

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

Possible Answers Supp 2007

**QUESTION 1
UNSEEN POETRY (Contextual)
Drought (Francis Carey Slater)**

- 1.1 Candidates must explain **change of tone** and must quote. In first 10 lines, there is despondency, (accept hopeless, even depressed) – "distress overshadows", "Huddled together"; Changes to expectant / excitement / anticipation, joy (not **happy**) – "golden mealies", "bloomed", "green, glossy plants", "scintillating", etc. (3)
- 1.2 The message is about the difficulties caused by the drought but ends on a note of hope with the new crops. (2)
- 1.3 Simile. Huts are compared to round mounds (of earth). Reader can visualise the shape. (3)
- 1.4 Alliteration is on long "l". Makes the time seem long, drags it out. (2)
(Accept also repetition of 'f' in 'suffering field' – the effect is that it emphasises the suffering)

[10]

OR

**QUESTION 2
UNSEEN POETRY (Essay)
veld winter (Kerry Mauchline)**

Candidates must mention that the poet feels there is hope, we can go forward.

Key concept / theme: Despite hardship / difficult times ("winter" – metaphor) we can all "grow" in many ways: emotionally, spiritually, able to understand each other.

Atmosphere is bleak / gloomy because writer needs to get away from man-made problems ("man-music" – metaphor for what makes the average person happy) or solitude (in the "patch of veld" where "birds' calls" are "untainted"; nature is unspoilt), and things are as they should be / the good things / special things. The metaphor in lines 6 and 7 highlights the destruction of what is natural because of two phrases: "white angled" and "eats away" (erodes).

Stanza 2 describes the past trouble / painful past ("scorched earth" – metaphor) that is eradicated from memory (metaphor "burnt" meaning eradicated / wiped out) and consequences (like the hurt / pain under a "scab" – simile) are covered up / hidden / concealed.

Tone in 1st two stanzas is gloomy / dreary but it changes in 3rd stanza. Becomes positive. Poet now uses words / phrases like "**best** thing", "little white flower", "I will **still** grow".

[10]

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

8 – 10	Brilliant, clear understanding, uses quotes to support, covered all elements required, near flawless in style
7	Good understanding, but not quite of distinction standard
5 – 6	An average answer, has attempted to answer the question, but hasn't fully understood the imagery / pedestrian in style
4	A poor answer, but did understand some of the imagery. Hasn't covered enough material; flawed in style; little evidence of structuring
0 – 3	Weak; hasn't understood / met the demands of the question; very weak style; purely creative; inaccurate

(10)

QUESTION 3

Hawk roosting

- 3.1 In the title and stanzas 1-3 we are given a description of the hawk perched on its roost. In the last three stanzas we are given insight into the bird's thoughts while roosting. (2)
- 3.2 "no falsifying dream between my hooked head and hooked feet" / "one path....." (2)
- 3.3 He perceives the high trees, the buoyancy of the air, the sun's rays as allies. In fact believes he has the right to inspect the earth because it submits to him. (2)
- 3.4 3.4.1 Disgust, repulsion / admiration (2)
- 3.4.2 because of its arrogance and cruelty
OR
Admiration because of its superiority and self-assurance (2)
- 3.5 3.5.1 "allotment of death" (1)
- 3.5.2 The hawk's power is limited to creatures smaller than itself. It is not all-powerful and can only kill small creatures. (2)
- 3.6 It shows how self-centred the hawk is portrayed to be. (1)
- 3.7 The hawk presents itself as a creature unrestricted in its behaviour, therefore it is natural that it could not be restricted to a definite pattern of rhythm or rhyme / The enjambment creates a flowing rhythm / enhances sense of speed. (1)

[15]

QUESTION 4 *Mending Wall*

- 4.1 Hunting rabbits (1)
- 4.2 Man is relentless, he erects barriers while knowing that the endeavours are subject to the counter activity of the "ground-swell". Man works against nature / He destroys walls when hunting / description of man with stones 'armed'. (2)
- 4.3 A neighbour is associated with charity and closeness / brotherhood. This neighbour is seen as a potential enemy (old-stone savage armed). (2)
- 4.4 4.4.1 Pines are inhospitable to other forms of vegetation. The neighbour insists on having a wall, a sign of being inhospitable and unsociable. (2)
- 4.4.2 Apple trees are cultivated, they bear blossoms and require tending. The narrator's character links with the softer connotations of bounty and warmth. (2)
- 4.5 Fear, rivalry, ignorance (2)
- 4.6 4.6.1 It stresses the implacable / inflexible / uncompromising mentality passed on from one generation to the next. (2)
- 4.6.2 A mixture of horror, condescension, wonder and irony. Beneath the playful, laconic surface there is a definite streak of pessimism. (or similar) (2)

