

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

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

TIME: 2 hours

MARKS: 75

INSTRUCTIONS:

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

- Answer FOUR 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 relating to the setworks you have studied.
 - Answers to essay-type questions should not exceed 350 words.
 - Use the mark allocation as a guide to the expected length of contextual-type answers.
 - Please number your answers in exact agreement with the question numbers.
 - Please write legibly.
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TABLE OF CONTENTS

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

SECTION A POETRY

Answer TWO Questions 1 or 2 **and** 3 or 4. **[25]**

QUESTION 1: *Ulysses* 13 marks

OR

QUESTION 2: *Anthem for doomed youth* 13 marks

AND

QUESTION 3: *Mending wall* 12 marks

OR

QUESTION 4: *Death be not proud* 12 marks

SECTION B

SHAKESPEARE

Answer ONE question. **[25]**

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

SECTION C

NOVEL

Answer ONE question. **[25]**

QUESTION 9:	<i>A Tale of Two Cities</i>	Essay	25 marks
QUESTION 10:	<i>A Tale of Two Cities</i>	Contextual	25 marks
QUESTION 11:	<i>July's People</i>	Essay	25 marks
QUESTION 12:	<i>July's People</i>	Contextual	25 marks
QUESTION 13:	<i>Maru</i>	Essay	25 marks
QUESTION 14:	<i>Maru</i>	Contextual	25 marks
QUESTION 15:	<i>Nineteen Eighty-Four</i>	Essay	25 marks
QUESTION 16:	<i>Nineteen Eighty-Four</i>	Contextual	25 marks

<p>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.</p>

SECTION A
POETRY

Answer questions on TWO poems. Answer either Question 1 or Question 2
AND
Either Question 3 or 4.

QUESTION 1

ON HIS BLINDNESS

5

10

15

20

25

Alfred, Lord Tennyson

- 1.1 1.1.1 Why does Ulysses say that his people do not know him (line 5)? (2)
- 1.1.2 In what way is he different from them? (2)
- 1.2 How will the people of the island benefit if Ulysses leaves the sceptre to his son, Telemachus? (1)
- 1.3 Briefly describe the difference in character between Ulysses and his son as suggested in the poem. (2)
- 1.4 'There lies the port: the vessel puffs her sail:
There gloom the dark broad seas.' (lines 17 and 18).
Identify the atmosphere created in these lines and give a reason for your answer. (2)

- 1.5 Explain how the use of assonance in line 19 adds to the meaning of the words. (2)
- 1.6 Comment on Ulysses' interpretation of 'toil' (work) in the light of his comments in the poem as a whole. (2)
- [13]**

OR

QUESTION 2

ANTHEM FOR DOOMED YOUTH	
What passing-bells for these who die as cattle? Only the monstrous anger of guns. Only the stuttering rifles' rapid rattle Can patter out their hasty orisons.	
No mockeries now for them; no prayers nor bells, Nor any voice of mourning save the choirs, –	5
The shrill, demented choirs of wailing shells; And bugles calling for them from sad shires.	
What candles may be held to speed them all? Not in the hands of boys, but in their eyes	10
Shall shine the holy glimmers of good-byes. The pallor of girls' brows shall be their pall; Their flowers the tenderness of patient minds, And each slow dusk a drawing-down of blinds.	15
Wilfred Owen	

- 2.1 Is it appropriate for this poem to be called an anthem? Give a reason for your answer. (2)
- 2.2 Supply a reason for the effectiveness of starting the poem with a rhetorical question. (2)
- 2.3 Why would line 1 lose some of its impact if the poet used the word **those** instead of **these**? (2)
- 2.4 What evidence is given in the first 8 lines (octave) that this poem is a protest against the dehumanization of people? Do not simply quote, use your own words. (2)
- 2.5 The speaker draws a comparison between the funerals of ordinary civilians and the horrific circumstances in which the young soldiers are killed. With what does he link the prayers at funerals? (2)
- 2.6 How does the word **demented** in line 7 add to the meaning the poet wishes to convey to the readers? (2)
- 2.7 Which word suggests the emotional strain experienced by the girls mourning the death of their loved ones? (1)
- [13]**

