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GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2015

MEMORANDUM

MARKS: 80

This memorandum consists of 24 pages.

NOTE TO MARKERS

- This marking memorandum is intended as a guide for markers.
- The memorandum will be discussed with the marking panel before marking commences at the marking centre.
- Candidates' responses must be considered on their merits.

MARKING GUIDELINES

1. Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. **(The candidate may not answer the essay and the contextual question on the same genre.)**
2. If a candidate has answered all four questions in Section A, (prescribed poetry), mark only the first two.
3. If a candidate has answered two contextual or two essay questions in Sections B and C, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each Section, provided that one contextual and one essay have been answered.
4. If a candidate gives two answers, where the first one is wrong and the next one is correct, mark the first answer and **ignore** the next.
5. If answers are incorrectly numbered, mark according to the memo.
6. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
7. *Essay question*
If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, assess on merit and discuss with senior markers
8. *Contextual questions*
If the candidate does not use inverted commas when asked to quote, **do not penalise.**
9. For **open-ended questions**, no marks should be awarded for YES/NO or I AGREE/I DISAGREE. The reason/substantiation/motivation is what should be considered.
10. No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation is what should be considered.

SECTION A: POETRY**QUESTION 1: PRESCRIBED POETRY – ESSAY****OLD FOLKS LAUGH – Maya Angelou**

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 23 for the rubric to assess this question.

- The poem focuses on the poet's attitude toward the manner in which old folks conduct themselves – with freedom and a lack of restraint.
- The colloquial use of 'old folks', 'jiggle', 'bellies' can suggest intimacy/affection/ endearment – the speaker views old folks as being comfortable in their skins.
- 'Hollers' reflects the use of informal American idiom. The effect is onomatopoeic, suggesting the hearty noisiness of the elderly who have broken free of normal social constraints.
- 'Spent' focuses on their having used up their available amount/their allotment of 'simpering'/behaving inauthentically. 'Simpering' can suggest a polite, silly, self-conscious, insincere reaction. However, old folks no longer feel the need to fit into the constraints of society. 'Holding their lips' refers to the self-control which younger people feel they need to exercise in contrast to the spontaneous reactions of old folks.
- 'Winding the lines' – perhaps, they used to frown at impropriety. The speaker admires old folks who no longer feel the need to do so.
- Words and imagery like 'allow'/'jiggle like slow tambourines'/'rise up and spill over any which way they want'/'they free the world' can suggest a lack of constraint. The speaker approves of their spontaneity and lack of constraint. They are not concerned with society's rules.
- 'Slyly knowing/the best and worst/of remembering' suggests they are aware of many things but do not share their knowledge. They deliberately look as if they know something others don't – there is an aspect of secrecy.
- 'Saliva glistens ... brittle necks' – the speaker does not romanticise old age and admits that it is harsh/unattractive/that there is physical deterioration and there are limitations.
- 'But/their laps/are filled with memories.' – this is the compensation for the harshness of old age. 'Laps' conveys the comfort/security which old people offer. The speaker suggests that old people treasure and nurture their memories.
- 'Promise/of dear, painless death' offers a release from the pain of life and old age. It is a striking conclusion to present death as desirable as it stands in direct contrast to the picture of jolly old folks in the earlier parts of the poem. Death is regarded as a friend ('dear').
- 'Generously forgive life for happening to them' – The speaker suggests that old folks have come to terms with hardships they have experienced and which were beyond their control. They are not bitter or resentful.
- The tone can be read as variously critical, sardonic, ironic, and affectionate.

[10]

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL**AN ABANDONED BUNDLE – Mbuyiseni Oswald Mtshali**

- 2.1 The conditions in White City Jabavu are harsh/unpleasant/unsanitary/unhygienic. There is an indication of festering disease/pain/suffering. (2)
- 2.2 The reader might be distressed/repelled/disgusted. The word intensifies/reaffirms the horror of the situation because the reader becomes aware that what is being attacked is still alive./The word dehumanises the baby. (2)
- 2.3 The word, 'bundle' has connotations of insignificance/unimportance/something that is non-living. This is reinforced by the use of 'Its' in line 22, where the baby is dehumanised and its life is regarded as worthless. The use of 'corpse' emphasises the idea of something non-living and therefore unimportant.
The word, 'dumped' conveys how little value is placed on human life. (3)
- 2.4 The impact of the image lies in the irony of the mother's being described as innocent even though she has abandoned her baby. The images portray the pristine innocence of the mother who is unshackled by her deed and is able to move forward to start afresh. No one will be able to hold her responsible for her past actions. The startling contrast between her action and her apparent innocence challenges the reader to question who is responsible for the death of the baby: the mother herself, societal and family pressures, her living conditions, the political system?
- [Award a maximum of two marks if the candidate does not include a critical comment.] (3)

