

## GAUTENG DEPARTMENT OF EDUCATION

## SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE SG  
(Second Paper: Literature)**Possible Answers Supp 2007**SECTION A  
POETRY

## QUESTION 1

- 1.1 Anthem - song of praise - implies dignity - no dignity or ceremony on the battlefield.  
Doomed - destined, they cannot escape: horrifying image.  
Youth - Young men, lives wasted. Makes poem particularly sad. (3)
- 1.2 Yes. Negative connotations of words:  
young men dying as cattle  
monstrous anger of the guns  
shrill, demented choirs of wailing shells, etc.  
Owen emphasises on the monstrosities of war; the reference to the madness.  
Mark globally. Candidates must have at least 3 references to the poem. (6)
- 1.3 The reader becomes more directly involved in thinking of an answer to the question (2)
- 1.4 The word "only" reinforces / emphasises the horror of situation - there is nothing else. Just the continuous din of war and slaughter. (2)
- [13]**

## OR

## QUESTION 2

- 2.1 "consider" implies thinking deeply about the issue. (2)
- 2.2 "true account" (1)
- 2.3 God will punish him severely / eternal damnation / he will lose his talent. (2)
- 2.4 Personification makes the quality of Patience a real, dynamic force which has an influence and can be understood. (2)

- 2.5 A person is made acceptable to God through yielding to His will and not through human endeavours. Passive service is acceptable. (2)
- 2.6 Many people serve God / God is all powerful. (2)
- 2.7 Line 7 – the tone is troubled/ despairing/ bitter...  
Last 4 lines – calm / patient acceptance. (2)

**[13]****AND****QUESTION 3**

- 3.1 Love is constant/unchanging, lasting/enduring. True love does not alter when problems arise. This love is firm, not fickle. (4)
- 3.2 Gives away / is weakened. (2)
- 3.3 Startling, effective brevity in middle of long sentence / emphasis. (2)
- 3.4 As an old man, (bald, but having a forelock), and carrying a scythe or sickle and an hourglass. (2)
- 3.5 No. The word "error" forms a strong contrast to the preceding lines and suggests some doubt.  
Yes. Poet so certain of his love, strongly affirms that no one can really have experienced true love, if he is mistaken. This is a clever, clinching argument. (2)

**[12]****OR****QUESTION 4**

- 4.1 Famous Greek hero, mariner + king of Ithaca / Fought in Trojan War (2)
- 4.2
- 4.2.1 A dead fireplace.
- 4.2.2 It suggests boredom / coldness – emphasises Ulysses' feelings of boredom. (2)
- 4.3 Scorn / irritation (1)
- 4.4 A man of integrity; conscientious; empathetic; patient (2)
- 4.5 He plans to sail away to seek more adventures. (2)
- 4.6
- 4.6.1 It is very close. They are soulmates. (2)
- 4.6.2 "He works his work, I mine." (1)

**[12]****TOTAL FOR SECTION A: [25]**

SECTION B  
SHAKESPEARE

**MACBETH – William Shakespeare**

**QUESTION 5  
ESSAY**

Banquo is **naturally cautious and reserved** – his **reaction to the witches** – ‘Are ye fantastical?’ His **warning to Macbeth** not to take everything they say as the whole truth. He warns him that such creatures lure us into their traps by winning our confidence with small and unimportant events that are realised.

**He does not have much time to say anything** to Ross and Angus, or to the king, or really to anyone else before the murder takes place. He hints at it to his son who is too young to understand. After Macbeth’s coronation **he admits that Macbeth might be guilty of foul play and yet he prefers to wait** and see. In the light of their conversation on the night Duncan is murdered he tells Macbeth that he is not prepared to do anything dishonourable when Macbeth tries to tempt him.

Possibly he is a good man who would rather wait for good fortune to fall into his lap rather than chase after it. He is non-committal when Macbeth speaks of Malcolm and Donalbain – possibly he realises that this is the only way to survive until he is able to work out what is really going on.

Macbeth suggests in his soliloquy that Banquo has the wisdom to wait until the right time to act.

Before he can do anything he is murdered. Is this perhaps why his ghost haunts Macbeth? Since he had not tried to stop him when he was alive must he now do so before he can rest?