[15]

QUESTION 5 *On His Blindness*

- 5.1 "Spent" = used up. This implies that Milton has used up, not wasted his eyesight/talent. (2)
- 5.2 The rhythm of the octave (especially the first six lines) is flowing and reflects the musing of the poet. Enjambment is used – Milton's concerns are expressed in one long sentence. (2)
- In lines 9 – 14, the rhythm becomes more disjointed. It portrays the way facts are presented to the poet – one point at a time / suggests a firmness (2). (4)
- 5.3 In the octave, Milton is thoughtful. He muses upon his blindness and not using a divinely entrusted talent / the tone is despondent. In the sestet he finds reassurance and hope. (4)
- 5.4 Patience implies endurance. (1)
- 5.5 A yoke is a burden, but it is also the instrument by which an animal is guided. As such, it is seen as a symbol of submission. / It suggests a light burden imposed by God (3)

- 5.6 Service can be active or passive. Passive service is given in acceptance, endurance and submission.

(1)
[15]

QUESTION 6

Let me not to the marriage

Shakespeare defines the nature of perfect love and the value of a lasting spiritual union between two like minds; the marriage of “true minds”. In the first quatrain, the poet stresses that real love can be recognised by its steadfastness. It does not alter even if circumstances change. The tone is determined / confident, forceful.

Shakespeare compares love to a “fixed mark” in the second quatrain and a “star,” both of which were used by navigators to guide a ship in its course. He suggests that love gives us direction/guidance through life. Other relevant connotations of a star are height and beauty – something to be desired. The tone – admiring.

In the third quatrain, Shakespeare states that love, unlike the frail human body, is immune to the effects of time. He uses the image of a sickle, implying that time is like a reaper. Youthful beauty is subject to the ravages of time (within his bending sickle’s compass come) but love endures until the end of time, “to the edge of doom”. The tone is once again confident here and in the rhyming couplet.

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

[30]

QUESTION 7

MACBETH

Essay

Dynamic opening strikes a sinister note and warning of what is to come. Thunder and lightning – the whole world will be rocked. The weird sisters – supernatural element.

The plot – powerful, fascinating, fast moving

The characters e.g. human motives, behaviour. Explores the criminal mind – the fears – almost insane at times, the hesitations, the fact that one, i.e. Macbeth, is emboldened by crime while Lady Macbeth is weakened and broken down.

Both Lady Macbeth and Macbeth seem unbelievable and yet they are because they are consumed by ambition, envy, fear, lust. They have strengths and weaknesses with which we can identify.

Audience awareness Shakespeare knows how far to go and when to surprise the audience e.g. the witches – king hereafter

Ross – he bade me

The king – the Prince of Cumberland

Lady Macbeth’s ‘unsexing speech’ – her fainting

The killing of Banquo – his ghost

Atmosphere – nightmarish quality of visions, sleeplessness, screams of death
 Violence – murder, executions, suicide
 Unnatural happenings – eclipse, horses eating each other
 Supernatural element
 Evil
 Psychological

Light touches of humour to give the audience relief from the horrors of what has been going on and to make the tragic moments more poignant

Construction of the play 2 Acts – rise to power
 1 Act – crowned
 2 Acts – tyrant fighting to defend his crown

First half of the play Lady Macbeth is strong and in control. Macbeth cannot decide, then in second half we see a change in him.

Even the witches are introduced just before the next set of battles.

Imagery – richness of colour images, clothing imagery, plant and bird imagery, etc.
 Structurally the play is a tightly unified whole.