AND

QUESTION 3

MENDING WALL

... We keep the wall between us as we go.
 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!" 5
 We wear our fingers rough with handling them.
 Oh, just another kind of outdoor game,
 One on a side. It comes to little more:
 There where it is we do not need the wall:
 He is all pine and I am apple orchard. 10
 My apple trees will never get across
 And eat the cones under his pines, I tell him.
 He only says, 'Good fences make good neighbours.'
 Spring is the mischief in me, and I wonder
 If I could put a notion in his head: 15
 'Why do they make good neighbours? Isn't it
 Where there are cows? But here there are no cows.
 Before I built a wall I'd ask to know
 What I was walling in or walling out,
 And to whom I was like to give offence. 20
 Something there is that doesn't love a wall,
 That wants it down.' I could say 'Elves' to him,
 But it's not elves exactly, and I'd rather
 He said it for himself. I see him there
 Bringing a stone grasped firmly by the top 25
 In each hand, like an old-stone savage armed.
 He moves in darkness as it seems to me,
 Not of woods only and the shades of trees.
 He will not go behind his father's saying,
 And he likes having thought of it so well 30
 He says again, 'Good fences make good neighbours.'

Robert Frost

- 3.1 What is the speaker's attitude towards his neighbour? (2)
- 3.2 Why is the use of repetition of the words 'Good fences make good neighbours' effective in this particular poem? (2)
- 3.3 Show how the poet uses humour to stress the absurdity (silliness) of the neighbour's insistence on a wall. (2)
- 3.4 What is the tone of the following comments:
- 3.4.1 "I'd rather / He said it for himself" (line 23 – 24)? (1)
- 3.4.2 "Good fences make good neighbours" (line 31)? (1)

3.5 Name and explain the figures of speech in the following:

3.5.1 "Some are loaves and some so nearly balls" (2)

3.5.2 "like an old-stone savage armed" (2)

[12]

OR

QUESTION 4

DEATH BE NOT PROUD

Death be notproud, 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.
From rest and sleep, which but thy picture be, 5
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and souls' 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.

J. Donne

4.1 Say why you think Donne personifies death. What does he achieve by doing this? (3)

4.2 What does the confident tone of the words "for thou art not so" (line 2) tell us about Donne's religious faith? (2)

4.3 The word "overthrow" (line 3) conveys the usual belief that death has mastery over men. Explain how the word "flow" (line 6) contradicts the idea of a person being overthrown. (2)

4.4 What does the speaker suggest about the authority of kings? (2)

4.5 In what way does death provide deliverance of souls? (1)

4.6 In what way is death the slave of desperate men? (2)

[12]

TOTAL FOR SECTION A: [25]

SECTION B
SHAKESPEARE

Answer ONE question from this section.

MACBETH – William Shakespeare

**QUESTION 5
ESSAY**

Discuss the extent to which you feel Lady Macbeth is responsible for the evil deeds of her husband. Your essay should be 300 – 350 words in length.

[25]

OR

**QUESTION 6
CONTEXTUAL**

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

Extract A

Duncan	<p>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> O worthiest cousin!</p>	5
	<p>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.</p>	10
Macbeth	<p>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.</p>	15
Duncan	<p>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 infold thee, And hold thee to my heart.</p>	20
Banquo	<p>There if I grow, The harvest is your own.</p>	25

Duncan	<p style="text-align: right;">My plenteous joys, Wanton in fulness, 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.</p>	<p>30</p> <p>35</p>
Macbeth	<p>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.</p>	<p>40</p>
Duncan Macbeth	<p style="text-align: right;">My worthy Cawdor!</p> <p><i>[Aside]</i> 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. <i>Off</i></p>	<p>45</p>