He also is very aware of his own evil desires which haunt him and he is not happy about them. E.g. when he is speaking to his son at the beginning of Act II

**[25]**

**OR**

**QUESTION 6  
MACBETH  
CONTEXTUAL**

6.1 Macbeth has refused to return the daggers he used to kill the king to the chamber so that the guards may be implicated. / He hasn’t the stomach to face what he has done. / She is irritated because the daggers must be returned and promptly and she cannot understand why he who has murdered the king cannot finish off the job./

**(3)**

6.2 The sight will cause her to become deranged later/ and she resorts to sleepwalking /

**(2)**

- 6.3 She is trying to embarrass him into pulling himself together by suggesting he is a coward which is something he denies most emphatically. (2)
- 6.4 Macduff (1)
- 6.5 So terrible there is no forgiveness or healing for Macbeth / realises the enormity of his crime/ (2)
- 6.6 It is her self-control and quick thinking that hurries them off to their room before they are discovered to be awake by the porter and /or Macduff. (2)
- 6.7 He is fed up with Macbeth/ – He has seen through him – He has come to join forces with Malcolm to rid Scotland of Macbeth. / Also to tell Macduff the news of his family's massacre./ (3)
- 6.8 They are good friends or know each other well/. Macbeth has murdered his children in a most despicable way/ (2)
- 6.9 Macbeth has become so evil that like a ripe fruit he is ready to fall if the tree is shaken. / He is at the end of his power. (1)
- 6.10 Constant references to God; / gentle heavens, powers above medicines of our great revenge to cure this deadly grief / The fact the holy king of England will lend them support to cleanse Scotland to a pristine health / The break in the Chain of Being will be repaired and law and order return to Scotland. (3)
- 6.11 He is very just –he is tolerant up to a point;/ he is not a traitor; he is loyal; honest;/ a family man ; /not afraid to speak out;/ realises that only Macbeth must pay for the death of his family /and yet is prepared to accept that if he cannot kill him then he must accept he is not wholly evil/. (4)

[25]

OR

**JULIUS CAESAR – William Shakespeare****QUESTION 7  
ESSAY**

**Power** is the central theme in the play – it is as a result of **Caesar's power** and **growing ambition** to obtain the crown that he is assassinated. **Power** also **incites envy, jealousy, hatred and a desire** to destroy. In the hands of greedy, ambitious and cunning men like Antony, it can become a **dangerous weapon**.

Caesar's rise to power:

Caesar is a part of a triumvirate – Crassus is killed in a war, Caesar kills Pompey when he is threatened by him and at the beginning of the play, he has defeated Pompey's sons. His **position** in the Roman government is **strengthened** by his **political power** and his **military conquests**. When he is offered the crown thrice by Antony on the occasion of the Festival of Lupercal, he declines very shrewdly not because he does not want the crown but he does not want to reveal his desire and ambition to possess that crown. Therefore he is able to see the danger in Cassius when he tells Antony, "Yond Cassius has a lean and hungry look; He thinks too much: such men are dangerous." He senses the jealousy that Cassius has over his position when he says, "Such men as he can never 'be at heart's ease/ whiles they behold a greater than themselves.'" Caesar

refers to '**power**' when he speaks of 'greater'. Caesar continually refers to himself as 'Caesar' or "we" – royal plural; he is **convinced of his power** – "for always I am Caesar." He dismisses **arrogantly** the soothsayer who tries to warn him – "he is a dreamer. Let us leave him." His belief that he is immortal – no man can touch him, also causes him to be easily flattered. He becomes careless about his safety. He is **ruthless** in his own refusal to unbanish Metellus' brother – "I am constant as the northern star"; he compares himself to Mount Olympus – just as it is immovable, so too the conspirators are asking him the impossible in unbanishing Metellus' brother. His **belief in his power and his arrogance** is further entrenched by conspirators/senators when they refer to him as "my Lord" (Antony), "Most High Most Mighty" (Metellus). In his **desire for absolute power**, he fails to recognise the hatred he is fostering and so is unable to accept the warnings of the soothsayer, Calphurnia and the augurers. In his desire for power, he loses his life.