[30]

QUESTION 8 *MACBETH* Contextual

- | | | | |
|-----|-------|--|-----|
| 8.1 | 8.1.1 | Impatient and angry / because when he really needs to keep his wits about him – he has gone to pieces. | (2) |
| | 8.1.2 | Anything could happen now and jeopardise everything. / They cannot afford to waste time or to be caught out of their room at the moment. | (2) |
| 8.2 | | We are shocked by what they have done / and at the way they react to what they have done / e.g. Macbeth seems to have lost control of himself. / Having murdered the king he cannot bear to face the corpse so that he can return the daggers he should have left there. / Lady Macbeth, on the other hand, who admits she could not kill Duncan because he reminded her of her father has to pick up the pieces and try to keep everything under control. | (3) |
| 8.3 | | He is appalled at the evil he has committed. / He wanted to be king and Duncan had to be removed. Macbeth expresses regret at his appalling act. His conscience manifests itself. | (3) |
| 8.4 | | In fits and starts / – He tends to get stuck on an idea / e.g. what hands are here? Ha- Slows down / She in turn realises the need for urgency and hurry / The knocking causes her to be urgent in giving him instructions in urging him to hurry. The punctuation enhances the sense of urgency | (4) |
| 8.5 | | She is calculating and calm / She lacks the imagination to think of the possible consequences / She is concerned with what is happening now and the immediate problems that must be solved. / He in turn is agitated and frightened; / conscience-stricken. He is happy to leave her to sort out everything. | (4) |

- 8.6 The knocking makes him nervous; / the sight of his hands puts him into a panic / his use of questions reveals his insecurity / exclamation: 'Ha' (2)
- 8.7 When Macduff seeks out Malcolm he is doing so in a calm and considered way. / He wants peace to be restored to the people of Scotland. / He has nothing to gain personally. / He is showing he is a true leader who is concerned about the people in his care. / (2)
- 8.8 The news would upset him so greatly he would die of shock. // (2)
- 8.9 He does not believe Macbeth could have been that evil. / When he left his wife and children he believed they would be safe. / He did not think Macbeth would sink so low as to murder a woman and children who are unprotected. / He may still think that Macbeth has the admirable qualities he had at the beginning of the play. / It shows how innocent of evil Macduff is and also how loyal. / (3)
- 8.10 Macbeth has done his worst and from now things can only improve /. Day suggests that there is light / and that good will take over from the evil. He is going to do something positive./ (3)

[30]

QUESTION 9 JULIUS CAESAR Essay

Brutus is an **idealist** who regards himself as an honourable man. He's a good friend of Caesar's (mourns the loss of Caesar, wishes that "we then could come by Caesar's spirit, and not dismember Caesar"). **Short sighted** in not realizing that he is being manipulated by Cassius into this conspiracy. In his desire to **regard the assassination as a "noble" cause**, he speaks of killing Caesar in a manner that he's fit to be presented to the gods – "Let's carve him as a dish for the gods / not hew him as a carcass fit for hounds." Yet clearly, an assassination can be anything but noble. Brutus does not realise this simply because **he's misjudged the motives of the other conspirators**. He's under the **mistaken belief / impression** that all the conspirators have the welfare of Rome / Roman people at heart. Hence his refusal to swear an oath when Cassius suggests it. He refers to the honesty that they have which is sufficient to symbolise an oath. This proves **Brutus' naiveté / gullibility**. We already sense that the conspiracy will at some point lead to the destruction of the conspirators.

Brutus is **needed by the conspirators to lend credibility and honour** to the assassination – he is **held in high esteem** by the Romans. If he is a part of the conspiracy, the Romans will not suspect any ulterior motives. Brutus is **easily flattered** by the false letters written, in different writing, by Cassius – he is flattered into believing that the Romans are desperately seeking his help: "Brutus, thou sleep'st. Awake!" "Speak, Strike, Redress". **Brutus is honest in acknowledging that he has no personal reason** for killing Caesar – "no personal cause to spurn him". But his honour wants to see Rome saved from the clutches of a dictator.

During the early morning secret meeting with the conspirators, we see clearly Brutus taking charge of the conspiracy – Cassius gives way in his desperate need to have Brutus in the team – the **conspirators respect him deeply and will do anything for him**. **Poor decisions** that ultimately **cause the conspiracy to fail are: - Brutus rejects Cicero as a conspirator** saying that Cicero will not follow others but will want to lead; when Cassius suggests that Antony should also be killed as he is a danger to them because of his friendship with Caesar, Brutus **speaks of Antony as being harmless** – "for he can do no more than Caesar's arm, when Caesar's head is off." Even when Cassius protests, Brutus convinces the conspirators that Antony will pine and die for Caesar which is too much to expect from him since "he is given / to sports, to wildness and much company." After Caesar is assassinated, Brutus takes charge, tries to calm the people, sending conspirators around to convince the people of their honourable intentions / motives – again his **weakness in judging character** is seen when he **gives Antony permission to address the mob at Caesar's funeral** against Cassius' better judgement. He fails to realise how fickle the crowd is and that Antony, who has excellent oratory skills, will manipulate the people against the conspirators. Cassius realises this and tries to talk Brutus out of it, but **Brutus' sense of idealism does not allow him to see the danger of his decision**.