[10]

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL**ON THE MOVE – Thom Gunn**

- 3.1 The birds that represent nature are shown to act on instinct and their every act has a purpose, whether this purpose is the need to survive, to build nests, to search for food, etc. However, humans appear to lack purpose and direction and feel the need to search for meaning and direction. (2)
- 3.2 The expression conveys masculinity and camaraderie. They derive their identity and confidence from being part of a particular group ('the Boys'). There might also be a hint of immaturity. (2)
- 3.3 In appearance, the motorcyclists present a picture of strength and power ('robust'). Their 'goggles' and dust-covered jackets emphasise their ruggedness/masculinity. However, the speaker suggests that this is just a façade that is used to mask/disguise their insecurities ('They strap in doubt'). (3)
- 3.4 The final stanza focuses on the constant search for a sense of purpose. The image is effective as it highlights the restlessness of the bikers/their lack of destination. Time is personified as attempting to halt this constant movement by holding the bikes, but the use of 'minute' shows that this attempt is unsuccessful. One could see it as merely suggesting that their sense of value/use of one place is minimal and so they move on.
- [Award a maximum of two marks if the candidate does not include a critical comment.] (3)

[10]

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL**LONDON –William Blake**

- 4.1 A charter is a document that grants specific legal and business rights to the individual. The word indicates that the city restricts the freedom of the people as the city is owned by the wealthy minority/the city does not belong to the people.

OR

The city has been carefully mapped out, reflecting human control over nature. (2)

- 4.2 The words, 'cry' and 'sigh' suggest the helplessness/vulnerability/suffering of the poor who are ignored by those who are in authority (Church and State) – the very institutions that should protect the poor. The words convey the corruption of the time. They highlight the fact that the poor are exploited by the authorities. The onomatopoeic effects emphasise the extent of their suffering.

[Mark globally.] (2)

- 4.3 The repetition of 'every' emphasises the extent of the suffering experienced by all the common people/the dispossessed – no one is exempt. The tone throughout the poem is indignant/bitter/adamant/insistent/outraged and reinforces the sense of the overwhelming suffering experienced by the poor. It is clear that there is no escaping the misery of poverty and oppression. (3)

- 4.4 Marriage should be associated with love, hope, renewal, etc. However, social injustice gives rise to the spreading of STDs from prostitutes to husbands who, in turn, infect their wives. The spreading of these dreadful diseases is not only a literal effect of class oppression, but a metaphor for the generally corrupting effects of an unjust system.

The oxymoron in 'marriage hearse' implies that something which is sacred and supposed to promote life is now associated with death and festering disease.

The horror of the fatal diseases, which are widely destructive, is conveyed by the words, 'blights with plagues'.

[Award a maximum of two marks if the candidate does not include a critical comment.]

(3)
[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL**THE LONELINESS BEYOND – Sipho Sepamla**

- 5.1 The word, 'pattering' suggests individuals arriving at random. It also conveys the haste with which they are moving. This gradual arrival of people culminates in a 'torrent' which implies a rush/an overwhelming number of people. (2)
- 5.2 The masses are so emotionally pulverised by their circumstances that they are too tired to disguise their true feelings. Their raw emotions are evident. The words suggest a lack of individuality because the people experience the same sense of hopelessness/exhaustion/despair. (2)
- 5.3 It is ironic that, even though many people are crowded together, the speaker sees their loneliness. This suggests that being part of a crowd does not bring comfort/is not reassuring/does not guarantee an escape from loneliness. Even in the midst of a crowd, people still experience a sense of separation/alienation and aloneness since they are surrounded by strangers. (3)
- 5.4 The mood is oppressive/bleak/lonely/despairing. People retreat into 'holes' like animals seeking security/comfort. Their places of rest are dark and gloomy; hence there is no promise of revival. They only 'rest' in their 'holes', therefore their homes give only temporary respite from what is the main focus of their lives: work. Describing their homes as 'little holes' intensifies the claustrophobic aspect of the mood. Their isolation and vulnerability are emphasised. The image successfully reinforces the bleak mood of the poem. (3)
- [Award full marks only if the candidate includes critical evaluation.] (3)

[10]**TOTAL SECTION A: 30**

SECTION B: NOVEL**QUESTION 6: *ANIMAL FARM* – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

To a greater or lesser degree, all characters in the novel reflect common human failings. Candidates might choose to discuss some or all of the following points. They might also choose to agree and/or disagree with the validity of the statement.

