

GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE HG
(Second Paper: Literature)

FEB / MARCH / MAART 2006

TIME: 3 hours

MARKS: 100

INSTRUCTIONS:

1. Answer FIVE questions as follows:

• **SECTION A: POETRY**

- South African Poetry: Answer Question 1 **OR** Question 2

AND

- Prescribed Poetry: Answer any TWO from Question 3, Question 4 Question 5 and Question 6.

• Answer ONE from EACH of the following sections:

- **SECTION B:** SHAKESPEARE

- **SECTION C:** NOVEL

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

2. Do not attempt to read through the whole paper. Consult the Table of Contents and mark the numbers of the questions set on work you have studied during the year.

3. Your literature essay should not exceed 500 words.

4. In contextual questions, the number of marks allocated to each sub-question should be a guide to the number of lines required to answer the questions.

5. The examiners will assess your answers on the understanding of, and insight into, the given texts and will also assess the competence with which your answers are expressed.

6. Please remember to number your answers in exact agreement with the question numbers.

7. It is in your own interest to write legibly and to present your work neatly.

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

TABLE OF CONTENTS

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

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

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

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

SECTION B: SHAKESPEARE (Answer ONE question.)

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

SECTION C: NOVEL (Answer ONE question.)

Question 11: <i>A Tale of Two Cities</i>	(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	(30)

TOTAL: 100

CHECKLIST

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

You must have ONE contextual and ONE essay.

SECTION A
POETRY

Answer Question 1 **OR** Question 2.

AND

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

QUESTION 1

**Unseen Poem – South African Component
Contextual**

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

Jeremy Cronin, (one of South Africa's most widely read poets), was arrested in 1976 under the Terrorism Act and was released in 1988.

Motho Ke Motho Ka Batho Babang

(A person is a person because of other people)

By holding my mirror out of the window I see
Clear to the end of the passage
There's a person down there.
A prisoner polishing a door handle.
In the mirror I see him see
My face in the mirror, 5
I see the fingertips of his free hand
Bunch together, as if to make
An object the size of a badge
Which travels up to his forehead 10
The place of an imaginary cap.
(This means: *A warder.*)
Two fingers are extended in a vee
And wiggle like two antennae.
(He's being watched.) 15
A finger of his free hand makes a watch-hand's arc
On the wrist of his polishing arm without
Disrupting the slow-slow rhythm of his work.
(*Later. Maybe, later we can speak.*)
Hey! Wat maak jy daar?
- a voice from around the corner. 20
No. Just polishing baas.
He turns his back to me, now watch
His free hand, the talkative one,
Slips quietly behind
- *Strength brother*, it says, 25
In my mirror,
A black fist.

Jeremy Cronin

- 1.1 Comment on the effectiveness of the poem's title in the light of the poem's content and theme. (3)
- 1.2 Comment on the **style** and **form** of the poem. (2)
- 1.3 Where, in your opinion, does the climax of this poem occur? Give a reason in support of your choice. (2)
- 1.4 What socio-political message is this poem conveying? Support your answer with reference to the text. (3)
- [10]

OR

QUESTION 2

South African Poetry
Mini-Essay

Read the poem below and answer the question that follows.

The Scorpion

Limpopo and Tugela churned
In flood for brown and angry miles
Melons, maize, domestic thatch,
The trunks of trees and crocodiles;

The swollen estuaries were thick 5
With flotsam, in the sun one saw
The corpse of a young negress bruised
By rocks, and rolling on the shore,

Pushed by the waves of morning, rolled 10
Impersonally amongshells,
With lolling breasts and bleeding eyes,
And round her neck were beads and bells.

That was the Africa we knew,
Where, wandering alone,
We saw, heraldic in the heat, 15
A scorpion on a stone.

William Plomer

Write an analysis, of approximately 180 words, in which you focus on Plomer's depiction of Africa. Show how theme, mood, poetic techniques (structure, rhythm, language, imagery and symbol) assist in creating the communication. In your conclusion you must briefly appraise the effectiveness of the poem as a work of literature.

[10]

AND

QUESTIONS 3, 4, 5, 6

PRESCRIBED POETRY

Answer TWO questions from this section.

QUESTION 3

Carefully read the poem below and answer the questions that follow.

