

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

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

**TIME: 3 hours**

**MARKS: 100**

---

---

**INSTRUCTIONS:**

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

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

### TABLE OF CONTENTS

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

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

#### SECTION A POETRY

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

QUESTION 1	Unseen: General South African poetry (contextual)	10 marks	
	OR		
QUESTION 2	Unseen: General South African poetry (mini-essay)	10 marks	
	AND		
	Prescribed poetry (Answer TWO questions.)		
QUESTION 3	<i>Do Not Go Gentle into That Good Night</i>	15 marks	
QUESTION 4	<i>On His Blindness</i>	15 marks	
QUESTION 5	<i>Preludes</i>	15 marks	
QUESTION 6	<i>Dover Beach</i>	15 marks	<b>(40)</b>

#### SECTION B SHAKESPEARE

Answer ONE question.

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

#### SECTION C NOVEL

Answer ONE question.

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

SECTION A  
POETRY

Answer Question 1 **OR** Question 2.

**AND**

Any TWO questions from Questions 3 to 6.

**QUESTION 1**  
**UNSEEN POEM**  
**South African Component (Contextual)**

Carefully read the poem, then answer the questions that follow.

<i><b>The Freedom of Africa</b></i>	
Suddenly, silently the unexpected rain begins, with growing certainty it increases, becoming a torrent of water, creating waterfalls and pools, in the crevices of Africa.	5
Thunder shoots across the sky, startling silver-white through the dark heavens, like a maniacal drummer, beating rhythmically, Then he stops.	10
The old woman, Africa, beaten and shackled but still untamed, I rejoice, and pray, that she should stay free.	15
<small>Ruth Heynes</small>	

- 1.1 Comment on the poet's use of poetic devices to create atmosphere in lines 1 to 5. (3)
- 1.2 Why is the word "maniacal" (line 10) so effective? (2)
- 1.3 There is a contradiction in the description "beaten and shackled but still untamed" (line 14). What **message** does the poet want to convey to the reader? Explain in your **own** words. (2)
- 1.4 How do rhythm and pace contribute to the meaning of the poem? (3)

**[10]**

**OR**

**P.T.O.**

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

Carefully read the poem, then answer the question that follows.

<b><i>African Renaissance</i></b> <i>(What have we learned?)</i>	
Let this be a lesson to all those Who have yet to know The wonderful green glow of the American Dollar It shines with the promise of a better tomorrow	5
And thus entices us to swallow What little pride our people have left To forget the homes and families we've all left	10
Behind to go and work in the mines Digging up Mr. De Beers' diamonds On land that once was mine What was going through our minds What were we thinking to sell our homes, our land	15
Our souls For green paper and shiny coins Mother Africa we are the fruit of your loins Your own children – yet how do we begin To repay you for the pain we've inflicted On your soil.	20
<b>Tumi Makau</b>	

In a carefully constructed essay of not more than 200 words, analyse the poem '*African Renaissance*'. Discuss how the poet's **message** is conveyed to the reader through the use of imagery, content, diction and tone.

[10]

**AND**

**PRESCRIBED POETRY**

Answer any TWO questions from this section.

**QUESTION 3**

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

- 3.1 3.1.1 How is a chant-like rhythm achieved in the poem? (2)
- 3.1.2 Discuss how the message of the poem is reinforced by the rhythm. (3)
- 3.2 Why does the speaker command his dying father with the use of the imperative (command) in his pleas in line 17? (2)
- 3.3 Discuss the effectiveness of the contrasting images of day and night in stanza 4. (2)
- 3.4 Comment on the paradox of sight that is “blinding” (line 13). (2)

3.5 "Rage, rage against the dying of the light"

3.5.1 In what way is the rhythm of this line affected by the repetition and the comma? (2)

3.5.2 Comment on the effect of contrast in the above line. (2)

[15]

**QUESTION 4**

Carefully read the poem, then answer the question that follows.

<b><i>On His Blindness</i></b>	
When I consider how my light is spent, Ere half my days, in this dark world and wide, And that one talent which is death to hide Lodged with me useless, though my soul more bent To serve therewith my Maker, and present My true account, lest He returning chide, 'Doth God exact day-labour, light denied?'	5
I fondly ask; but Patience, to prevent That murmur, soon replies: "God doth not need Either man's work or His own gifts; who best Bear His mild yoke, they serve Him best. His state Is kingly: thousands at His bidding speed, And post o'er land and ocean without rest: They also serve who only stand and wait."	10
<b>John Milton</b>	

In *On His Blindness* Milton clearly exhibits the intense religious and ethical seriousness which characterises all his poetry.