- Napoleon is portrayed as opportunistic and with a strong desire for power. He is self-serving and unwilling to share power with Snowball.
- He uses his intelligence to manipulate and coerce the other animals into submission and compliance with his will by means of lies, intimidation and violence.
- He and the other pigs contribute little to the success of the farm; they do not labour or produce their own food but take advantage of the labour of the others to provide themselves with more than they deserve.
- Even the apparently principled Snowball allows greed to override the ideals of equality and fairness when he remains silent on the issue of the milk and apples.
- The pigs move into the farmhouse, surrounding themselves with human luxuries and comforts, knowing that these actions betray the principles of Animalism. In order to satisfy their desire for comfort, they choose to have contact with humans.
- Squealer's use of propaganda and manipulation of the truth undermine the moral principles of honesty and integrity.
- The compromising of the Seven Commandments is indicative of the pigs' lack of integrity and their pursuit of their own selfish desires.
- Most of the other animals, like Boxer, Muriel and Clover, are happy for the pigs to take control, believing that they are all working toward a common vision, and that the pigs have everyone's best interests at heart. Their lack of intelligence/ignorance and passivity are exploited by the pigs to subjugate the other animals.
- The sheep, which follow blindly, are another example of the dangers of unquestioning acceptance and naivety. They allow themselves to be used as tools of the oppressors.
- Although the animals sometimes express doubt/uncertainty about changes to the original ideas/Commandments, they are easily persuaded by the pigs that nothing untoward is happening. This is evidence of their gullibility.
- Benjamin's sense of self-preservation and his cynicism prevent him from raising the alarm.
- Mollie's vanity and desire for comfort and luxury see her make the choice to align herself with the oppressors.

[Credit valid alternative responses.]

[25]

QUESTION 7: ANIMAL FARM – CONTEXTUAL

7.1 Mollie represents materialistic humans. She runs away because she desires attention. She enjoys selfish pleasures at the expense of the collective ideals. She is individualistic and her vanity causes her to betray her comrades. She chooses comfort over hard work and hardship, preferring to be surrounded by life's little luxuries. She is not prepared to make sacrifices but would rather have instant gratification.

[Award 3 marks for any three points.] (3)

7.2 The harsh weather anticipates the terrible living conditions that the animals will have to endure under Napoleon's leadership. They will suffer hunger, longer working hours and tyranny. The ideals of Animalism will be eroded. (3)

7.3 The reader may view Napoleon as an opportunist who makes no significant contribution of his own. He is seen as a character that thinks only of securing power for himself, maintaining his position as leader through underhanded methods (manipulation, lies, intimidation and violence). He is perceived as using his intelligence to enforce respect and to gain the confidence and support of the other animals. The reader might view Napoleon as uncooperative, to the detriment of the collective.

[Credit valid alternative responses.] (3)

7.4 The sheep are encouraged to disrupt meetings by interrupting Snowball's speeches, allowing no opportunity for debate or challenging of decisions. By vigorously supporting Napoleon, they encourage tyranny/dictatorship. Their uncritical naivety and misguided loyalty allow them to become tools of oppression, thus undermining the concept of equality. As part of Squealer's propaganda machine, they enforce the re-education of the animals by broadcasting the adjusted maxims. (3)

7.5 The original reason for the Commandments is to ensure equality/justice/fairness on Animal Farm. The Commandments are changed by the pigs: the Commandments would contradict the increasing tyranny as the pigs gradually abuse their power in order to gain more privileges. (3)

7.6 Squealer is engaged in changing one of the Commandments. This is consistent with his role in consciously misleading the other animals and manipulating situations to suit the pigs. He is used by the pigs to persuade the other animals to accept Napoleon's leadership. (3)

7.7 The animals don't suspect the pigs of any wrongdoing, but blame themselves, believing they have faulty memories. These details suggest how manipulated the animals are. They are complicit in their own exploitation and oppression because of their ignorance.

[Credit responses that make reference to irony.] (3)

- 7.8 Yes. By keeping silent, good men condone corrupt behaviour, allowing those in power to take advantage of the masses. Some of the animals have a feeling of unease about events on the farm but are unable to verbalise their concerns. Benjamin, in particular, is aware of the pigs' manipulations of the ideals of Animalism and of the danger which this poses for the animals; however, he chooses to remain silent. He represents those who understand the menace presented by powerful evil forces, but remain passive. Benjamin fails to enlighten the other animals, thus allowing the pigs to get away with their corruption.