Later in the play, when the armies prepare to meet in battle, Brutus again, despite Cassius' advice to the contrary, decides that the armies must march to Philippi. He feels that the element of surprise will ensure success for them in the battle. All the arguments provided by Cassius against this are in fact the right ones. If Brutus had listened to and heeded the suggestions put forth by Cassius, they would have had the upper hand in the battle.

Hence it can be concluded that Brutus, **whilst an honourable man**, did not **understand human nature** (failing to sense Antony's shrewd and cunning nature / motives of Cassius and the others), and because of the **poor decisions** he makes, **cannot even be considered a good leader**.

[30]

QUESTION 10 JULIUS CAESAR Contextual

- | | | |
|------|---|-----|
| 10.1 | Discussion between conspirators v planning Caesar's assassination, v early in the morning in Brutus' garden. v | (3) |
| 10.2 | The strange sights – lioness giving birth to cubs in the street / graves opening and releasing the dead / soldiers covered in fire fight in skies / storm of the night / Calphurnia crying in her sleep that Caesar is being murdered / Caesar sending his servants to the augurers fortune-tellers to find out if the day will be successful for him.
(Any 3) | (3) |
| 10.3 | Caesar believes that he cannot be caught or tricked by flattery. But this is Caesar's weak point. He allows himself to be flattered, deceived into thinking he always knows when he is being deceived by flattery. vv Decius reinterprets Calphurnia's dream telling Caesar that the spouts spilling blood imply that Rome will be strengthened by Caesar, her dream is a happy vision for his future. He is flattered and decides to go to the Capitol. vv (2+2 – Mark globally.) | (4) |

10.4

10.4.1 Antony shakes hands with each of the conspirators whose hands are covered in Caesar's blood.v (1)

10.4.2 This act is as though he has betrayed Caesarv but also it means that he will not be believed by the conspirators who will think that Antony is afraid / is flattering them in fear of his life. v (2)

10.5 When Antony turns towards Caesar's body, he is overcome by emotion v out of love for Caesar. He is ashamed that he is befriending Caesar's enemies. v He questions whether Caesar will not be distressed to know that Antony is shaking hands with his enemies over his corpsev. He states that if he has as many eyes as Caesar's wounds, he would rather cry from these eyes than take friends with Caesar's foesv. His speech places the conspirators in doubt as to his sincerity and loyalty to them. (Mark globally – candidates must provide a well-rounded answer.) (4)

10.6 Hart is a brave deer / an organ – heart.v Antony compares Caesar to a deer that is trapped in a forest – Caesar's heartv is trapped by conspirators. Rome is the forest and Caesar is the hart / deer in the forest but now he has been hunted down and killed. v (3)

10.7 10.7.1 Brutus has given Antony permission to speak at Caesar's funeral – Cassius is shocked – he is trying to convince Brutus that he is making a mistake – so he pulls Brutus to one side.v Brutus and Cassius will therefore be on the extreme right / left of the stage, away from the body of Caesarvv, Antony and the rest of the conspirators – perhaps more to the front of the stage closer to the audience, not to be heard by others on stage but only by the audience (**2 marks for position of Brutus & Cassius, 1 mark for explanation.**) (3)

10.7.2 Urgent / Pleading.v Cassius understands that Antony can use this opportunity to influence the crowd to think according to his reasoning because of his love for Caesar and his desire for revenge – his oratory skills. v (2)

10.8 He is a poor judge of character (+) does not foresee the danger that Antony always poses. OR
He is sincere in his love for Caesar (+) he wants Caesar to be given a funeral with all the rites. OR
Brutus is a poor leader (+) he does not take advice and believes only in his ideals – impresses his will on others forcefully. (2)

10.9 Antony manipulates the mob using emotion / showing people Caesar's stabbed corpse / the wounds / the will (telling them how each would have inherited from Caesar / emphasising Caesar's generosity) / He incites the crowd into a mutiny / they leave, ready to burn homes of conspirators, destroy them – conspirators are forced to flee. (Any 3 answers) (3)

[30]

QUESTION 11
A TALE OF TWO CITIES
Essay

Prisons

Each book is dominated by a prison.

I= The Bastille;

II= The Old Bailey;

III= The Conciergie and La Force

Escape is either in **secret** or **via the guillotine** or **through the intervention of a person or a change in one's life.**

Who is imprisoned? Why? What is the effect?