Write an analysis of approximately 250 words in which you discuss Milton's reflections on the purpose of his life and the effectiveness with which his message is conveyed through his sonnet.

[15]

**QUESTION 5**

Carefully read the poem, then answer the questions that follow.

<i>Preludes</i>	
1	
The winter evening settles down With smells of steaks in passageways. Six o'clock. The burnt-out ends of smoky days. And now a gusty shower wraps	5
The grimy scraps Of withered leaves about your feet And newspapers from vacant bts; The showers beat On brokenblinds and chimney-pots, And at the corner of the street A lonely cab-horse steams and stamps.	10
And then the lighting of the lamps.	
2	
The morning comes to consciousness Of faint stale smells of beer From the sawdust-trampled street With all its muddy feet that press To early coffee-stands.	15
With the other masquerades That time resumes, One thinks of all the hands That are raising dingy shades In a thousand furnished rooms.	20
3	
You tossed a blanket from the bed, You lay upon your back, and waited; You dozed, and watched the night revealing The thousand sordid images Of which your soul was constituted; They flickered against the ceiling. And when all the world came back And the light crept up between the shutters And you heard the sparrows in the gutters, You had such a vision of the street As the street hardly understands; Sitting along the bed's edge, where You curled the papers from your hair, Or clasped the yellow soles of feet In the palms of both soiled hands.	25 30 35

4	His soul stretched tight across the skies That fade behind a city block, Or trampled by insistent feet At four and five and six o'clock; And short square fingers stuffing pipes, And evening newspapers, and eyes Assured of certain certainties, The conscience of a blackened street Impatient to assume the world.	40
	I am moved by fancies that are curled Around these images, and cling: The notion of some infinitely gentle Infinitely suffering thing.	45
	Wipe your hands across your mouth, and laugh; The worlds revolve like ancient women Gathering fuel in vacant lots.	50
T.S. Eliot		

- 5.1 What does the poet achieve by repeating the word **and** in his description of the city in stanza 1? (2)
- 5.2 Explain the atmosphere created by the poet's choice of adjectives in the first stanza. (2)
- 5.3 What is suggested about city life by the opening statement of stanza 2? (2)
- 5.4 Suggest a reason why the poet refrains from describing the activities of children in the city, although he devotes a section each to a man and a woman. (2)
- 5.5 Supply a reason why the speaker refers to the actions of the people as "masquerades" (line 19). (2)
- 5.6 5.6.1 What do we learn about the feelings of the person referred to in stanza 4 in the statement: "His soul stretched tight across the skies ..." (line 39)? (1)
- 5.6.2 How does the poet suggest that life in the city represents torture for this person? (2)
- 5.7 The use of the pronoun "I" (line 48) presents the voice of the poet or observer. What is the poet's response to the situation depicted? (2)

**[15]**



QUESTION 6

Carefully read the poem, then answer the questions that follow.

<i>Dover Beach</i>	
The sea is calm to-night. The tide is full, the moon lies fair Upon the straits; on the French coast the light Gleams and is gone; the cliffs of England stand, Glimmering and vast, out in the tranquil bay.	5
Come to the window, sweet is the night-air! Only, from the long line of spray Where the sea meets the moon-blanch'd land, Listen! you hear the grating roar Of pebbles which the waves draw back, and fling,	10
At their return, up the high strand, Begin, and cease, and then again begin, With tremulous cadence slow, and bring The eternal note of sadness in.	
Sophocles long ago Heard it on the Aegean, and it brought Into his mind the turbid ebb and flow Of human misery; we Find also in the sound a thought, Hearing it by this distant northern sea.	15  20
The Sea of Faith Was once, too, at the full, and round earth's shore Lay like the folds of a bright girdle furled. But now I only hear Its melancholy, long, withdrawing roar, Retreating, to the breath Of the night-wind, down the vast edges drear And naked shingles of the world.	25
Ah, love, let us be true To one another! for the world, which seems To lie before us like a land of dreams, So various, so beautiful, so new, Hath really neither joy, nor love, nor light, Nor certitude, nor peace, nor help for pain;	30
And we are here as on a darkling plain Swept with confused alarms of struggle and flight, Where ignorant armies clash by night.	35
<b>Matthew Arnold</b>	

- 6.1 6.1.1 Assess the quality of the relationship between the speaker and his beloved as revealed in this poem. Quote to support your answer. (3)
- 6.1.2 What is the poet's attitude to love in general as revealed in the last stanza? (2)