OR

No. It is not that the animals deliberately condone the pigs' behaviour; it is that their ignorance is exploited, allowing them to be easily manipulated into believing what they are told. They do not know how to express their disquiet about the situation, hence their passivity. Even were Benjamin to have spoken up, it would not have sufficed to counter the authority of the pigs.

[Award full marks only if reference is made to Benjamin.]

[Credit valid alternative responses.]

(4)
[25]

QUESTION 8: *PRIDE AND PREJUDICE* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

- The family's social position is critically important in the culture/society Austen examines. It determines the expected level of social decorum and propriety. A person's value is judged by the standards set by the community and the extent to which that person is respected by his/her friends and neighbours. Ironically, the hypocrisy of society is exposed by its relish for gossip. People have no qualms about invading other people's privacy.
- Lady Catherine disapproves of social mobility. She is the guardian of upper class propriety. However, she indulges in gossip and invades Elizabeth's privacy by confronting her about her suitability for Darcy. Her frankness is offensive. She is interfering and uses her position to intimidate people.
- The Bingley sisters, while having a façade of politeness, are malicious and readily engage in gossip. They do not consider the Bennet family to be equals; hence their determination to prevent the union between Jane and Mr Bingley.
- Mr Collins is excessively concerned with conforming to society's expectations and acceding to Lady Catherine's instructions in order to prove himself worthy of her patronage. As a clergyman, he is expected to embody empathy and forgiveness; yet he demonstrates his cruelty and spitefulness when Lydia elopes.
- Mrs Bennet is aware of social etiquette. However, her weak understanding and her being driven by emotional rather than rational needs cause her to be inconsistent and to apply rules of propriety in a personally convenient manner. She indulges in gossip and thrives on the invasion of privacy. Her lack of decorum leads to the embarrassment of not only her family, but also others in her social milieu.
- Wickham uses social decorum to further his ambitions; yet he is a malicious gossip and the worst hypocrite in the novel.
- Lydia has no concept of decorum. She lacks the conscious nastiness of Wickham. She flaunts her married status, having no concern for how her actions might affect others.
- Mrs Gardiner is authentically genteel as opposed to the arrogant prescriptions of Lady Catherine and the Bingley sisters. She is willing to discuss others, yet not in a malignant way. She has constructive intentions.
- Darcy, Jane and Bingley, while upholding all the proprieties, do not gossip.
- Elizabeth initially uncritically believes Wickham's gossip about Darcy. She participates in gossipy discourse. However, she later becomes self-aware and regrets her attitude and behaviour.

[25]

QUESTION 9: *PRIDE AND PREJUDICE* – CONTEXTUAL

- 9.1 Mr Collins's first marriage proposal to Elizabeth is rejected. He is now on his way to propose to Charlotte and is nervous about the possibility of being turned down, because he would be embarrassed to have a marriage proposal rejected a second time in the course of a few days. His stealthy movements result from his fear of humiliation. (3)
- 9.2 She sees him as the means to a home of her own. A woman in her situation will accept any marriage proposal that would see her future secured. She is afraid of being a burden on her parents. There are not many eligible suitors and, because of social pressure, she needs to marry. (3)
- 9.3 Mrs Bennet is in constant competition with Lady Lucas to ensure the marriage of their daughters; therefore she would be devastated at the thought that Lady Lucas will secure an eligible son-in-law before she does. It would irk her that her daughter has had the opportunity to marry Mr Collins but has turned him down. Her unforgiving nature will make it impossible for her to accept the news graciously, because it is typical of her not to be happy for others, especially if she feels that she should be the recipient of that joy. (3)
- 9.4 He loves an audience and the sound of his own voice. He is fond of making long and silly speeches and uttering formalities which have absolutely no meaning. For Mr Collins, speech is not a means to communicate truth; he says what he assumes people want to hear or what will make people think well of him. The reader may feel that Collins is obsessed with self-importance, is vain and pompous/pretentious as a consequence of his relationship with Lady Catherine and his position as a clergyman. (3)
- 9.5 Elizabeth is appreciative of Darcy's intervention in the Lydia-Wickham affair. He has effectively saved her family from great embarrassment by securing the marriage of Wickham to Lydia. Darcy would prefer her appreciation of him to be based on affection rather than gratitude. (3)
- 9.6 It is ironic that Darcy should now speak of respect when he has previously treated the family with disdain. However, he is so in love with Elizabeth that he is possibly prepared to overlook his former prejudices, or he is simply trying to woo her. His opinion of them has probably not changed; he might simply be trying to keep Elizabeth happy. (3)
- 9.7 This development is evident in Elizabeth's willingness to admit that her initial perception of Darcy's and Wickham's characters has been incorrect. At first she sees Darcy for the snob he is. She believes Wickham's account of the role Darcy has allegedly played in maligning him. However, she soon realises that she is wrong. Elizabeth admits she has judged Darcy too hastily. She now appreciates the role that Darcy has played in saving Lydia and her family from disgrace. After her conversation with Darcy's housekeeper, Elizabeth admits that she has been wrong in castigating Darcy based on hearsay. (3)