- 6.1 Of whom is Duncan speaking in lines 1 – 4? (1)
- 6.2 Explain why Duncan is so disappointed at this stage? (3)
- 6.3 Explain the dramatic irony of Macbeth's entrance after line 4. (3)
- 6.4 In what way is Macbeth's response in lines 13 – 18 typical of that of a loyal subject? (2)
- 6.5 Why does the announcement that Malcolm is to be the next Prince of Cumberland disturb Macbeth? (3)
- 6.6 Why do you think Shakespeare made Macbeth say this last speech of his [lines 43 – 48] as an aside rather than a soliloquy? (A soliloquy would have meant he was alone on stage thinking aloud and trying to sort out a problem.) (2)

AND

Extract B

Lennox	May it please your highness sit?	
Macbeth	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
Ross	His absence, sir, Lays blame upon his promise. Please't your highness To grace us with your royal company? The table's full.	
Macbeth	Here's a place reserved, sir.	10
Macbeth	Where?	
Lennox	Here, my good lord ... What is't that moves your highness?	
Macbeth	Which of you have done this?	
Lords	What, my good lord?	
Macbeth	Thou canst not say I did it. Never shake thy gory locks at me. <i>Lady Macbeth rises.</i>	15
Ross	Gentlemen, rise, his highness is not well.	
Lady Macbeth	<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

- 6.7 In the light of what has gone before, why would it be inappropriate for Macbeth to sit among his guests whom he calls 'our country's honour'? (2)
- 6.8 Why does Shakespeare draw attention to where Macbeth must sit in this scene? (3)
- 6.9 In terms of the plot, why does Shakespeare introduce the ghost at this point in the action? (3)
- 6.10 Why does Lady Macbeth speak to Macbeth in an aside when she says, "Are you a man?" in line 23? (2)
- 6.11 Besides Banquo and Fleance, who else does not attend the feast? (1)
- [25]**

OR

JULIUS CAESAR – William Shakespeare

**QUESTION 7
ESSAY**

“Cassius is less noble than Brutus but he has the better judgement.”

Do you agree with this statement? In an essay of about 300 – 350 words, express your views on the topic, remembering always to substantiate your opinion.

[25]

OR

**QUESTION 8
CONTEXTUAL**

Read both extracts, then answer the questions that follow.

Extract A

Marullus	You blocks, you stones, you worse than senseless things!	
	O you hard hearts, you cruel men of Rome, Knew you not Pompey? Many a time and oft Have you climbed up to walls and battlements, To towers and windows, yea, to chimney tops, Your infants in your arms, and there have sat The livelong day, with patient expectation, To see great Pompey pass the streets of Rome: And when you saw his chariot but appear, Have you not made an universal shout, That Tiber trembled under her banks To hear the replication of your sounds Made in her concave shores? And do you now put on your best attire? And do you now cull out a holiday? And do you now strew flowers in his way, That comes in triumph over Pompey's blood? Be gone!	5 10 15
	Run to your houses, fall upon your knees, Pray to the gods to intermit the plague That needs must light on this ingratitude.	20

8.1 “You blocks, you stones, you worse than senseless things!” (lines 1-2)

8.1.1 What comment is being made about the peasants who are being addressed here?

(2)

- 8.1.2 Do you consider this criticism expressed by Marullus as being justified? Provide TWO reasons for your answer. 1½x2=(3)
- 8.1.3 Identify the tone in which this line should be said. (1)
- 8.1.4 Provide reasons for the answer you supplied to Question 8.1.3. (3)
- 8.2 Who was Pompey? (2)
- 8.3 What does the speaker in the above extract plan to do after the people leave? (2)

AND

Extract B

Caesar	The Ides of March are come.	
Soothsayer	Ay, Caesar, but not gone.	
Artemidorus	Hail, Caesar! Read this schedule.	
Decius	Trebonius doth desire you to o'er-read, At your best leisure, this his humble suit.	5
Artemidorus	O Caesar, read mine first; for mine's a suit That touches Caesar nearer. Read it, great Caesar.	
Caesar	What touches us ourself shall be last served.	
Artemidorus	Delay not, Caesar. Read it instantly.	
Caesar	What, is the fellow mad?	10
Publius	Sirrah, give place.	
Cassius	What, urge you your petitions in the street? Come to the Capitol.	

