in charge, guiding Bam. He also remembers Maureen and the children cowering at the back of the bakkie in fear. He suddenly realises that the Whites are powerless – they cannot do anything to the Blacks anymore. (Mark globally.)
- July realises that he 'saved' the Smales and that now they are vulnerable and afraid. (4)
- 14.3 14.3.1 July's mother builds a new hut / kraal for herself – she has to vacate it under her son's orders and allow the Smales to live in it. She is upset about this especially when she has no concrete information about when they are to leave and hence return the kraal to her. (2)

- 14.3.2 Later in the novel she takes Martha to collect grass in order to erect her roof and leaves it outside the hut as a hint that they must leave. This angers July. vv (2)
- 14.4 14.4.1 They turn to him for advice and guidance / He makes the decisions and expects his orders to be obeyed / He is in control. (any 2)
He feels that he is being questioned before a chief. He feels he is being asked to justify his actions. The woman keep questioning about the Smales' stay in the village. (2)
- 14.4.2 Maureen is his former employer and Martha is his wife. Maureen's relationship initially is harmonious – she is the master, he the servant. But once they are in the village, July exerts his authority over Maureen, telling her clearly what he thinks about her attitude towards him over the 15 years he works for her. July has a long-distance relationship with his wife Martha, visiting her every two years, writing letters to her, bringing gifts for her and the children on his bi-annual visits. He informs her of his town life keeping the knowledge of his mistress a secret. He patronises her, believing that her role is one of a worker in his life – seeing to the children, and the house, cooking, looking after his mother and being her companion. (3 marks each for a discussion on Maureen and Martha – global marking) (6)
- 14.5 The children drag Maureen and Bam to witness the setting up of the gumba-gumba, the equipment used by a travelling entertainer. vv (2)
- 14.6 The circumstances in the village, the appropriation of the bakkiev by July and the resentment that Maureen has v of coming to July's village rather than going to the coast causes Bam and Maureen to drift apart. They are unable to talk about anything any longer. (3)
- 14.7 July is too much a man of the city to appreciate the entertainment that is provided in the village and that the villagers look forward to and are excited about / He is patronising towards the villagers in their excitement about the arrival of the gumba-gumba. (1 point for 2 marks) (2)
- 14.8 He becomes evasive and wary of divulging too much information to raise Bam's suspicions. He becomes evasive v and does not feel he needs to take time / bother to answer Bam. He does not feel an obligation to explain anything to Bam. (3)

[30]

QUESTION 15***Maru***
Essay

Topic: Maru and Moleka: unscrupulous opportunists

Definitions

- Unscrupulous: without moral scruples
- Opportunists: A person who takes advantage of opportunities as and when they arise.

The suggested outline given here is meant to serve as a guide and is not meant to be exclusive of other, valid approaches to the question.

Candidates must cite specific incidents from the novel. A good essay will present a focused, insightful overview of the topic, with effective substantiation from the text.

Moleka

- Makes people and goats jump
- Uses his position to get women / enjoys his power
- Relationship with women:
 - p. 28: "He took that physical fascination and traded it with all women"
 - End of love affairs – unhurt, smiling, laughed it off.
 - p. 30: "Nothing he did not know about the female anatomy. It made him arrogant and violent"
- Illegitimate children – no scruples
- His mother dotes on him, he abused her kindness.
- Sleeping with Dikeledi – most pertinent example – she is a 'tool' for revenge.
- Uses his wedding to 'tail' Maru – neglecting Dikeledi who is upset / miserable.

Maru

- Manipulates people in a calculated manner – e.g. bad issue, uses Dikeledi as a go-between
- Seth, Pete, Morafi – "banished" from Dilepe
- Ranko – useful as spy, but not tolerated when Dikeledi mentions Ranko's infatuation with Margaret
- Ex-lovers – "alarming symptoms" – they flee village (same scenario as Seth, Pete and Morafi)
- Maru and Moleka "notorious in Dilepe village for their love affairs" (p.30)
- Sly manner of forcing Moleka to marry Dikeledi – p. 6: "He felt no remorse at what he had done to the only person he loved as he loved his wife"
- Marrying Margaret – conniving to accomplish his personal idea of new social order.
Does he love Margaret?

p.5: "until the time he married her she had lived like the mad dog of the village, with tin cans tied to her tail" – does he feel self-righteous or is he simply being realistic?

- Treatment of Margaret in fits of jealousy, "almost an insanity" (p.5). His words would "turn the world to ashes" (p. 6).

[30]**QUESTION 16*****Maru*****Contextual**

- 16.1 Masarwa treated to Sunday lunch – to impress Margaret. Invited Seth, the education supervisor, to lunch on Sunday, i.e. openly entertained Masarwa, upset Totems. Shared fork with Masarwa next to him. (3)
- 16.2 16.2.1 Once he has found his heart – experiencing love (for the first time) Wearing it boldly on his sleeve – making feelings public for all to witness (2)
- 16.2.2 Wiping nose on sleeve. Idea of "from the sublime to the ridiculous". Contamination of Moleka's emotions. Using literal image . Creates humour (2)
- 16.2.3 Contempt, derision, mockery, scorn – jealousy. (1)
- 16.3 16.3.1 To instruct Moleka to have the bed loaned to Margaret returned immediately (2)
- 16.3.2 To belittle Moleka in eyes of Margaret / to prevent a romance between Margaret and Moleka. Own hidden agenda – to marry Margaret. / To steer Moleka towards Dikeledi. (4)
- 16.4 16.4.1 He thinks they are despicable. / worthless. (1)
- 16.4.2 Terrorized by Maru, they flee from Dilepe. (2)