- 6.2 What is the purpose of referring to Sophocles – a Greek poet who died in 406 BC? (2)
- 6.3 Why is the word 'turbid' (line 17) a good choice of word in its context? (2)
- 6.4 In what respect does the word 'seems' (line 30) have an ominous undertone? (2)
- 6.5 6.5.1 What are the 'ignorant armies' alluded to in the last line? (2)
- 6.5.2 What does the word 'ignorant' tell us about the speaker's attitude towards these forces? (2)
- [15]

**TOTAL FOR SECTION A: [40]**

**SECTION B  
SHAKESPEARE**

Answer ONE question from this section.

**MACBETH – William Shakespeare**

Answer Question 7 or Question 8.

**QUESTION 7  
ESSAY**

Discuss the two criminal types Shakespeare explores in the characters of Lady Macbeth and Macbeth. Consider their motives and their behaviour, their fears and their waverings.

**[30]**

**OR**

**QUESTION 8  
CONTEXTUAL**

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

**EXTRACT A**

<b>Duncan</b>	There's no art To find the mind's construction in the face. He was a gentleman on whom I built An absolute trust. <i>Enter Macbeth, Banquo, Ross and Angus.</i>	5
---------------	---	---

	O worthiest cousin! The sin of my ingratitude even now Was heavy on me. Thou art so far before, That swiftest wing of recompense is slow To overtake thee. Would thou hadst less deserved, That the proportion both of thanks and payment Might have been mine! Only I have left to say, More is thy due than more than all can pay.	10
<b>Macbeth</b>	The service and the loyalty that I owe, In doing it, pays itself. Your highness' part Is to receive our duties; and our duties Are to your throne and state, children and servants; Which do but what they should, by doing everything Safe toward your love and honour.	15
<b>Duncan</b>	Welcome hither. I have begun to plant thee, and will labour To make thee full of growing. Noble Banquo, That hast no less deserved, nor must be known No less to have done so, let me enfold thee, And hold thee to my heart.	20
<b>Banquo</b>	There if I grow, The harvest is your own.	25
<b>Duncan</b>	My plenteous joys, Wanton in fullness, seek to hide themselves In drops of sorrow . . . Sons, kinsmen, thanes, And you whose places are the nearest, know, We will establish our estate upon Our eldest, Malcolm, whom we name hereafter The Prince of Cumberland: which honour must Not unaccompanied invest him only, But signs of nobleness, like stars, shall shine On all deservers . . . From hence to Inverness, And bind us further to you.	30
<b>Macbeth</b>	The rest is labour which is not used for you. I'll be myself the harbinger, and make joyful The hearing of my wife with your approach; So humbly take my leave.	35
<b>Duncan</b> <b>Macbeth</b>	My worthy Cawdor! [Aside] The Prince of Cumberland! That is a step On which I must fall down, or else o'erleap, For in my way it lies. Stars, hide your fires! Let not light see my black and deep desires. The eye wink at the hand; yet let that be Which the eye fears, when it is done, to see.	40
<i>Off</i>		45

- 8.1 Explain what Duncan means in his opening speech in lines 1–4. (2)
- 8.2 What is Duncan's mood at the beginning of this extract? (1)
- 8.3 Comment on the dramatic irony of Macbeth's entrance at this point. (2)
- 8.4 Explain how Banquo's response to Duncan's thanks differs from that of Macbeth's. (3)

- 8.5 Describe fully how Macbeth reacts to the news that Malcolm and not he is to be the Prince of Cumberland. (4)
- 8.6 What do we learn about Macbeth's character from his aside before he leaves the stage? (4)

AND

EXTRACT B

<b>Lennox</b>	May it please your highness sit?	
<b>Macbeth</b>	Here had we now our country's honour roofed, Were the graced person of our Banquo present; <i>The ghost of Banquo enters and sits in Macbeth's place.</i> Who I rather challenge for unkindness Than pity for mischance.	5
<b>Ross</b>	His absence, sir, Lays blame upon his promise. Please't your highness To grace us with your royal company?	
<b>Macbeth</b>	The table's full.	
<b>Lennox</b>	Here's a place reserved, sir.	10
<b>Macbeth</b>	Where?	
<b>Lennox</b>	Here, my good lord ... What is't that moves your highness?	
<b>Macbeth</b>	Which of you have done this?	
<b>Lords</b>	What, my good lord?	
<b>Macbeth</b>	Thou canst not say I did it. Never shake Thy gory locks at me.	15
	<i>Lady Macbeth rises.</i>	
<b>Ross</b>	Gentlemen, rise, his highness is not well.	
<b>Lady</b>		
<b>Macbeth</b>	<i>[Coming down]</i> Sit, worthy friends; my lord is often thus, And hath been from his youth. Pray you, keep seat. The fit is momentary. Upon a thought He will again be well. If much you note him, You shall offend him and extend his passion. Feed, and regard him not. <i>[Aside to Macbeth]</i> Are you a man?	20 25