Death, be not proud

Death be not proud, though some have called thee
Mighty and dreadful, for thou art not so,
For those, whom, thou think'st thou dost overthrow,
Die not, poor death, nor yet canst thou kill me. 5
From rest and sleep, which but thy pictures be,
Much pleasure, then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to Fate, Chance, kings and desperate men,
And dost with poison, war, and sickness dwell, 10
And poppy or charms can make us sleep as well,
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally
And death shall be no more; death, thou shalt die.

John Donne

- 3.1 Why is the use of **apostrophe** (i.e. directly addressing an abstract 'thing' such as death) effective in opening the poem? (2)
- 3.2 Explain the speaker's reasoning behind the statement: "nor yet canst thou kill me" (line 4). (3)
- 3.3 Discuss the speaker's **attitude** towards death. You must justify your ideas by referring to or quoting lines from the poem. (3)
- 3.4 Explain why, paradoxically, it is **appropriate** that the "best men" (line 7) should die first. (3)
- 3.5 What do you think is the point of listing topics like "poison, war and sickness"? (2)
- 3.6 How does the speaker create such a decisive tone in the final line? Discuss the **stylistic techniques** employed. (2)

[15]

QUESTION 4

Carefully read the extract below and answer the question that follows.

<i>Preludes</i>	
<i>III</i>	
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;	5
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	10
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.	15
T.S. Eliot	

Write a mini-essay of approximately 180 words in which you explore how Eliot uses imagery and diction to express the futility and squalor associated with city life in ***Preludes III***. Work closely with the given extract, quoting to substantiate your views.

[15]

QUESTION 5

Carefully read the poem below and answer the questions that follow.

<i>On his blindness</i>	
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	5
My true account, lest he returning chide. "Doth God exact day-labour, light denied?" 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	10
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."	
John Milton	

- 5.1 In what **way** is the phrase "my light is spent" euphemistic? (2)
- 5.2 What is the main concern expressed by the speaker in the first quatrain? (2)
- 5.3 Refer to the second quatrain (lines 5-8).
How might the words "chide" and "exact" suggest the austere and fearsome God of the Old Testament? (4)
- 5.4 Discuss the effect of the apparent contradiction in the oxymoron: "his mild yoke". (3)
- 5.5 Refer to the sestet, and then clearly explain how the speaker resolves his inner conflict. You **must** refer to the poem in substantiation. (4)
- [15]**

QUESTION 6

Carefully read the extract from the poem below and answer the questions that follow.

Mending wall - an extract

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun,
And makes gaps even two can pass abreast.
The work of hunters is another thing: 5
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made, 10
But at spring mending-time we find them there.
I let my neighbour know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go. 15
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"

Robert Frost

- 6.1 What, in the context of the poem, is the "something" that doesn't love a wall? Substantiate your view. (3)
- 6.2 In the context of the poem, it is clear that the speaker does not want the wall where it is. Discuss his apparent motives in mending it during the hunting season. (2)
- 6.3 Discuss how the poet uses stylistic techniques to create a sense of monotony in lines 12-15. (3)
- 6.4 Refer to lines 17-19.
- 6.4.1 Write down ONE word to suggest the tone of the speaker in these lines. (1)
- 6.4.2 Comment on the effect of the metaphoric image in line 17. (2)
- 6.5 Consider the poem in its entirety, then write a paragraph comparing the characters of the speaker and his neighbour. (4)

[15]

TOTAL FOR SECTION A: [40]

SECTION B

William Shakespeare

Answer ONE question from this section.

QUESTION 7

***Macbeth*
Essay**

'Whatever else Macbeth may have done, he is also capable of great love and loyalty.'

Examine the validity of the above statement by assessing Macbeth's behaviour and relationships in the course of the play. You should focus, in particular, on his relationship with his wife, Lady Macbeth.

[30]

OR

QUESTION 8
Contextual

Read through the following extract from Act 5 (Scene 1) and answer the questions that follow.