- 16.5 Lulling, mellow sound in line with Maru's feelings – peaceful serenity. (2)
- 16.6 forlorn, miserable, wretched or similar. (1)
- 16.7 Contrast between him and people of Dilepe. Only 5 close friends. Different mentalities. No permanent bond with anybody at present. Enmity between him and his closest friend (Moleka). Mistrust of people (especially women) who try to manipulate him. Develop issue of women – seeks a soul-mate. (4)
- 16.8 There is an intimate bond of understanding between them, kindred spirits. (2)
- 16.9 Like a door that opens to let people out who were confined to a room – concept of freedom. A new era with more freedom for Masarwa. No longer the outcasts of society. Hope of a better dispensation. (4)
- Marriage to Margaret Cadmore / her education has opened the door. Must mention before and after even by implication. (4)

[30]

QUESTION 17
NINETEEN EIGHTY-FOUR
Essay

Candidates must discuss the effects of indoctrination on the **minor characters** in the novel. (Not Winston or Julia, and obviously not O'Brien.)

Mrs Parsons – colourless, wispy thirty-year-old, unkempt home, ill-disciplined children of whom she is afraid, spineless mother – does nothing to try and improve her situation
Parsons – listens to Two Minutes Hate Speech with rapt attention, believes what he is told, is compared with an animal, proud of his children when they betray him and others (The children burn a woman's skirt when she wraps sausages in a poster of BB, someone is betrayed for wearing different shoes)

Syme – also described as an animal, doesn't question the Party's motives for changing words to *Newspeak*, in fact is proud of his job, knows what he is doing, described as "orthodox", talks with "gloating satisfaction" about raids, trials, confessions and hangings

Katherine (Winston's wife) – blindly accepts and follows Party policy on sex in a marital relationship i.e. For procreation, breeding children who will also follow principles of *Ingsoc*, no warmth or love

Probes in general – only concern is day-to-day living, hand-to-mouth existence, pub owner can't remember the past, woman who sings does so mindlessly

Jones, Aaronson and Rutherford – afraid of torture, they confess to "crimes" they most likely did not commit, difficult to rise up against brutal torture, like the other prisoners in the cell before they are taken to Room 101.

Parsons children: Successfully indoctrinated – Junior Spies. Fanatical. Loyal to Party only

Eyeless man: (in canteen) fanatically, orthodox, uses 'duckspeak'.

NB: Candidates may focus on word 'apathy' and argue that not all characters are apathetic, but fanatical e.g. Mr Parsons, Syme, 'eyeless' man, even Katharine. Accept this argument if well supported.

[30]

OR

QUESTION 18
NINETEEN EIGHTY-FOUR
Contextual

Extract A

- 18.1 The Ministry promises an improvement in living conditions and yet rations, such as chocolate, have been reduced. (Candidates must show understanding of irony.) (3)
- 18.2 Members of the Outer Party simply accept indoctrination with awe, as if it's sacred, enlightening, uplifting. {Indifference only 1 mark} (Candidates must explain "gaping solemnity" or "edified boredom" in their own words.) (2)
- 18.3 Like animals, they do not question, they lack intelligence and they are easily controlled. (3)
- 18.4 Because Syme is a lexicographer (compiles the Newspeak dictionary), he knows the principles of doublethink – consciously believing lies to be reality/truth – and nevertheless accepts all he is told. (4)
- 18.5 Winston "meditated resentfully" which means that he thought bitterly / grudgingly about the Party, and thinking in this manner against it is a crime.
- Winston wants to find out the truth of the past (was it always like this?) – this antipathy-thinking would constitute 'thought crime'. Candidates may mention either quote. (3)

[15]

Extract B

- 18.6 The Brotherhood does not really exist. It is an imaginary organisation created by the Party. As soon as a rebel surfaces, he/she is caught and vapourised.
- If candidates interpret the lie, according to O'Brien, it is not an organisation in the usual sense, but based on ideas passed from individual to individual. Members would not know all the others. (2)
- 18.7 The Party has created the idea as a means to control the Outer Party members and identify rebels, and so will sustain the concept in order to keep this control. Therefore only the Party can destroy it.
- If candidates interpret the lie: O'Brien says that ideas are stronger than people. 'nothing holds it together, but an idea, which is indestructible'. (2)

- 18.8 Those dissidents who support the Brotherhood (rebel against the Party) are destined to die/be caught and executed. The only way to survive is by following the Party principles. This is not a pleasant prospect, a "true life". The future belongs entirely to the Party.
- If they interpret the lie: Ideas will live on and if spread widely enough, will enable future generations to overthrow the Party. (3)
- 18.9 Indoctrination of the people until they blindly (thoroughly) believe in the principles of Ingsoc. (2)
- If they interpret the lie: O'Brien, in his lie to Winston, area of sanity as reality, the truth, the opposite of party propaganda.
- 18.10 O'Brien's tone is ironic because he is part of the Thought Police, he knows everything about Big Brother, he knows Big Brother cannot "die", **but** Winston is not aware of this. (2)
- 18.11 Winston works for the Ministry of Truth and is therefore aware of the systematic destruction of what he knows to be true about the past. He wants to preserve the truth whereas O'Brien is concerned about a future which is completely dominated by the Party.
- The future would just be an extension of the present life of fear and squalor. (4)
- [15]
- [30]
- TOTAL 100**