Dr Manette – 18 years in **the Bastille** / affects his behaviour in times of stress. / He has much influence / power when he returns to France to 'save' Charles. / His daughter is greatly devoted to him. / The Jacquerie use his imprisonment to inspire revolt. / When he is released he is secreted / to England / where with love and care he slowly takes up the threads of a normal life and practises again as a doctor./

Darnay = Old Bailey = accused of spying / because of his secret trips to France / He will not give an explanation. / Because of the resemblance between him and Carton he is released. / Aware of the injustices and sufferings in prison./

La Force = He is imprisoned as an emigrant / He goes to France as an act of mercy – new law – arrested / Kept in secret – released with the help of Dr Manette / 14 months later

The Conciergie – Darnay accused of treason / – Manette's letter / – has to die within 24 hours/. Carton takes his place./

For both Darnay and Manette prison is a recurring nightmare./

Tellson's Bank is like a prison too – bars, darkness, no deviation from the everyday routine, men go in young and come out old./

Social snobbery / creates a prison for Jerry Cruncher the honest tradesman who is actually a grave robber./

Silence / imprisons Carton who cannot show his love for Lucie openly; / His honest evaluation of himself silences him; / acts in secret to save Darnay; / released from prison of his self-disgust because of his self-sacrifice./

Darnay also is imprisoned by his silence because he cannot tell anyone who he really is / [he is very ashamed of his family and what they have done]; he is a prisoner [pride] of his family's cruel secrets; / shame silences him /

[30]

QUESTION 12
A TALE OF TWO CITIES
Contextual

- 12.1 They cannot see that what they have done is wrong./ They criticise Darnay for showing compassion by handing over his land. / Darnay left before the troubles started / and found work and does not sponge on others / as they are doing. They left with the very help of the people whom they condemn. (4)
- 12.2 He was so disgusted by what his family had done and his uncle's refusal to make recompense / that he did not want to be associated with the name. He wanted to start afresh./ (2)
- 12.3 They are all noise and no action. They make no effort to change or improve matters. / (2)
- 12.4 He cannot rebut what they are saying. / He has to remain silent./ because of the promise he has made to Dr Manette and to his mother / his pride in that he does not want to have anything to do with his family and their "history". (2)
- 12.5 When Darnay returns to France to assist Gabelle, / he is arrested immediately and imprisoned in secret. / No one is interested in the reason for his return. He will later be sentenced to death even though he is innocent of committing any of the crimes of which he is accused./ (3)
- 12.6 All but Sydney have met **to gloat** over Darnay's imminent death as a result of Doctor Manette's letter that was used in evidence against him. Carton has come intending **to show himself** so that they will not be surprised to see someone else who looks like Darnay walking around. (2)
- 12.7 Doctor Manette has become totally deranged / as a result of the second and for him unexpected trial of Darnay whom he had worked so hard to save. He would serve no purpose going there. / Sydney Carton in fact learns what is planned / and acts accordingly and very swiftly to save Lucie and her family./ (4)
- 12.8 The Vengeance is not friendly. She is mean and nasty. The only reason Madam Defarge wants to see Evrémonde is to watch him die. (2)
- 12.9 There is a sense of spying. She means to use it as evidence against Lucie. She has watched carefully and having bided her time she can now use that information to destroy Lucie. (2)
- 12.10 She is implacable in her hatred / she cannot see there are limits to her desire for revenge / she is riding on a wave of fiendish success and believes she is unstoppable. (1)
- 12.11 **Madame Defarge** – she is as cruel and unfeeling as the Marquis in her hatred of the nobility. She wants to kill the mother and child who are totally innocent of any crime towards her so that the last of the race is wiped out.
Ernst Defarge is compassionate – Manette had been his master and had been good to him. He is aware everything has a limit. He is prepared for Charles to be guillotined because he is an Evrémonde but they should leave Manette and his daughter and granddaughter alone. They have suffered. (4)

- 12.12 There seems to be no hope for Darnay and his family; / there is a lot of secrecy and no one is sure of the outcome. / There is a sense of a curtain being drawn to cloud activities / and yet Carton has to face the shock / of realising he must die to save Darnay / and Defarge realises his wife's hatred has made her incapable of being reasonable.