- 8.4 Explain why Caesar reminds the Soothsayer that "The Ides of March are come." (2)
- 8.5 Provide an explanation for Caesar's challenging the Soothsayer in this manner. (2)
- 8.6 Refer to lines 6-7.
If you were directing this play, where would you position Artemidorus, Decius and Caesar on stage as this scene is being enacted? Provide a reason for your answer. (3)
- 8.7 Study line 8. "What touches us ourself shall be last served."
- 8.7.1 What do you understand this line to mean? (1)
- 8.7.2 What do the words "us ourself" tell us about Caesar? (2)
- 8.8 In this extract, Decius, Publius and Cassius seem genuinely concerned about Caesar. Do you believe this to be the case? Explain your answer. (2)

[25]

TOTAL FOR SECTION B: [25]

SECTION C
NOVEL

Answer ONE question from this section.

A TALE OF TWO CITIES – Charles Dickens

QUESTION 9
ESSAY

Although Jerry Cruncher and Miss Pross are minor characters, they play an important role in *A Tale of Two Cities*. Discuss why they are important to the plot and to the other characters in the novel and in what way do they add to the humour of *A Tale of Two Cities*.

[25]

OR

QUESTION 10

CONTEXTUAL

Read the passage which is taken from Book Two, Chapter 15, 'Knitting' before you answer the questions which follow.

Extract A

'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.'

The hungry man repeated, in a rapturous croak, 'Magnificent!' and began gnawing another finger.

5

'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 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.'

15

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 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.’

20

‘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.’

25

- 10.1. What is the ‘register’ that these men are discussing? (3)
- 10.2 Why is it significant that it is Madame Defarge who keeps the register? (2)
- 10.3 What quality do these men admire most in Madame Defarge? (2)
- 10.4 Why has Defarge brought this man referred to as a ‘rustic’ in line 18 to Paris? (2)
- 10.5 What technique does Dickens use to make the third man in this group so memorable? (2)
- 10.6 Why does Defarge believe that it will be good to take the rustic to Versailles to see the king and the queen and their court? (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.’

‘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.’

10

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 great danger, and I had better trust my life to the chances of 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?’

15

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.

'Why need you tell me what I have not asked? You are a turnkey at the Conciergerie?'	
'I am sometimes.'	25
'You can be when you choose.'	
'I can pass in and out when I choose.'	
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.'	31

- 10.7. What is the 'sham' (line 9) to which Barsad refers? (2)
- 10.8 Why is Barsad terrified of being exposed as a spy in Paris? (3)
- 10.9 Why has Sydney Carton come to Paris? (2)
- 10.10 What does Sydney Carton want Barsad to do for him if Darnay is to be condemned to die? (3)
- 10.11 From what you learn in this passage, what proof is there that Carton does not trust Barsad at all? (2)
- [25]**

JULY'S PEOPLE – Nadine Gordimer

QUESTION 11
ESSAY

Maureen, as the protagonist, has not been described sympathetically. It seems that she is a fair-minded white woman, who was trying to treat her servant in a dignified way. Yet the novel implies this is not the case.

How would you describe Maureen? Do you think she has been treated unfairly by the author? In answering, consider the many roles of Maureen – wife, mother, employer. **[25]**

OR

QUESTION 12
CONTEXTUAL

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

Extract A

Why do they come here? Why to us? –	
His wife had accepted his dictum, when he arrived that night in a white man's bakkie with a visitation of five white faces floating in the dark. Given up the second bed, borrowed a Primus for them; watched him, in the morning, take the beautiful cups he had once brought her from the place of his other life.	5
His mother had given up her hut – the trees for the walls and roof-poles felled and raised by him, the mud of the walls mixed and built up by his mother and herself, that was due to have a new roof next thatching season. Both women had moved about under his bidding without argument. But that was not the end. He knew that would not be the end of it.	10
– You don't understand. Nowhere else to go. I've told you. –	
His wife jerked her chin in exaggerated parody of accord. She hung her head to her hunched shoulder as she had done as a girl. –White people here! Didn't you tell us many times how they live, there. A room to sleep in, another room to eat in, another room to sit in, a room with books, I don't know how many times you told me, a room with how many books...Hundreds I think.	15