The conspirators, especially **Brutus and Cassius** also **prepare to seize power** in Rome, but because of the incorrect decisions that Brutus makes and his poor judgement of character, this power is seized very quickly by Antony and Octavius- and so we see a **power struggle** in the second triumvirate.

**Antony** realises that he too **can ascend to a powerful position**. Although he genuinely mourns the loss of Caesar, he also recognises that he can take over from Caesar together with Octavius Caesar. When he is given permission by Brutus to address the crowd at the funeral, he **cunningly manipulates** the mob - his **speeches are highly emotive**, describing Caesar as a deer that was viciously hunted down, telling people of the inheritance/will which Caesar left for them. This skilful manipulation **incites hatred for the conspirators** – mob riots- mutiny- conspirators flee-this is perfectly engineered by Antony. Antony's **chilling words** uttered when the mob begins to riot ("Now let it work. Mischief, thou art afoot, Take thou what course thou wilt!"), indicates what **power can** do to a person and how easily it can **be abused**. **Power in the hands of a wrong man causes more civil unrest in Rome** – death of Cinna the poet (mistaken for Cinna the conspirator) adequately demonstrates the power of **Antony's words in wreaking havoc**. Antony demonstrates his powerful oratory skills (Remember Cassius' fears regarding this); he manipulates the reasoning (mind) and emotions (hearts) of a gullible people. **Antony gives the crowd the mandate/power to do their mischief**.

We then see the **triumvirate** – Antony, Octavius Caesar and Lepidus in Act 4 Sc 1, calmly sitting and **playing power political games** with the lives of senators and family members whom they consider to be in their way to obtaining power. They also **plan to alter the will**, robbing the Romans of their rightful inheritance and **usurping the bulk of the money**. We see that Antony, especially, is totally without conscience and is unscrupulous when he discusses Lepidus with Octavius and describes him in disparaging terms – comparing him to an ass, and when his use is over, he will be turned to pasture/grazing. We **see total abuse of power in this scene - greed, disrespect for life** – even the memory of Caesar is forgotten. Antony is **ruthless, hypocritical**, at his worse. There is also a **power struggle between Antony and Octavius Caesar** in Act 5 Sc 1 – when they meet to parley with Cassius and Brutus – Antony instructs Octavius to lead the left side of the army. Octavius refuses, stands his ground and insists on leading the right /senior wing of the army. Octavius wins the argument when he says, in answer to Antony's question, "Why do you cross me in this exigent?" Octavius says, "I do not cross you; but I will do so."

To **solidify his power**, at the end of the battle/play, **Octavius** orders that Brutus' body be placed in his tent. Whilst Antony praises Brutus in a speech, Octavius is only concerned in **asserting himself, entrenching his power**; *he* will take charge; the body of Brutus will lie in *his* tent."

[25]

OR

### QUESTION 8 CONTEXTUAL

- 8.1 Brutus' behaviour has changed / He is deep in thought/becomes irritated when Portia questions him as to what the matter is / he seems to be giving her unkind looks / stamps his foot so as not to give her an answer / He leaves the supper table / waves with his hand for Portia to leave him/prefers to be alone / He is neither able to eat, talk or sleep. His spirit is troubled.  
(Mention any 3 points for 3 marks.) (3)
- 8.2 Sick as in unwell – physically- suffering an illness  
Sick as in mentally unhealthy – mental disorder. (2)

- 8.3 She is a very strong woman/ very much wants to be a part of her husband's life/ persistent and won't rest until she knows what is troubling Brutus.  
(any 2 points for 2 marks) (2)
- 8.4
- 8.4.1 pleading/concerned/loving/gentle/serious (1)
- 8.4.2 Brutus standing, Portia kneeling in front of him grasping Brutus' hands, her face turned up to Brutus, he looking down at her. (2)
- 8.4.3 A very close relationship – she loves him dearly and is concerned about him. She reminds him of their marriage vows, about the love he professes to have for her, refers to herself as his half – half of the whole couple they are. She reminds him of his praising her beauty – i.o.w. she reminds him what they mean to each other. She does not take her vows lightly.  
(Mark globally – answer must focus on their close relationship) (3)
- 8.5
- 8.5.1 The conspirators. (1)
- 8.5.2 The conspirators were completely covered in cloaks – even their faces – this suggests secrecy and evil plotting. (They do not want to be recognised because of some evil they are plotting). (2)
- 8.5.3 Yes. Brutus joins the conspiracy/also assumes leadership of it / plans are made for assassination.  
(2 points for 2 marks) (2)
- 8.5.4 Cassius – Brutus is an honest/noble man / He is liked by the people / hold him in high regard/ If he is part of the conspiracy, people will accept the assassination of Caesar and not see other motives in it. (3)
- 8.6 Brutus confides to Portia the secret plan to assassinate Caesar. (2)
- 8.7 When she hears of Antony and Octavius organising an army to fight Brutus and Cassius, she swallows hot coals and dies when her attendants are away. (2)