(2)

[30]

QUESTION 13
JULY'S PEOPLE
Essay

Bam purchases the yellow **bakkie** as a personal gift to celebrate his fortieth birthday. It is a bright yellow sporting van. In the old order it is a vehicle bought by Afrikaners and coloureds – it serves a dual purpose: caravan-cum-car for Afrikaners and coloureds if they could not afford both, while for the richer South African whites, it is a second sporting vehicle for recreational purposes. Bam uses it for hunting / trapshooting both in winter and out of season for pleasure. When the vehicle is bought, the family stand around it, excited and smiling – they have a **new possession**. The vehicle in the **old order** is a **symbol of white supremacy** – in the **village** Maureen compares it to "a ship docked in a far country" which would "rust and be stripped to hulk, unless it made the journey back soon." The vehicle transforms from one of **pleasure** to a **vehicle of survival** – this shows how a lifestyle of pleasure and indulgence is taken over by one of survival and necessity. The bakkie is a **metaphor of power**.

On arrival at the village, the **vehicle** is initially **hidden** in the bush and moved the next day under a roofless hut hidden by weeds, foliage and creepers. When Maureen goes to fetch water from it, she compares the **vehicle** to a **deserted house**. Bam spends a lot of time hiding the vehicle – represents the possibility of being detected and their being caught.

There is a **power struggle for the bakkie** even though the seats from the vehicle no longer belong to it – they bring seats into the hut for the children to sleep on. To the **Smales**, the **vehicle signifies the possibility of escape and independence from July**. When July **appropriates the keys** and in essence the bakkie, they feel trapped in July's hospitality. July tells his family and the villagers that the **bakkie has been given to him**. Bam worries about who will see it, who will enquire about it and what is to happen to them if their hideout is discovered. Bam resorts to the bed in his complete inability to come to terms with the reality that **July has taken possession of the bakkie**.

Bam is peeved that **July has taken the keys**, is **learning to drive** without his permission and has asked someone else besides him to teach him to drive. He feels inadequate as he **fails to repossess the keys** – he is even embarrassed to ask for the keys. **July's confidence** is as a result of his knowledge that **no one can prevent him from driving** or even asking for his licence.

As they manoeuvre to keep **charge / ownership** of the keys, pretending that July is "borrowing" the car, he denies this pretence, offering Maureen his clear understanding that she has never known him as anything but a paid caretaker of her "things". Whilst Maureen manages to obtain the keys for a short while, when she seeks him out and they have a confrontation, **July repossesses the keys** and firmly has the family in a position – they have no freedom of movement that is not in his hands.

Even during the visit to the chief, July dictates that all the Smales will go, who will sit where, allows Bam to drive to the chiefs, but takes over on the return journey. **The possession of the bakkie is complete. July refuses to give the keys back**, openly protecting them after his confrontation with Maureen – **transfer of property from Bam to July signifies power transformed from Bam to July.**

The gun goes through similar transformations but it is an even greater symbol of Bam's sense of identity. The shotgun is purchased by Bam to be used on his hunting trips in the **old order**, the gun represents a leisure time toy for Bam – on principle he does not even keep a revolver in the house to protect his family. **In the village the gun** represents Bam's ability to **protect** his family – he is conscious of his role as a protector. With the **disappearance of the gun**, he is no longer the protector and he and his family are under July's protection. For Bam the **gun is a symbol of his maleness / manhood** and authority. With its disappearance, his manhood disappears.

Bam is naïve – he keeps **the gun** in the thatched roof of the hut imagining that none of the villagers know about it or its hiding place. The day Bam takes it out to **shoot warthogs**, he imagines himself to be a white hunter concerned about the welfare of others – "He walked among them harmlessly; look, he and his gun were theirs." When he shoots warthogs, he **feels superior** as he is able to provide food for his family and the villagers.

Bam teaches Daniel how to use the gun when he shows interest. Bam is flattered not realising that Daniel is cunning / revolutionary / a danger – totally oblivious of the political implications of such an act.

The chief **determines the meaning of the gun** during their visit to him. He classifies the **status of the gun as a political object**. He questions Bam about its use and asks to be taught to use it. The chief is threatened by the revolution and feels that Bam, having the gun, can teach him counter-military tactics to defend his tribe against the revolutionaries. Bam is deeply affected by the request and tries to explain **the use of the gun as a weapon to kill animals for food**. But the chief is undeterred in his determination and on their departure; his parting words are "I come to see that gun. You teach me."

When **Daniel solves the problem by taking / stealing the gun** to go off to join the revolution, Bam is undone – he resorts to the bed, lies face down in total despair.

Bam's sense of manhood is destroyed with his piece of **property and power taken from him**.