- 12.1 Explain why the white family is brought by July to the village. (3)
- 12.2 Why does July's wife find it difficult to understand the reason for the family fleeing? (3)
- 12.3 Identify the **tone** in which Martha says line 1. Provide a reason for your answer. (3)
- 12.4 At this stage in the novel, how would you describe July's relationship with the Smales? Substantiate your answer. (3)

AND

Extract B

<p>He was feeling up round his neck and over his chest under the shirt while she talked at him. The hand came out swiftly and stiff fingers tapped at the centre of his being, there on the plate with its little shining black cups of hollow where the breast-muscles joined the bone. –Me? I must know who is stealing your things? Same like always. You make too much trouble for me. Here in my home too. Daniel, the chief, my-mother-my-wife with the house. Trouble, trouble from you. I don't want it any more. You see? –His hands flung out away from himself.</p>	5
<p>–You've got to get it back.– No no. No no. –Hysterically smiling, repeating. –I don't know Daniel he's stealing your gun. How I'm know? You, you say you know, but me I'm not see any gun, I'm not see Daniel, Daniel he's go – well what can I do –</p>	10
<p>She was stampeded by a wild rush of need to destroy everything between them, she wanted to erase it beneath her heels as snails broke and slithered like the shell and slime of rotten eggs under her foot in the suburban garden. –You stole small things. Why? I wouldn't tell you then but I tell you now. My scissors like a bird, my old mother's knife-grinder.–</p>	15
<p>–Always you give me those thing!– –Oh no, I gave you...but not those.– –I don't want your rubbish.– –Why did you take rubbish?...I said nothing because I was ashamed to think you would do it.–</p>	20
	25

- 12.5 Place this extract in context. (2)
- 12.6 Explain why it's very important for the Smales that the gun is recovered. (2)
- 12.7 Explain concisely how the gun came to be missing. (2)
- 12.8 It is ironic that Maureen accuses July of stealing. Explain fully. (3)
- 12.9 Describe July's relationship with the Smales, especially with Maureen at this point in the novel. (4)

[25]

OR

MARU – Bessie Head

Answer ONE question from this section.

**QUESTION 13
ESSAY**

The novel ends with these words:

“People like the Batswana, who did not know that the wind of freedom had also reached people of the Masarwa tribe, were in for an unpleasant surprise because it would be no longer possible to treat Masarwa people in an inhuman way without getting killed yourself”.

Write an essay of 250 – 350 words in which you relate how Margaret Cadmore snr has succeeded in her “experiment” and how Margaret jnr has indeed helped her people.

[25]

OR

**QUESTION 14
CONTEXTUAL**

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

Extract A

He turned his head a little and smiled. She was so confused and angry, she averted her head and picked up the sugar bowl. Nothing had to be wrong with Maru. He was her God. “I don’t like anyone to be wiser than thou about my actions,” he said, in a quietly threatening voice. “I don’t care whether she sleeps on the hard floor for the rest of her life but I am not going to marry a pampered doll.”

3

- 14.1 What did Maru do prior to this conversation that has caused Dikeledi to be so angry? (2)
- 14.2 How does Dikeledi react to Maru’s unexpected announcement that he is not going to marry “a pampered doll”? (1)
- 14.3 Explain Maru’s reasons for choosing to marry Margaret. (3)
- 14.4 Dikeledi’s reaction to Maru’s announcement reveals a great deal about her as a person. What does this show about her personal sentiments? (2)

Extract B

He bent and started to untie a shoelace.

"Moleka," she said, frightened. "You can't do that. Haven't we always treated each other with respect?"

"I haven't locked the door," he said, coolly. "Run to the home of your brother and report that I'm molesting you. He and I will settle the matter together with fists".