**[25]****TOTAL FOR SECTION B: [25]**

SECTION C  
NOVEL

QUESTION 9

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

Chapter 10 reveals all the mysteries that have filled the pages of the novel so far. We learn why Dr Manette had been imprisoned for 18 years and by whom; we realise why he at times looked at Darnay with such fear and dislike; at last we find out why Dr Manette reverts to shoemaking in times of stress.

The letter also shows how mercilessly Madame Defarge has hunted Darnay by using the letter without Dr Manette's knowledge [ they have had that letter for many years and did not use it at once or even during the time Darnay was in La Force] so that he could be imprisoned once again and be sentenced to death.

The reading of the letter in this chapter is the deciding factor that helps Sydney prepare for the most courageous and self-sacrificing act of his life when he determines to take Darnay's place at the guillotine.

It is also the reason Dr Manette becomes 'lost' again. He feels he has failed his daughter.

It unfolds at last the secret of who the girl is that Darnay has tried so hard to find and for whom he was prepared to go to gaol in England when he was accused of spying.

It shows too how greatly Dr Manette loves his daughter not to stand in the way of her happiness when she chooses to marry Darnay, the son of the man who has caused him and her so much suffering.

[25]

OR

**QUESTION 10**  
**CONTEXTUAL**

- |      |   |     |
|------|---|-----|
| 10.1 | Gabelle, the steward of the Evremondes  | (1) |
| 10.2 | He decides to go to France to rescue his friend without telling his family. /He ends up in prison/ and has to be rescued by Dr Manette and Carton.  | (3) |
| 10.3 | No one knows that Evremonde has changed his name to Darnay/ and that he works hard as a teacher tutor to earn a living. /No one recognises in Darnay the nephew of the Marquis.   | (2) |
| 10.4 | Darnay has not exacted anything from the people on his family's estate;/ he has not sponged off anyone/ and he has not kept his status which would not help him survive in England./ They have done far worse and can't see that by comparison they are degenerate and craven. /They criticise and condemn the very people who helped them escape being punished for their cruelty. | (4) |



- 10.5 Actually she is very cruel and not at all kindly disposed towards Evremonde (2)
- 10.6 She has orchestrated Darnay's denunciation using the letter Defarge had found when the Bastille had been taken./ It had been written by Dr Manette who denounces the Evremondes for their terrible cruelty./ Based on the evidence in this letter Darnay is sentenced to death. There is no chance of Manette saving Darnay again because he had no warning of it and there is no time. (4)
- 10.7 Because he seems to take a long time to comprehend what they say/ and because he seems to be so busy working out what is written in the paper/ they believe he is dull and will not be able to understand anything he may overhear.

**OR**

- His outward attention is not disturbed/ and he keeps his eyes on his paper even when Madame Defarge brings her finger down on the table. (2)
- 10.8 She unlike her husband does not feel sorry for Dr Manette or for Lucie./ She wants to wipe out the race of the Evremondes even though Lucie and her child are innocent of harming anyone. /She does not care whether they have suffered or not – she wants them exterminated./ She is relentless. (3)
- 10.9
- 10.9.1 The letter Dr Manette wrote while in prison denouncing the Evremondes (1)
- 10.9.2 Suddenly everything is made very clear for both the reader and for all the characters involved. (2)
- 10.10 Charles Darnay (1)

**[25]****OR**

**JULY'S PEOPLE – Nadine Gordimer****QUESTION 11  
ESSAY**

The **children accept the changes** in their life and blend into their surroundings. Their change is not so much because of their parent's influence as the parents are too busy reconciling with their new life and trying to win the power battle with July. They **change** as a result of **mingling with the Black children** and **adopting their way of life/mannerisms**.