- 8.7 Why is this feast such an important occasion for the Macbeths? (3)
- 8.8 How does the entrance of the ghost of Banquo affect the plot? (3)
- 8.9 Show how this scene emphasises the deterioration of the relationship between Lady Macbeth and her husband. (2)
- 8.10 Consider both passages which show two different kings celebrating with their subjects. Look at the difference in their use of language, their behaviour, their attitude towards their subjects and even their subjects' reactions towards their decisions. In 6 – 8 lines, show how the differences in their characters are highlighted. Quote from the passage to support your answer. (6)

[30]

OR

**JULIUS CAESAR – William Shakespeare**

Answer Question 9 OR Question 10.

**QUESTION 9  
ESSAY**

In *Julius Caesar*, power is perhaps the central theme of the play.

In a well-constructed essay, discuss how Shakespeare explores the way in which Julius Caesar and Mark Antony react in the positions of power they occupy. Focus on the ambitious aspirations of both Julius Caesar and Mark Antony.

**[30]**

OR

**QUESTION 10  
CONTEXTUAL**

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

**EXTRACT A**

<b>Brutus</b>	No, not an oath. If not the face of men, The sufferance of our souls, the time's abuse – If these be motives weak, break off betimes, And every man hence to his idle bed. So let high-sighted tyranny range on,	5
	Till each man drop by lottery. But if these, As I am sure they do, bear fire enough To kindle cowards and to steel with valour The melting spirits of women, then, countrymen, What need we any spur but our own cause	10
	To prick us to redress? What other bond Than secret Romans, that have spoke the word, And will not palter? And what other oath Than honesty to honesty engaged, That this shall be, or we will fall for it?	15
	Swear priests and cowards, and men cautious, Old feeble carrions, and such suffering souls That welcome wrongs; unto bad causes swear Such creatures as men doubt; but do not stain The even virtue of our enterprise,	20
	Nor th' insuppressive mettle of our spirits, To think that or our cause or our performance Did need an oath; when every drop of blood That every Roman bears, and nobly bears, Is guilty of a several bastardy,	25
	If he do break the smallest particle Of any promise that hath passed from him.	

- 10.1 10.1.1 Who is Brutus addressing in this passage? (1)
- 10.1.2 What does this imply about his role in the conspiracy? (1)

- 10.2 Explain, in your own words, THREE reasons Brutus gives to encourage the conspirators' involvement. (3)
- 10.3 Consider Brutus's speech. (lines 1–27)
- 10.3.1 Comment on what these lines reveal about Brutus's character. (3)
- 10.3.2 What argument is presented by Brutus against taking the oath? (3)
- 10.3.3 In what way do Brutus's motives for killing Caesar differ from those of the other conspirators? (2)
- 10.3.4 Name TWO of the conspirators and outline their motives. 2x2=(4)
- 10.4 Explain TWO of the metaphors used in lines 5 to 10 and show how they reinforce what Brutus is saying about the motives of the Romans. 2x2=(4)

**AND**

**EXTRACT B**

<b>Cassius</b>	Hear me, good brother.	
<b>Brutus</b>	Under your pardon. You must note beside, That we have tried the utmost of our friends, Our legions are brimful, our cause is ripe. The enemy increaseth every day;	5
	We, at the height, are ready to decline. There is a tide in the affairs of men, Which, taken at the flood, leads on to fortune: Omitted, all the voyage of their life Is bound in shallows and in miseries.	10
	On such a full sea are we now afloat, And we must take the current when it serves, Or lose our ventures.	
<b>Cassius</b>	Then with your will, go on. We'll along ourselves.	15

- 10.5 Identify the **tone** Cassius uses in each of the following lines. Give a reason for your choice.
- 10.5.1 "Hear me, good brother" (line 1). (2)
- 10.5.2 "Then with your will – ourselves." (lines 14–15) (2)
- 10.6 Consider the metaphor in lines 7–13. Explain what it means **and** say how the comparison made by Brutus is not realised. (5)

**[30]**

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

SECTION C  
NOVEL

Answer ONE question from this section.