Lady Macbeth	Yet here's a spot.	
Doctor	Hark, she speaks! I will set down what comes from her, to satisfy my remembrance the more strongly.	
Lady Macbeth	Out, damnéd spot! Out, I say! One. Two. Why, then 'tis time to do't. Hell is murky. Fie, my lord, fie! A soldier, and afeard? What need we fear who knows it, when none can call our power to accompt? – Yet who would have thought the old man to have so much blood in him?	5
Doctor	Do you mark that?	
Lady Macbeth	The Thane of Fife had a wife; where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that. You mar all with this starting.	10
Doctor	Go to, go to; you have known what you should not.	
Gentlewoman	She has spoke what she should not, I am sure of that. Heaven knows What she has known.	
Lady Macbeth	Here's the smell of blood still. All the perfumes of Arabia will not sweeten this little hand. Oh! Oh! Oh!	15
Doctor	What a sigh is there! The heart is sorely charged.	
Gentlewoman	I would not have such a heart in my bosom, for the dignity of the whole body.	
Doctor	Well, well, well, –	
Gentlewoman	Pray God it be, sir.	20
Doctor	This disease is beyond my practice. Yet I have known those which have walked in their sleep who have died holily in their beds.	
Lady Macbeth	Wash your hands, put on your night-gown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.	
Doctor	Even so?	25
Lady Macbeth	To bed, to bed. There's a knocking at the gate. Come, come, come, come, give me your hand. What's done, cannot be undone. To bed, to bed, to bed.	
Lady Macbeth off		

8.1 Carefully read lines 4 – 7.

Explain how an actress would play the role of Lady Macbeth. Refer to:

8.1.1 tone of voice (2)

8.1.2 facial expression (2)

8.1.3 action / movement (2)

(6)

8.2 Lady Macbeth has changed dramatically from how we first saw her in Acts 1 and 2. Write a paragraph in which you detail some of these changes.

(5)

8.3 Comment on the significance of *damnéd* (line 4).

(2)

8.4 To what does “One. Two.” refer to in line 4?

(2)

8.5 8.5.1 Who are the Thane of Fife and his wife (line 9)?

(2)

8.5.2 Why is Lady Macbeth concerned about this couple?

(2)

8.6 Earlier in the play, Lady Macbeth says to her husband, “A little water clears us of this deed”. Now she says in lines 9-10, “What, will these hands ne’er be clean”? Explain how the earlier literal meaning has now come to be used more figuratively here.

(4)

8.7 What do the Doctor and Gentlewoman realise in lines 12-14?

(2)

8.8 How does this scene relate to the themes of punishment and retribution in the play as a whole?

(5)

[30]

QUESTION 9

Julius Caesar Essay

Good political leadership is essential for the stability of a country.

Discuss this statement critically and evaluate how the leadership styles of Julius Caesar, the Triumvirs and the leaders of the Conspirators contribute to the stability (or instability) of Rome.

[30]

OR

QUESTION 10
Contextual

Read the extracts before answering the questions which follow.

EXTRACT A

Brutus:	O Antony, beg not your death of us. Though now we must appear bloody and cruel, As by our hands and this our present act You see we do; yet see you but our hands, And this the bleeding business they have done. Our hearts you see not, they are pitiful; And pity to the general wrong of Rome – As fire drives out fire, so pity pity – Hath done this deed on Caesar. For your part, To you our swords have leaden points, Mark Antony; Our arms, in strength of malice, and our hearts Of brothers' temper, do receive you in With all kind love, good thoughts, and reverence.	5 10 15
Cassius:	Your voice shall be as strong as any man's In the disposing of new dignities.	

10.1 Refer to line 1.

10.1.1 What does Brutus mean? (1)

10.1.2 How did Antony “beg” his death? (2)

10.2 “And this the bleeding business they have done” (line 6).

10.2.1 Comment on Brutus’s choice of words and explain what character traits of Brutus are revealed by his choice of words. (5)

10.2.2 Brutus’s thinking, as revealed in the text, indicates his errors of judgement. Explain what errors he has made. (3)

10.3 Refer to lines 12 – 18

10.3.1 Carefully analyse what offers Brutus and Cassius make Antony and explain what is the motivation of each of these conspirators in making this offer. (4)

EXTRACT B:

Messala:	Is not that he that lies upon the ground?	
Titinius:	He lies not like the living. O my heart!	
Messala:	Is not that he?	
Titinius:	But Cassius is no more. O setting sun, As in thy red rays thou dost sink tonight, So in his red blood Cassius's day is set. The sun of Rome is set. Our day is gone; Clouds, dews, and dangers come; our deeds are done. Mistrust of my success hath done this deed.	5
Messala:	Mistrust of good success hath done this deed. O hateful Error, Melancholy's child, Why dost thou show to the apt thoughts of men The things that are not? O Error, soon conceived, Thou never com'st unto a happy birth, But kill'st the mother that engendered thee!	10 15