The children's' lives in the city and in the village

**In the city** the **children** are **pampered**. Children know nothing about the political situation and when they stay home from school they play wildly in the garden at street fighting.

**Royce** insists on having Coca Cola – “Go to the shop – man and *buy* some.” He insists on going to see a film on that or the following day. Whilst Maureen is afraid of them drinking water from the river, Bam assures her that they are **drinking water from wherever they are finding it** – “it's impossible to stop them”. She worries about toilet paper for the children to use but they are **using stones** as the Black children do. Maureen is horrified when Bam tells her, “I caught Royce wiping his behind with a stone, this morning” He's realistic about the situation they are in. They **walk bare foot**. **Gina** is described as a **fussy eater** at home by July – it is for her that July suggests the goat's milk be boiled. Now she is proud of **sharing pap from the pot** with Nyiko and other Black girls. Children accept the dry pap they eat for every meal. Even on one occasion when there is spinach, they learn to **accept a minimum share** and not ask for more. **Gina** carries a baby on her back. In appearance she **looks like the Black girls** – dirty face, nails described as claws full of earth, dirt in her joints and knuckles. She **blends in with the black girls**, is accepted by them, bonds closely with Nyiko, clasps hands, they giggle, speak secretly to each other. Whenever the White children are offered anything, they **grab at it**, but slowly and by the end of the novel, Victor clasps both his hands together and bows in a receiving gesture to accept the fishing line July gives him. He has **adopted the custom and mannerisms of the Black children**. Victor's reaction to the villagers' taking water is a normal reaction of the **city**. It illustrates that despite playing with the Black children, Victor has not been influenced yet – he still **sees himself as superior**. The White children crouch together with the Black children, scrounging for nuts. Fully aware of the name of gumba-gumba in the Black language – not in their own.

### Their attitude to material possessions in the city and village

During their escape **Victor** smuggles his racing-car track – **in July's village** he **nags** for it, not understanding that he cannot use it as there's no electricity. In addition, he wants to **show it off to the Black children** with the specific instruction, "But tell them they must not touch it. I don't want my things messed up and broken." Even when he insists that his mother tells the Black children, he fails to understand that the children do not speak his language. In a **fit of temper**, he kicks the old zinc bath belonging to July and that he has provided for their bath. Maureen warns him not to, trying to inculcate in him a respect for July's property. The boys **learn to play with the Black children** – Victor is so insistent that no one touches his racing-car track, but now it is separated and distributed in place of wire cars. Victor also demonstrates his **town mentality** in the incident of the orange sack – they steal it, the old man comes to claim it and is paid R2 for it. This shocks Victor as his father pays for a discarded item, he could have used the money to buy miniature cars. He is upset and declares that not all Blacks are as good as July.

### Relationship with parents

When **Gina** is forced to leave the black child she is carrying on her back, she **stubbornly refuses to listen to her parents** and takes protection in Nyiko. When **Victor** insists on accompanying his father to hunt warthogs, Bam has to **bribe** him saying that he will bring him the skin if he stays. When Bam shoots a warthog, that night **the family is a close unit for the first time** – Bam singing for Royce, Victor recalling his school stories and Gina singing a lullaby in a Black language that she learns from her friends. When the gun is stolen, **children bond** and don't tell Bam that everyone in the village is aware of the hiding place. They display a **sense of loyalty to each other** – they are **not in need of Bam**. When **Maureen runs** towards the helicopter, she is confident that her **children will survive in this environment**. "She no longer had to worry about her children; she fed them, they knew how to look after themselves, like the Black children."

### The children's relationship with July

The children, especially **Royce, depend on July more**, e.g. when Royce is ill, he runs to July for comfort. July does not want the White children to be given medicine used for Black children – he determines to get them Western medicine. July also **instructs the parents** to keep Royce warm and dry.

When **Victor** complains about the villagers using the water from the tank Bam has erected stating – "it's ours, it's ours", he fails to understand his father's reasoning that the tank is for everyone's use. **It's July who patronisingly and affectionately pacifies Victor** into accepting the situation saying that his father is a clever man to have made the tank and makes everyone pleased.