QUESTION 11  
*A TALE OF TWO CITIES* – Charles Dickens  
ESSAY

One of the successful features of the plot of *A Tale of Two Cities* lies in the power struggle between **Madame Defarge**, **Dr Manette** and **Sydney Carton**, which reaches a climax in Book Three “The Track of the Storm”.

Discuss the three kinds of power Madame Defarge, Dr Manette and Sydney Carton wield in this novel and assess to what extent they are successful.

[30]

OR

QUESTION 12  
CONTEXTUAL

EXTRACT A

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

'How say you, Jacques?' demanded Number One. 'To be registered?'  
'To be registered, as doomed to destruction,' returned Defarge.  
'Magnificent!' croaked the man with the craving.  
'The chateau and all the race?' inquired the first.  
'The chateau and all the race,' returned Defarge. 'Extermination.' 5  
The hungry man repeated, in a rapturous croak, 'Magnificent!' and began gnawing another finger.  
'Are you sure,' asked Jacques Two, of Defarge, 'that no embarrassment can arise from our manner of keeping the register? Without doubt it is safe, for no one beyond ourselves can decipher it; but shall we always be able to decipher it – or, I ought to say, will she?' 10  
'Jacques,' returned Defarge, drawing himself up, 'if madame my wife undertook to keep the register in her memory alone, she would not lose a word of it – not a syllable of it. Knitted, in her own stitches and her own symbols, it will always be as plain to her as the sun. Confide in Madame Defarge. It 15  
would be easier for the weakest poltroon that lives, to erase himself from existence, than to erase one letter of his name or crimes from the knitted register of Madame Defarge.'  
There was a murmur of confidence and approval, and then the man who hungered, asked, 'Is this rustic to be sent back soon? I hope so. He is very 20  
simple; is he not a little dangerous?'

'He knows nothing,' said Defarge, 'at least nothing more than would easily elevate himself to a gallows of the same height. I charge myself with him; let him remain with me; I will take care of him and set him on his road. He wishes to see the fine world – the King, the Queen, and Court; let him see them on Sunday.'	25
'What?' exclaimed the hungry man, staring. 'Is it a good sign, that he wishes to see Royalty and Nobility?'	
'Jacques,' said Defarge, 'judiciously show a cat milk, if you wish her to thirst for it. Judiciously show a dog his natural prey, if you wish him to bring it down one day.'	30

- 12.1 According to these men, why must this particular incident be registered? (4)
- 12.2 With close reference to the passage, show how the cruelty of these men is revealed. (4)
- 12.3 How does Dickens make the third man memorable in spite of his having the same name as the others? (3)
- 12.4 Consider lines 29 and 30 and explain Defarge's reasoning. (2)

**EXTRACT B**

'Humph! I see one thing,' said Carton. 'I hold another card, Mr Barsad. Impossible, here in raging Paris, with Suspicion filling the air, for you to outlive denunciation, when you are in communication with another aristocratic spy of the same antecedents as yourself, who, moreover, has the mystery about him of having feigned death and come to life again! A plot in the prisons, of the foreigner against the Republic. A strong card – a certain Guillotine card! Do you play?'	5
'No,' returned the spy. 'I throw up. I confess that we were so unpopular with the outrageous mob, that I only got away from England at the risk of being ducked to death, and that Cly was so ferreted up and down, that he never would have got away at all but for that sham. Though how this man knows it was a sham, is a wonder of wonders to me.'	10
'Never you trouble your head about this man,' retorted the contentious Mr Cruncher; 'you'll have trouble enough with giving your attention to that gentleman. And look here! Once more!' – Mr Cruncher could not be restrained from making a rather ostentatious parade of his liberality – 'I'd catch hold of your throat and choke you for half a guinea.'	15
The Sheep of the prisons turned from him to Sydney Carton, and said, with more decision, 'It has come to a point. I go on duty soon, and can't overstay my time. You told me you had a proposal; what is it? Now, it is no use asking too much of me. Ask me to do anything in my office, putting my head in extra danger, and I had better trust my life to the chances of a refusal than the chances of consent. In short, I should make that choice. You talk of desperation. We are all desperate here. Remember! I may denounce you if I think proper, and I can swear my way through stone walls, and so can others. Now, what do you want with me?'	20
'Not very much. You are a turnkey at the Conciergerie?'	
'I tell you once and for all, there is no such thing as an escape possible,' said the spy, firmly.	25
'Why need you tell me what I have not asked? You are a turnkey at the Conciergerie?'	
'I am sometimes.'	
'You can be when you choose.'	
'I can pass in and out when I choose.'	