5

She stared forlornly into the distance. It had always been like this. He said the wrong, crude things that jarred against the delicacy and beauty of her love for him. Why, she had even fallen into bed with her heart melting with love after what Maru had told her about Moleka and the slaves in his house. He was, to her, the greatest devil-may-care hero on earth. Not even Maru could compare to the dashing image of Moleka in her mind. Since she kept so silent, he paused in the act of undoing his other shoelace.

10

- 14.5 What is Moleka's frame of mind when he goes to Dikeledi's house? (2)
- 14.6 In what tone of voice would Moleka have told Dikeledi to run to Maru for help? (1)
- 14.7 Give the reason why Dikeledi stares "forlornly into the distance". (2)
- 14.8 What did Maru previously tell Dikeledi about Moleka and the slaves in his house? (2)
- 14.9 Dikeledi regards Moleka as "the greatest devil-may-care hero on earth". Maru "was her God" (Passage A). Discuss Dikeledi's feelings towards each of these two men. (4)
- 14.10 Give reasons why the term "devil-may-care hero" in reference to Moleka is appropriate. (3)

Extract C

Three people alone remained sober. Dikeledi anxiously watched over the hostility of the two men. She knew well enough that Maru had forcefully engineered the marriage and Moleka's eyes said all kinds of things of a highly dangerous nature to him across the room. She noted that if Maru moved here, Moleka would soon follow. He never took his eyes off Maru.

3

- 14.11 In what way does the word engineered add to the meaning of the sentence? (2)
- 14.12 Why does Moleka not take his eyes off Maru? (1)

[25]

OR

NINETEEN EIGHTY-FOUR – George Orwell

**QUESTION 15
ESSAY**

Orwell is highly critical of the indifference (lack of interest in making a change) of society in *Nineteen Eighty-Four*.

In an essay of 250 – 300 words, discuss the truth of this statement. Support your answer by referring **only** to the **minor characters** in the novel. (Refer to how characters **other than** Winston and Julia behave or react.)

[25]

OR

**QUESTION 16
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. The new ration did not start until tomorrow 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 *reduced* 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, *alone* in the possession of a memory?

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?

16.1 What is ironic about the name of the Ministry of Plenty? (2)

16.2 Refer to line 3. In your own words, explain how Parsons reacts to the broadcast. (2)

P.T.O.

- 16.3 Why does Winston hold his cigarette “carefully horizontal” (line 8)? (1)
- 16.4 Refer to lines 14 and 15.
- 16.4.1 Identify the figure of speech in “Parsons swallowed it easily, with the stupidity of an animal.” (1)
- 16.4.2 Why is this comparison so effective? (2)
- 16.5 What evidence is there in this passage to suggest that Winston is guilty of “thoughtcrime”? (2)
- 16.6 Give another example of “thoughtcrime” that Winston commits **elsewhere** in the novel. Explain why it is “thoughtcrime” and not crime as we know it. (3)

AND

Extract B

<p>“You will have heard 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 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 help. 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.”</p>	5
<p>He halted and looked for the third time at his wristwatch.</p>	10
<p>“It is almost time for you to leave, comrade,” he said to Julia. “Wait. The decanter is still half full.”</p>	15
<p>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? To the death of Big Brother? To humanity? To the future?”</p>	20
<p>“To the past,” said Winston.</p>	25
<p>“To the past,” said Winston.</p>	30

- 16.7 Briefly explain what the Brotherhood is and what its function is. (3)

ENGLISH PRIMARY LANGUAGE SG (Second Paper)	104-2/2 U	22
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- 16.8 Suggest how Winston could have formed his “own picture” (line 2) of the Brotherhood. (2)
- 16.9 Why has O’Brien invited Winston and Julia to his apartment? (2)
- 16.10 Besides wine, name TWO other privileges O’Brien has that Outer Party members do not. (2)
- 16.11 Winston toasts to the past (line 31). Bearing his job in mind, give reasons why Winston is so concerned with the past. (3)

[25]

TOTAL FOR SECTION C: [25]

TOTAL: 75

END