The **boys** make fish bait with pap- **go to July** for string to use on their rods, not to Bam. Royce's reaction when July brings the string is to clap his hands, and Victor's is to clasp his hands in receiving it and bowing as is customary to the Black people. On their visit to the chief, **children play with Daniel** at the back of van; accept him as one of their own. **July seats the children and they obey his instructions**. In the final chapter **their independence is seen** – Nyiko comes to fetch Gina and they walk off sharing an intimacy and secrecy implying they need no one else. "Their friendship is too deep and secret for that." The boys go fishing with the Black children accompanied by Bam.

By the end of the novel, we see a **distinct difference in their lives** – ‘a before coming to the village life and an after coming to the village life.’

[25]

OR

### QUESTION 12 CONTEXTUAL

- 12.1
- 12.1.1 July has taken the bakkie's keys + and has disappeared with it/Bam is shocked that July has done this as he cannot even drive. (2)
- 12.1.2 B – disappointed  
For the 15 years that July has worked for them he was always trustworthy – not once is he suspected of stealing. /For him to behave in this manner and **take the bakkie without permission** is disappointing and shocking. (3)
- 12.2 Yes – at the point of political unrest and uncertainty, July suggests that he take them to his village, guides them through the journey over 3 days and nights, purchasing petrol, food and water. At the village, he sees to their needs and takes things from his own family to care for the Smales.  
(Mark globally. Provide a full answer of July's support) (4)
- 12.3 Maureen joins July's wife and the village women to pick spinach. (2)
- 12.4 He wants to exert his authority over Maureen – to show her that he is in charge and the Smales are under his power. (2)
- 12.5
- 12.5.1 Bam uses his shotgun to kill pigs – the sound created by the gun can attract the attention of people (revolutionaries) to the existence of a white family in the village. (2)
- 12.5.2 July seems unconcerned about this and chooses to focus on Maureen's joining the women instead. (1)
- 12.6
- 12.6.1 Bitter/angry (1)
- 12.6.2 She resents the fact that he has appropriated the vehicle/she resents the fact that he wants to control them and exert his power over them/she resents his hypocrisy. (2 marks for one answer) (2)
- 12.6.3 Daniel (July's cousin) (1)
- 12.7 They are antagonists – the relationship of employer-servant has altered. Maureen has no respect in July's eyes. In an earlier confrontation, July tells her clearly what he thinks of her as his employer. Maureen for her part is shocked at her misunderstanding of July's character and loses respect for him too. She mistrusts him although she is aware of her family's dependence on him. (Mark globally. **Candidates must clearly discuss the deterioration in the relationship**) (4)

12.8 She can tell Martha of July's city girlfriend /Ellen. Ü

(1)  
[25]

**OR**

**MARU**

**QUESTION 13  
ESSAY**

"Nothing ordinary was ever associated with Maru."

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

- Status: paramount chief – elect
- He had an uncanny ability to charm and persuade people.
- Moleka + Ranko were both inclined to protect Maru
- Maru had spies
- Complex character: "Arrogance was a show with him, to frighten people. He was very humble"
- Reaction of lovers when romance ended
- Other characters focused on racial and tribal identification – not Maru
- Individualism: "his gods (who) bade him to do things outside any narrow enclosure or special order"
- He had dreams and visions for all humanity to evolve (p.106)
- His dreams stretched across every barrier and taboo and lovingly embraced the impossible
- "too much intuition" (p.44)
- "People said Maru had second sight"
- Projecting dreams into Margaret's head and obtaining the pictures
- Announcement to his sister that he was going to marry Margaret
- Unusual way of abducting his wife
- Dummy in front of window

[25]