Both **power objects** shift into the hands of a **Black power**.

Other objects – in the old order, paraffin cans, milk cans, and orange bags all discarded. Every item that is discarded in the old order is recyclable in the new order and whoever finds an item is its owner.

[30]

QUESTION 14 JULY'S PEOPLE Contextual

- 14.1 July appropriates the bakkie.v Bam is afraid that their refuge will be discovered and his family's safety will be compromised.v He is helpless as their only means of escape has been taken away from them.v (3)
- 14.2 14.2.1 July directs Bam who is driving.v During the journey for 3 days & nights, July knows where to obtain fuel, water and food. v He also walks ahead of the vehicle during some parts of the journey. v (3)

- 14.2.2 He brings them tea in the mornings – sees this as his servant role / purchases all the necessary supplies, going with Daniel to the shop and asking Daniel to teach him to drive / He tells them how to look after Royce / boiling milk for Gina / orders Maureen not to go and wash the clothes / he patronises Bam when he erects the water tank / he is determined that he is paid for his services – he is still a servant. (any 3) (3)
- 14.2.3 **July** is seen as the saviour – he rescues the family from sure death and brings them to his village. He makes all the decisions, providing them with their needs. He maintains the stronger position of superiority asking Bam for keys and not returning them. The children also turn more to July than to Bam.
Bam finds that he is not important any longer – he has no way of providing for his family – he too is dependent on July. When the bakkie disappears, he is totally devastated – the only way of escaping has been taken away from him. (A well explained answer for each character for 2½ marks each.) (5)
- 14.2.4 July. v When the vehicle is taken away from him, Bam is unable to fight for its possession / When he questions July as to where he has been, Maureen intervenes and tries to defuse the situation. She realises that Bam is slipping into his "master" voice and she does not want to antagonise July / they are indebted to him / The more Bam resorts to his bed and withdraws from a desire to escape, the more Maureen loses respect for him / relies more on July for her family's needs. (3 marks for a good explanation) (4)
- 14.3 For the 15 years that July has worked for the Smales, Maureen has not realised that he has been pilfering the small items – only when she comes to the village, does she see things such as a small knife grinder and a pair of scissors belonging to her. Now he is concerned about trusting his people yet he himself cannot be trusted. (**2 marks for irony and 1 mark for an example**) (3)
- 14.4 14.4.1 Maureen is being compared with an electrical appliance that can explode and destroy at one wrong move. She holds herself tightly in control so as not to have an emotional breakdown. (2)
- 14.4.2 Her inability to accept her situation v and blend into a new life v She is also angry at Bam's inability to retain control of the bakkie. v (3)
- 14.5 Bam displays his gun to the villagers when he goes shooting warthogs. v Bam also teaches Daniel to use the gun – he is flattered by Daniel's attention and requests him to teach him its use. v At the end of the novel, when the family goes to watch the gumba-gumba being set up, Daniel steals the gun. v Bam's stupidity in showing off with the gun and thereby losing it infuriates Maureen and she is totally repulsed by him. v (4)

[30]

QUESTION 15**MARU****Essay****A NOVEL WITH UNIVERSAL VALUES**

Candidates should consider the various themes of the novel, viz. racism and prejudice, relationships, friendship, etc. and show how these impinge on life specifically in Dilepe but by implication on people universally.

- Racism and prejudice – how victims suffer, the hideousness of such irrational attitudes. The reaction of different people either as victims or attitudes towards people of a different race.
- Relationships; including concepts of love, loyalty, integrity, rivalry, jealousy. How people are manipulated. Romance and interaction between people.
- Dreams and aspirations. Some candidates may even explore the concept of destiny.
- Lifestyles – Maru's choice of abdicating as paramount chief in favour of a quiet life away from the "highway" and public eye.

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

[30]**QUESTION 16****MARU****Contextual**

- | | | | |
|------|---|---|------------|
| 16.1 | 16.1.1 | Excitement, anticipation, elation etc. | (1) |
| | 16.1.2 | She has secretly fallen in love with Moleka and when she sees the white van she concludes that he has come to the library to see her. | (2) |
| 16.2 | Line 1 refers to continuous waves over his eyes obscuring his vision; Moleka was in such a turmoil emotionally that he was hardly aware of his immediate surroundings.
Par. 2 Image of sea: unfathomable, deep – Moleka seemed to be engulfed by his love for Margaret.