<p>Sydney Carton filled another glass with brandy, poured it slowly out upon the hearth, and watched it as it dropped. It being all spent, he said, rising – 'So far, we have spoken before these two, because it is as well that the merits of the cards should not rest solely between you and me. Come into the dark room here, and let us have one final word alone.'</p>	30
---	----

- 12.5 How did Mr Cruncher know that Roger Cly was not in his coffin? (3)
- 12.6 Why does Carton choose to treat the matter of Damay's second arrest as a game of cards? (3)
- 12.7 What is the significance of Sydney Carton filling another glass of brandy and slowly pouring it out on the hearth? (3)
- 12.8 Explain the irony of Mr Cruncher's "ostentatious parade of his liberality" in lines 13 and 14. (2)
- 12.9 What do we learn about Barsad's character in this extract? Support your answer with references to the text. (4)
- 12.10 What is the card Sydney Carton uses as his ace when he says in line 1: "I hold another card, Mr Barsad"? (2)
- [30]**

OR

**JULY'S PEOPLE – Nadine Gordimer**

**QUESTION 13  
ESSAY**

<p>Hope for the future, with the possibility of better interracial harmony lies with the younger generation.</p>
--

Assess the truth of this statement with close reference to the novel *July's People*. Your essay should reflect the role of the three Smales children and Nyiko – July's daughter – and their growth within the story.

**[30]**

OR

**QUESTION 14  
CONTEXTUAL**

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

**EXTRACT A**

<p>His mother made the stylized, gobbling exclamations that both ward off disaster and attribute it to fate. – What will the white people do to us now, God must save us.–</p> <p>Her son, who had seen the white woman and the three children cowered on the floor of their vehicle, led the white face behind the wheel in his footsteps, his way the only one in a wilderness, was suddenly aware of something he had not known. – They can't do anything. Nothing to us any more.–</p> <p>– White people. They are very powerful, my son. They are very clever. You will never come to the end of the things they can do.–</p> <p>When he was in the company of the women it was like being in the chief's court, where the elders sitting in judgement wander in and out and the discussion of evidence is taken up.</p>	<p>5</p> <p>10</p>
---	--------------------

- 14.1 Place the extract in context i.e. state when, where and why this conversation takes place. (4)
- 14.2 Refer to lines 1–10. Discuss the significance for July of the conversation between mother and son. (4)
- 14.3 There seems to be an underlying tone of antagonism / conflict between mother and son.
- 14.3.1 Explain why this is so. (2)
- 14.3.2 How else does this behaviour manifest itself? (2)
- 14.4 “When he was in the company of women, it was like being in the chief's court” (lines 11-12).
- 14.4.1 Discuss why July feels that he is like a chief in the company of women. (2)
- 14.4.2 Two women hold greater significance in July's life. Discuss the relationship July has with these two women. 3+3=(6)

**AND**

**EXTRACT B**

<p>The parents were brought together to witness the contraption as divorced people might meet on their regular day to keep up a semblance of family life. They exchanged a few words with July, another parent, his second youngest sitting yoked on his shoulders. He had the city man's good-natured amusement at country people's diversions. Bam asked whether there was a wedding? And added, or a meeting? But July was not apart from the leisurely, straggling group coming and going about the focus of the man who had commandeered a couple of youths to help him rig up his wires and speaker horn on one of the wattle poles of the hut that was also some kind of church or meeting-house – often women's voices singing hymns came from there. – Is not a wedding. – And at the idea of a meeting, he merely laughed. – Sometime we having a party. Just because someone he's ... I don't know. I don't know what it is. – He called up to the man on the roof in the way his people did, teasing and encouraging, the first part of what he said gabbled and rapid, the syllables of the last word strongly divided and drawn out, the word itself repeated.</p>	<p>5</p> <p>10</p> <p>15</p>
--	------------------------------

- 14.5 Explain what the parents (Maureen and Bam) have been brought together to witness. (2)
- 14.6 Comment on the reason for the parents being described "as divorced people" (line 2). (3)
- 14.7 What does the writer mean when she says about July: "He had the city man's good-natured amusement at country people's diversions" (lines 4–5)? (2)
- 14.8 Explain the hesitation in July's answer to Bam's question (lines 5–13). (3)
- [30]**

**OR**

**MARU – Bessie Head**

**QUESTION 15  
ESSAY**

Both Maru and Moleka may be classified as unscrupulous opportunists.