**OR**

**QUESTION 14**  
**CONTEXTUAL**

- 14.1
- 14.1.1 Masarwas are considered to be extremely low class people/racial prejudice. He cannot understand how a person of such low breeding could have become a teacher. He fears ridicule from the totems. (2 facts = 2 marks) (2)
- 14.1.2 That he is a competent principal, / concerned about early childhood development / That he is a man of integrity. (3)
- 14.2 They are powerful, influential people who control the values and behaviour of others. (2)
- 14.3 Dikeledi is not intimidated by the totems; she is not interested in sham whereas Pete aspires to be accepted into higher social circles. (2)
- 14.4 “a stone’s throw from the school” (1)
- 14.5 They reveal the attitude of the principal / prejudice / Dehumanising, contempt (2)
- 14.6 Sophistication, poise, finesse, worldliness, education, intelligence (any 2) (2)
- 14.7 Not to tell anybody that she is a Masarwa – to say she is a coloured. (2)
- 14.8 He could never aspire to compete with Maru. (2)
- 14.9
- 14.9.1 First paragraph = pompous / pretentious / self-important, etc. to show his status as principal. (1)
- 14.9.2 Last paragraph = agitated / nervous/ upset/ no longer in control, muttering. (1)
- 14.10
- 14.10.1 He panics – fearing that he will be blamed for Margaret’s appointment. He immediately consults the staff files to establish the reason why she was appointed. (2)
- 14.10.2 He is a coward, in fear of the Totems. He is sly / racist / discriminates against people. (2)
- 14.11 Sexism (1)
- [25]**

**OR**

**NINETEEN EIGHTY-FOUR** – George Orwell**QUESTION 15**  
**ESSAY**

Candidates must illustrate the **effectiveness** of names and places (at least **one** of each). The candidate **must** make reference to Orwell's intention to make the reader think/be aware of the immediate situation/real possibility/relevance to democratic world/consequences of such a world - or something similar. Individualism/human rights are threatened.

**PLACES:**

Eurasia – communistic style, dictatorial government, personal lifestyle is chosen for the individual.

Eastasia – wholesale exploitation, no freedom to think and voice own opinion as an individual, part of the masses

Airstrip One – Western (London/British) military force, under threat – maintains anonymity

London – Orwell uses the real name to maintain the reality/bring home the truth of the threat to Western society

Victory Square – symbol of great British (Western) victory (supposedly) over oppression by foreign forces, now a symbol of the past

**NAMES:**

Victory gin, Mansions, cigarettes – highlights irony of oppression of masses in simple everyday life/matters. It's not a victory at all.

Winston – one man (Winston Churchill) can/does not necessarily make a difference. People must express individual rights.

Smith – there will always be the ordinary (faceless) man who will and must continue his struggle

(Some candidates might mention '1067'. They must be given credit for understanding)

**[25]**

**OR**

**QUESTION 16**  
**CONTEXTUAL**

Extract 1

- |      |   |     |
|------|---|-----|
| 16.1 | They are the authorities who arrest dissidents who rebel against the Party. Winston has had <b>thoughts</b> of rebellion  | (3) |
| 16.2 | It is manipulative, dictatorial, have absolute control. People know this, but they aren't doing much about it. '1984' society is apathetic about being controlled by the State. | (2) |

- 16.3
- 16.3.1 Literally – in a torture chamber they often use bright lights that are never switched off. (1)
- 16.3.2 Figuratively – the Party will make them believe what they need to, and not rebel. (2)
- 16.4 ‘Big Brother’ implies protection, but ‘Big Brother’ in ‘1984’ means control, domination, oppression. (2)
- 16.5 WAR IS PEACE – If the country is at war with others, they will feel unity/not fight internally/not notice civil hardship  
FREEDOM IS SLAVERY – If you don’t have a choice, life is much easier  
IGNORANCE IS STRENGTH – If you haven’t experienced hardship/ trouble, how can you know what the good life is (3)

## Extract 2

- 16.6 She has never tasted wine before. (2)
- 16.7 The man the Party pretend should be hated in order to arouse hatred for freedom/love of slavery/indoctrination purposes. (2)
- 16.8 The Party supply rations of liquor which is used to stupefy the masses/dull their brains/stop them thinking rebellious thoughts against the Party control (2)
- 16.9 “Comrade” means friend whereas in this case it means supporter of a political party. (2)
- 16.10 The Inner Party regards Ingsoc as a religion. It is a way of life, and right. (2)
- 16.11 He is distancing himself from their commitment. He is not one of them. (2)

**[25]****TOTAL FOR SECTION C: [25]****TOTAL: 75**