Metaphor is effective, provides a vivid picture of a swimmer attempting to stay above water, unable to touch the ground – likewise Moleka's unexpected feelings for Margaret upset his own equilibrium. | | (5) |
| 16.3 | Ominous, foreboding, menacing, threatening mood | | (2) |
| 16.4 | Maru is a complex character, intensely private and unpredictable.
Moleka is more superficial in nature, therefore he shows gullibility and perhaps even naiveté. | | (2)
(2) |

- 16.5 16.5.1 It is a brand new experience and he does not know how to react to it. He experiences something like panic not knowing how to reply (react to) the voice which is an imaginary conversation with Margaret. Because he has never been truly in love he cannot approach her (even in his mind) in the same frivolous way he has treated other women. (3)
- 16.5.2 Maru hears the voices of his gods which give him advice and support. Moleka hears Margaret's voice, "But we are surely not strangers, Moleka" and "Help me. Ought I to go away..." The voice Moleka hears seems to require a response from him, but he is incapable of giving the response. (4)
- 16.6 Maru fell in love, i.e. showed affection which would have given the woman a sense of security, but when the romance ended his threats would drive her to insanity or force her to leave Dilepe (in the same way as Pete, Seth and Morafi left). (3)
- Moleka abused women as is illustrated by the number of illegitimate children his mother had to raise. These women were simply discarded. (3)
- 16.7 16.7.1 He either showers her with affection or subjects her to extremely cruel verbal abuse (p. 4: "He sometimes had vicious, malicious moods...") (2)
- 16.7.2 He is moody, unpredictable, jealous (1)

[30]

QUESTION 17
NINETEEN EIGHTY-FOUR
Essay

Candidates must deal with the **conformity**, but may discuss how **non-conformity** is detected and how the dissidents are eradicated. They **must** refer to the **destruction of society**. Normal values, like privacy (telescreens, child spies), freedom of thought (Thought Crime and Thought Police) distortion of beliefs through propaganda (Hate Speech, Hate Week) Specific mention of examples is essential.

All the average characters are painted as conformists – compared to animals who simply "swallow" all the doctrines and propaganda they are fed. Concrete examples must be supplied. This creates a totally controlled society that believes that what is happening is for their own good e.g. chocolate rations "increased" from 30g to 20g. They are so indoctrinated that they are not aware that their lives are destroyed. Winston and Julia especially – but also Goldstein, Jones, Aaronson and Rutherford – do not conform. The latter four are used as propaganda tools to suppress any form of rebellion. Goldstein is an imaginary character who provides an example so that people "stay down for good".

[30]

OR

QUESTION 18
NINETEEN EIGHTY-FOUR
Contextual

Extract A

- 18.1 Winston believes that O'Brien is an ally in the rebellion against the Party, even a leader in the uprising. He thinks that O'Brien feels the same and rejects the ideals of the Party as he does. (3)
- 18.2 The Party makes no secret of it. They release offenders, who congregate at the Chestnut Tree Café where they talk about their horrific experiences, and word then gets around quickly amongst the 'rebels' who gather there. (4)
- 18.3 Winston believes that it is a place of enlightenment / truth will be revealed, but in fact it is a place where the Party ensures there is no rebellion (darkness), a place of torture (constant light as a method of torture). Rebels like Winston will be made to believe Party doctrine is right ("see the light"). (3)
- 18.4 Confused / doubtful – explanation of (oxymoron) "heavy, calm" contrast, "but" and "hidden" (2)
- 18.5 "leaden knell" means ominous death bell and the words have a threatening tone, foretelling disaster to come. The reader suspects Winston's life is threatened / heavy / burdensome. The irony / truth of the slogans is highlighted. (3)

Extract B

- 18.6 "Emmanuel" means Saviour and "Goldstein" refers to the Jews. Together the name implies Judaism / Christianity cannot save the free world. The Jews are also portrayed as the scapegoats. (4)
- 18.7 He gives them wine (not Victory gin) to tantalize them about the good life, making them think that luxuries are what they can have, if they confess. (2)
- 18.8 He is reminding us of the good things in life. All these are gone because a totalitarian state exists. (3)
- 18.9 It is a fait accompli: Winston will die because he is a known rebel. The Party know of his thoughts and will catch him sooner or later. (2)
- 18.10 "the lids flitted down over his eyes" Candidates must explain this sinister expression (body language) in their own words. (2)
- 18.11 He wants Winston to incriminate / bury himself, to have absolute proof. Has a more dramatic approach. (2)

[30]

TOTAL: 100