Write an essay of not more than 500 words in which you consider the accuracy of the above description of the two central male characters in the novel 'Maru'.

**[30]**

**OR**

**QUESTION 16**  
**CONTEXTUAL**

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

**EXTRACT A**

'You know, Ranko,' Maru said, unashamed of gossiping about his best friend. 'I can't stand a man like Moleka. He has so little emotion that when he finds a speck of it he thinks it's a mountain. That's why he's troubling everyone. Also, it's not good for a man, once he has found his heart, to wear it boldly on his sleeve. He also wipes his nose there. I shall have fixed him up by five o'clock when we leave the office. Please find Moseka and Semana and be here with them by that time. I am tired of those eye-sores, Morafi, Seth and Pete.'	5
He turned, rinsed his hands, wiped them and stood up. Outwardly he appeared calm, but something was violently agitating his heart. It was a nameless distress, of the kind when one has a premonition of bad news to come. He paused briefly at the top of the staircase and looked out on the sweeping spread of the land, sleeping in the shimmering heat of the midday summer sun. Unconsciously he spoke his thoughts out loud: 'I am lonely,' he said.	10
Slowly, he descended the staircase and walked to the home of his sister. She was still eating, on the porch. She looked up quietly as he seated himself. They did not greet one another. Their bloodstreams were one. He poured himself a cup of tea from the pot on the table. His sister's house had a direct view of the office where he and Moleka worked. For how long – was it years – had she sat and watched all the comings and goings of Moleka? And he had not cared.	15
'Ranko tells me that Moleka is trying to change the world by himself,' he said.	20

- 16.1 Relate in detail what Moleka has done to warrant Maru's remark that "he's troubling everyone" (line 3). (3)
- 16.2 Maru says "... it's not good for a man, once he has found his heart, to wear it boldly on his sleeve."
- 16.2.1 Explain the meaning of this sentence. (2)
- 16.2.2 Identify the humour / subtle mockery in Maru's comments. (2)
- 16.2.3 What is Maru's attitude to Moleka? (1)
- 16.3 16.3.1 What is Maru planning to do to have Moleka "fixed...up" before they leave the office? (2)
- 16.3.2 What is his ultimate intention? (4)
- 16.4 16.4.1 In your own words say what Maru thinks of Morafi, Seth and Pete. (1)
- 16.4.2 Briefly relate the fate of these three men. (2)

- 16.5 What effect is created through the use of alliteration in lines 11 and 12: "...the sweeping spread of the land, sleeping in the shimmering heat of the midday summer sun"? (2)
- 16.6 Identify the tone in "I am lonely" (line 13). (1)
- 16.7 Give a detailed explanation for Maru's loneliness. (4)
- 16.8 Explain, in your own words, why Maru and Dikeledi do not greet each other. (2)

AND

EXTRACT B

When people of the Masarwa tribe heard about Maru's marriage to one of their own, a door silently opened on the small, dark airless room in which their souls had been shut for a long time. The wind of freedom, which was blowing throughout the world for all people, turned and flowed into the room. As they breathed in the fresh, clear air their humanity awakened.

- 16.9 Discuss the effectiveness and appropriateness of the door metaphor. (4)  
[30]

OR

**NINETEEN EIGHTY-FOUR – George Orwell**

QUESTION 17  
ESSAY

Orwell is highly critical of the **apathy** (indifference) of society in *Nineteen Eighty-Four*.

In an essay of no more than 500 words, discuss the effects of indoctrination on the **minor characters** in the novel. (Do **not** base your answer on Winston, Julia or O'Brien.)

[30]

OR

QUESTION 18  
CONTEXTUAL

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

EXTRACT A

The phrase "our new, happy life" recurred several times. It had been a favourite of late with the Ministry of Plenty. Parsons, his attention caught by the trumpet call, sat listening with a sort of gaping solemnity, a sort of edified boredom. He could not follow the figures, but he was aware that they were in some way a cause for satisfaction. He had lugged out a huge and filthy pipe which was already half full of charred tobacco. With the tobacco ration at a hundred grammes a week it was seldom possible to fill a pipe up to the top. Winston was smoking a Victory cigarette which he held carefully horizontal.