- 9.8 Valid. The reader might perceive Darcy as a snob. While pride and disdain are certainly characteristic of Darcy, they do not fully describe him. His aloofness is also attributable to reserve and shyness. There is now a strong element of romance and the novel focuses on two people on the verge of marriage. Prior to this, the novel can be viewed as focusing on issues such as society, marriage and the morality of behaviour, but not on romance. As a consequence of all the misunderstandings, there has been an atmosphere of tension. The atmosphere now becomes romantic and light-hearted.

OR

Invalid. Candidates might argue that Darcy's actions have nothing to do with the atmosphere and focus of the novel because some readers feel from the outset that this is going to be a typical love story. Darcy's declaration is perhaps based on an inability to deal with rejection, hence this second proposal. He has probably realised that Elizabeth's attitude towards him is no longer hostile.

[Credit valid alternative responses.]

[Credit valid mixed responses.]

(4)
[25]

QUESTION 10: THE GREAT GATSBY – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

1920s America is regarded as a period of extravagance, lavish overspending, moral corruption and general disregard for the law. *The Great Gatsby* illustrates this period of moral decay.

- 1920s America is a permissive society: illicit affairs, bootlegging, match-fixing, bribery, other criminal activities and excessive partying.
- Gatsby's dedication to his dream is corrupted by his criminal activities. His story is illustrative of the idea that in order to achieve success, one has to compromise one's morality.
- Wolfshiem is a powerful underworld figure who is responsible for fixing the World Series. This kind of criminal activity compromises the wholesomeness of sport and shows the extent to which criminal behaviour has pervaded every element of American society.
- Dan Cody, a morally dubious and ultimately degenerate character, is Gatsby's initial mentor. Wolfshiem is a corrupting influence on Gatsby. He boasts: 'I made him.'
- People who belong to the upper class are also guilty of questionable behaviour. Nick embarks on a relationship with Jordan although he is aware of her dishonesty and self-centredness. Jordan is a cheat, determined to win at all costs. Tom, a representative of the privileged class, is immoral and hypocritical.
- Moral decadence is evident in relationships and casual flings. Daisy chooses Tom over Gatsby because of his wealth and status. She enjoys the thrill of the affair with Gatsby, but is ultimately unable to commit to him. She allows Gatsby to accept the blame for Myrtle's death.
- Myrtle is representative of members of the underclass who are self-seeking, superficial and greedy. Myrtle, like Gatsby, comes from humble beginnings and yearns for a better life. She sees marriage to George, at first, and then an affair with Tom, as ways of achieving her ambitions.
- In 1920s society, there is widespread hypocritical acceptance of adultery. People like Jordan and Nick enable adulterous behaviour.
- Traditional moral values are compromised by the love of gossip and careless behaviour towards others, as illustrated by Tom, Daisy, Jordan, and Gatsby's party guests.
- Racial, social and gender prejudice, as illustrated by the attitudes of characters like Tom, Nick and Myrtle, are aspects of moral decay.
- Despite the overwhelming immorality, there are characters who display some signs of decency, like Nick and even George, and, to a lesser extent, Wolfshiem, when he shows some respect on receiving the news of Gatsby's death.
- By the end of the novel, Nick has rejected the Buchanans, Jordan and their carelessness. His decision to return to the Mid-West reveals his desire for the world to be 'at a sort of moral attention forever'.
- The evils of Europe (social inequality, exploitation) are not left behind but are transplanted. The valley of ashes represents class oppression.

[Credit alternative and mixed responses.]