- 10.4 Explain how Cassius has died. (2)
- 10.5 Refer to lines 4 – 8.
- 10.5.1 Discuss carefully the comparisons developed in lines 4-8 and explain whether you think they are appropriate. (3)
- 10.5.2 Why does Titinius call for “clouds, dews, and dangers” to come? (3)
- 10.6 “Mistrust of good success hath done the deed” (line 10).
How does Messala account for Cassius’s death? (2)
- 10.7 Refer to line 11.
What is the error which Cassius has committed? (2)
- 10.8 Do you feel pity for Cassius at this point? Explain your answer. (3)

[30]

TOTAL FOR SECTION B: [30]

SECTION C
NOVEL

Answer ONE question from this section.

A Tale of Two Cities
Charles Dickens

QUESTION 11
Essay

"A Tale of Two Cities" has many characteristics of the soap opera: there is a complicated plot; a reliance on coincidence; stage by stage revelation of detail; "secrets" which are revealed slowly; flat, one-dimensional or stereotypical characters; and the archetypal battle between good and evil.

Explore the validity of this statement. You must ensure that your response is convincingly substantiated.

[30]

OR

QUESTION 12
Contextual

Read the passage below and then answer the questions that follow.

As a whirlpool of boiling waters has a centre point, so all this raging circled round Defarge's wine-shop, and every human drop in the cauldron had a tendency to be sucked towards the vortex where Defarge himself, already begrimed with gunpowder and sweat, issued orders, issued arms, thrust this man back, 5
dragged this man forward, disarmed one to arm another, laboured and strove in the thickest of the uproar.

"Keep near to me, Jacques Three," cried Defarge; "and do you, Jacques One and Two, separate and put yourselves at the head of as many of these patriots as you can. Where is my wife?" 10

"Eh, well! Here you see me!" said madame, composed as ever, but not knitting to-day. Madame's resolute right hand was occupied with an axe, in place of the usual softer implements, and in her girdle were a pistol and a cruel knife. 15
"Where do you go, my wife?"

"I go," said madame, "with you at present. You shall see me at the head of the women, by and by."

"Come, then!" cried Defarge, in a resounding voice.
"Patriots and friends, we are ready! The Bastille!" 20

With a roar that sounded as if all the breath in France had been shaped into the detested word, the living sea rose, wave on wave, depth on depth, and overflowed the city to the point. Alarm-bells ringing, drums beating, the sea raging and thundering on its new beach, the attack began. 25

Deep ditches, double drawbridge, muskets, fire and smoke. Through the fire and through the smoke – in the fire and in the smoke, for the sea cast him against a cannon, and on the instant he became a cannonier – Defarge of the wine-shop worked like a manful soldier, two fierce hours.

- 12.1 Assess Dickens' attitude towards the revolutionaries. You must substantiate your answer with particular reference to tone and diction. (4)
- 12.2 Explain why the Defarges' wine-shop becomes a central meeting point of the revolutionaries. Your answer should also account for the Defarges' personal motivations in participating in the revolution. (5)
- 12.3 Defarge refers to his fellow rioters as Jacques One, Two and Three (lines 8-9). Account for this reference. (2)
- 12.4 Examine lines 12-15.
- 12.4.1 What is the symbolic significance of Madame Defarge's knitting? (2)
- 12.4.2 Do you believe that the axe is any different from the "usual softer implements"? Give reasons for your answer. (3)

- 12.5 In line 16, Dickens draws our attention to Madam Defarge as “wife”. Do you think Madame Defarge conforms to the conventional image associated with the term ‘wife’? Justify your answer. (4)
- 12.6 12.6.1 Describe the political significance of the action about to be undertaken by the Defarges and the Jacques. (3)
- 12.6.2 The attack on the Bastille has significant consequences for Dr Manette and his family. Explain. (4)
- 12.7 Examine lines 21-30. Explain the symbolic significance in the novel of the imagery of the sea. (3)
- [30]**

OR

July's People
Nadine Gordimer

QUESTION 13
Essay

Consider the title of the novel: *July's People*.