5

<p>The new ration did not start until to-morrow and he had only four cigarettes left. For the moment he had shut his eyes to the remoter noises and was listening to the stuff that streamed out of the telescreen. It appeared that there had even been demonstrations to thank Big Brother for raising the chocolate ration to twenty grammes a week. And only yesterday, he reflected, it had been announced that the ration was to be <i>reduced</i> to twenty grammes a week. Was it possible that they could swallow that, after only twenty-four hours? Yes, they swallowed it. Parsons swallowed it easily, with the stupidity of an animal. The eyeless creature at the other table swallowed it fanatically, passionately, with a furious desire to track down, denounce and vapourize anyone who should suggest that last week the ration had been thirty grammes. Syme, too – in some more complex way, involving doublethink, Syme swallowed it. Was he, then, <i>alone</i> in the possession of a memory?</p> <p>The fabulous statistics continued to pour out of the telescreen. As compared with last year there was more food, more clothes, more houses, more furniture, more cooking-pots, more fuel, more ships, more helicopters, more books, more babies – more of everything except disease, crime and insanity. Year by year and minute by minute, everybody and everything was whizzing rapidly upwards. As Syme had done earlier, Winston had taken up his spoon and was dabbling in the pale-coloured gravy that dribbled across the table, drawing a long streak of it out into a pattern. He meditated resentfully on the physical texture of life. Had it always been like this?</p>	<p>10</p> <p>15</p> <p>20</p> <p>25</p>
--	---

- 18.1 What is ironic about the Ministry of Plenty's phrase "our new, happy life" (line 1)? Support your answer by referring to the passage. (3)
- 18.2 Refer to lines 2 and 3. Parson's reaction to the broadcast is an indictment (accusation) of the Outer Party's attitude towards the indoctrination. What, in your own words, is the attitude of the Outer Party? (2)
- 18.3 Orwell often compares the Outer Party members to animals. Suggest reasons for this comparison. (3)
- 18.4 Read lines 19 and 20. Bearing in mind Syme's job at the Ministry of Truth, explain why he "swallows it" by using "doublethink". (4)
- 18.5 What evidence is there in this passage to suggest Winston is a criminal in the eyes of the Party? Quote to support your answer. (3)

AND

**EXTRACT B**

<p>"You will have heard rumours of the existence of the Brotherhood. No doubt you have formed your own picture of it. You have imagined, probably, a huge underworld of conspirators, meeting secretly in cellars, scribbling messages on walls, recognizing one another by code words or by special movements of the hand. Nothing of the kind exists. The members of the Brotherhood have no way of recognizing one another, and it is impossible for any one member to be aware of the identity of more than a few others. Goldstein himself, if he fell into the hands of the Thought Police, could not give them a complete list of members, or any information that would lead them to a complete list. No such list exists. The Brotherhood cannot be wiped out because it is not an organization in the ordinary sense. Nothing holds it together except an idea which is indestructible. You</p>	<p>5</p> <p>10</p>
---	--------------------

will never have anything to sustain you, except the idea. You will get no comradeship and no encouragement. When finally you are caught, you will get no help. We never help our members. At most, when it is absolutely necessary that someone should be silenced, we are occasionally able to smuggle a razor blade into a prisoner's cell. You will have to get used to living without results and without hope. You will work for a while, you will be caught, you will confess, and then you will die. Those are the only results that you will ever see. There is no possibility that any perceptible change will happen within our own lifetime. We are the dead. Our only true life is in the future. We shall take part in it as handfuls of dust and splinters of bone. But how far away that future may be, there is no knowing. It might be a thousand years. At present nothing is possible except to extend the area of sanity little by little. We cannot act collectively. We can only spread our knowledge outwards from individual to individual, generation after generation. In the face of the Thought Police, there is no other way."	15
He halted and looked for the third time at his wristwatch. "It is almost time for you to leave, comrade," he said to Julia. "Wait. The decanter is still half full."	20
He filled the glasses and raised his own glass by the stem. "What shall it be this time?" he said, still with the same faint suggestion of irony. "To the confusion of the Thought Police? The death of Big Brother? To humanity? To the future?"	25
"To the past," said Winston.	30

- 18.6 Why do the members of the Brotherhood have no way of recognizing one another? (2)
- 18.7 Give reasons why the Brotherhood is indestructible (line 10). (2)
- 18.8 Explain the contradiction in the words: "We are the dead. Our only true life is in the future" (line 18). (3)
- 18.9 What is the "area of sanity" to which O'Brien refers in lines 20 and 21? (2)
- 18.10 Comment on O'Brien's tone in line 29. (2)
- 18.11 Discuss the significance of Winston's toast to the past rather than to the future. (4)
- [30]**

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

**TOTAL: 100**