Write a well-constructed essay in which you explore how the Smales are drawn into July's world at the expense of their freedom. Consider also how July uses manipulation to make them “his”.

[30]

OR

QUESTION 14
Contextual

Carefully read the following extract then answer the questions that follow.

From the doorway of the hut they had been given she could make out the vehicle. Or thought she could; knew it was there. There was still a plastic demijohn of tap-water taken from the last dorp, hidden in it. She went secretly, observed from afar by whispering black children, to fetch rations for her children to drink. Within the hot metal that boomed hollowly where her weight buckled it, the vehicle was a deserted house re-entered.	5
Trapped flies lay droning into unconsciousness on their backs. It was as if she had walked into that other abandoned house. – You won't see it from the air. – They had watched two planes flying over, although at a great height. Bam was satisfied they would not draw a stray bomb shot by some aircraft from the blackarmy's bases in Moçambique that might reconnoitre the bush and find a suspicious sign of white para-military presence in an area where even a broken-down car was a rarity.	10
July's home was not a village but a habitation of mud houses occupied only by members of his extended family. There was the risk that if, as he seemed to assume, he could reconcile them to the strange presence of whites in their midst and keep their mouths shut, he could not prevent other people living scattered round about, who knew the look of every thorn-bush, from discovering there were thorn-bushes that overgrew a white man's car, and passing on that information to any passing blackarmy patrol. If not acting upon it themselves?	15
July broke into snickering embarrassment at her ignorance of a kind of authority not understood – his; and anyway, he had told them – everybody – about the vehicle.	20
– Told them what? – She was confident of his wily good sense; he had worked for her for years. Often Bam couldn't follow his broken English, but he and she understood each other well. – I tell them you give it to me. – Bam blew laughter. – Who'll believe that. –	25
– They know, they know what it is happening, the trouble in town. The white people are chased away from their houses and we take – Everybody is like that, isn't it? – – But you can't drive.— She was anxious, for their safety, he should be believed.	30
– How they know I'm not driving? Everybody is know I'm living fifteen years in town, I'm knowing plenty things. -	35

- 14.1 Briefly explain why the “vehicle” has become problematic for Maureen. (3)
- 14.2 Consider lines 5-8.
- 14.2.1 Why does Maureen think of the vehicle as “a house re-entered”? (3)
- 14.2.2 Discuss the symbolic significance of the “trapped flies”. (3)
- 14.3 Use lines 9-14, as well as any other knowledge you have gained, to explain the circumstances faced by the Smales family. (4)

- 14.4 Carefully examine the language from line 16 onwards, then critically assess how Gordimer is characterizing July. (6)
- 14.5 Consider lines 26-28. Discuss how Maureen's later actions contradict the sentiments here. (5)
- 14.6 In this extract it appears that Maureen's concern for her own and her family's safety is uppermost in her mind. How and why does this change in the course of the novel? (6)
- [30]**

OR

Maru
Bessie Head

QUESTION 15
Essay

"The clue to Moleka and Maru lay in their relationships with women."
In an essay, discuss the differences between these men and show how their relationships with women provide insight into their characters.

[30]

OR

QUESTION 16
Contextual

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

So quietly did he enter the house that his wife looked up fearfully from her work of preparing the table for the evening meal. He sometimes had vicious, malicious moods when every word was a sharp knife intended to grind and re-grind the same raw wound. Most certainly, no memory remained in her heart and mind of previous suffering. Most often she felt quite drunk and mad with happiness and it was not unusual for her to walk around for the whole day with an ecstatic smile on her face, because the days of malice and unhappiness were few and far over-balanced by the days of torrential expressions of love. Maybe a dark shadow had been created to balance the situation. Maybe some blot of human wrong had to happen to force Maru to identify himself with the many wrongs of mankind. He moved too swiftly and surely. He never doubted the voices of the gods in his heart. It was only over the matter of Moleka that he was completely undone, not the way one would expect a wrong-doer to be undone. He was thrown off-balance by the haunting fear that that he would one day be forced to kill Moleka, one way or another.

5

10

Refer to lines 2-3.

- 16.1 16.1.1 Briefly explain the comparison made in these lines. (2)
- 16.1.2 What, would you say, is the “raw wound”? (3)
- 16.2 16.2.1 Explain why Margaret has no recollection of previous suffering. (3)
- 16.2.2 Relate any TWO experiences where Margaret experienced great suffering in the past. (1)
- 16.3 It is apparent that Margaret has changed.
How does the smile she now has on her face differ from the expression she usually had? (2)
- 16.4 “days of torrential expressions of love”.
Explain why this description is appropriate. (2)
- 16.5 16.5.1 Refer to line 11.
Do you agree that Maru is a “wrong-doer”? Carefully substantiate your answer by referring to relevant aspects of the plot. (5)
- 16.5.2 How does the possibility that Maru may one day have to kill Moleka make you feel towards Maru? Why? (3)

He had ensured that Moleka had the next best woman in the world. The next best woman in the world had more intellectual attainments than his wife. She had style and class and immediately impressed people as someone worth noticing and listening to. All these things flattered Moleka, as he was also a man who impressed people. What did he want with a woman who meant nothing to the public? In fact, until the time he married her she had lived like the mad dog of the village, with tin cans tied to her tail. Moleka would never have lived down the ridicule and malice and would in the end have destroyed her from embarrassment.

5

- 16.6 “He had ensured that Moleka had the next best woman in the world” (line 1).
- 16.6.1 In a paragraph, discuss why Maru considers Margaret to be the best woman and Dikeledi to be “the next best woman in the world” for Moleka. (5)
- 16.7 Do you agree with Maru’s point of view on how a union between Moleka and Margaret would have turned out? Explain your reasons. (4)

[30]

OR

Nineteen Eighty-Four
George Orwell

QUESTION 17
Essay

Winston Smith appears to be a fatalist - one who submissively accepts his death.

Explain how Winston's submissive character and his fatalistic streak, contribute to his attitude towards the Party, and ultimately to his own downfall.

[30]

OR

QUESTION 18
Contextual

Read through the extract and answer the questions that follow.

But if there was hope, it lay in the Proles. You had to cling on to that. When you put it in words it sounded reasonable: it was when you looked at the human beings passing you on the pavement that it became an act of faith. The street into which he had turned ran downhill. He had a feeling that he had been in this neighbourhood before, and that there was a main thoroughfare not far away. From somewhere ahead there came a din of shouting voices. The street took a sharp turn and then ended in a flight of steps which led down into a sunken alley where a few stall-keepers were selling tired-looking vegetables. At this moment Winston remembered where he was. The alley led out into the main street, and down the next turning, not five minutes away, was the junk shop where he had bought the blank book which was now his diary. And in a small stationer's shop not far away he had bought his penholder and his bottle of ink.	5
He paused for a moment at the top of the steps. On the opposite side of the alley there was a dingy little pub whose windows appeared to be frosted over but in reality were merely coated with dust. A very old man, bent but active, with white moustaches that bristled forward like those of a prawn, pushed open the swing door and went in. As Winston stood watching it occurred to him that the old man, who must be eighty at the least, had already been middle-aged when the Revolution happened. He and a few others like him were the last links that now existed with the vanished world of capitalism.	10
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- 18.1 18.1.1 Why does Winston believe that “if there was hope, it lay in the Proles” (line 1)? (2)
- 18.1.2 Do you think that this **hope** is justified? Substantiate your answer. (3)
- 18.1.3 In the light of what Winston knows and sees concerning the Proles throughout the novel, do you think he truly believes that the Proles will revolt against the Party? Substantiate your answer. (3)
- 18.2 Why is there a “din of shouting voices” (line 8)? Comment on the inclusion of this detail. (3)
- 18.3 Explain the detail of the **tired-looking vegetables** (line 10-11). How does this relate to general life under the Party government? (4)
- 18.4 18.4.1 Where exactly is Winston? (1)
- 18.4.2 Why is he here? (2)
- 18.4.3 Discuss the significance of the **junk shop** in the novel as a whole. (5)
- 18.5 Referring to the details of the **dingy pub** (line 18) and **dust** (line 20) which is all around, comment on the environment in Oceania. (2)
- 18.6 18.6.1 Assess the effectiveness of Orwell’s use of imagery in his description of the old man. (2)
- 18.6.2 Why does Winston notice the old man (line 20)? What does he hope to get from him? (3)

[30]

TOTAL FOR SECTION C: [30]

TOTAL: 100

END