[25]

QUESTION 11: THE GREAT GATSBY – CONTEXTUAL

- 11.1 Gatsby wants to use Nick as a go-between to facilitate his reunion with Daisy. He has deliberately chosen Nick as he is Daisy's cousin and his house is next to Gatsby's. If Daisy were to visit Nick, she would see Gatsby's house. It is important that Nick approve of Gatsby in order for the latter's dream to be realised. (3)
- 11.2 The accusations create the impression of mystery surrounding Gatsby. His unknown background, his enormous wealth and the fact that he never attends his own parties, have generated all the 'bizarre accusations'. In the hope that Daisy will hear about him and attend his parties, Gatsby does not discourage the rumours. The rumours possibly result in part from the superficial gossipy behaviour of the shallow thrill-seekers. (3)
- 11.3 In this extract, Nick is being sarcastic and sceptical. Gatsby's words and gesture attempt to indicate his honesty and sincerity. However, Nick mocks Gatsby's fervent tone. Nick's comment about Gatsby's right hand makes a mockery of the impression of honesty that Gatsby wishes to portray. Ultimately, Nick comes to admire and respect Gatsby. Nick's final comment to Gatsby is: 'You're worth the whole damn bunch put together.' (3)
- 11.4 Nick is kept awake by the incessant 'groaning' of the foghorn, which is a sound associated with pain and suffering. Nick has 'savage, frightening dreams'. All of these details create an ominous/depressing mood which foreshadows the tragic death of Gatsby later that day. (3)
- 11.5.1 Gatsby waits outside Daisy's house because of his unwavering devotion to her. He wants to ensure that Daisy is safe from Tom. The irony is that his vigil is totally unnecessary. Daisy has reconciled with Tom and at that moment they are making plans to leave together. (3)
- 11.5.2 By closing the window, Daisy reveals her shallow, uncaring nature. She knows that Gatsby is waiting outside and she deliberately shuts him out of her life. Daisy is fickle, selfish and self-centred and closes ranks with Tom when it suits her. Whenever Daisy is confronted with a problem, she prefers running away rather than facing the situation and the consequences. (3)
- 11.6 The enormous size of the house symbolises the excess and ostentation of the rich. The house, situated across the bay from Daisy's house, is a symbol of Gatsby's wealth and his need to prove his worth to Daisy. It represents his desire for social acceptability and he buys it in the hope of attracting her. It also represents his perseverance and determination to succeed – he acquires the house within three years.

The house is a reproduction of a European mansion, which is one of the details suggesting that Europe has not really been escaped but merely transplanted with modifications. Gatsby is trying to create an 'aristocratic' past for himself.

Candidates may refer to the original owner of the house and the parallels with Gatsby. The original owner (a brewer) wanted to emulate the feudal system of old Europe. His dream, like Gatsby's, is short-lived. (3)

- 11.7 Valid. Gatsby desires the American Dream. Daisy is the incarnation of his dream. Gatsby has gone to great lengths to gain social acceptance and wealth to realise his dream of being with Daisy. He perseveres despite the odds. He firmly believes that one can change the past. Even when faced with the harsh reality of the failure of his dream, Gatsby still holds fast to it. Gatsby, alone, stands out in his pursuit of his ideal that demonstrates his capacity for hope. This sets him apart from most of the characters, who indulge in the meaningless pursuit of fame, pleasure and money. They embody the corruption of the American Dream. They drift aimlessly, without a sense of purpose.

[A cogent 'invalid' response is unlikely. However, treat all responses on their merits.]

(4)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA**QUESTION 12: OTHELLO – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

Candidates are expected to discuss all of the female characters; however, in their responses they might choose to agree and/or disagree with the validity of the statement. Candidates might choose to discuss some or all of the following points:

- In the Venice of the play, a male-dominated society thrives. Although Desdemona, Emilia and Bianca are very different from one another, they are all victims to some extent of male oppression.
- To some men, women are possessions and described in sexist and derogatory terms. Roderigo's and Iago's ribald descriptions bear testimony to this.
- When Desdemona speaks to her father about her 'obedience' and her 'divided duty', it becomes apparent that men expect women to be dutiful and submissive.
- Desdemona is assertive and at times audacious, refusing to be oppressed by men. She speaks her mind to her father and the Senate and insists on accompanying Othello to Cyprus. She is a strong-willed, courageous woman who is prepared to defy the stereotypical attitudes of her time. Initially, Othello regards Desdemona as an equal and she demands to be treated equally.
- Later, however, Desdemona fails to speak for herself with clarity and authority when Othello verbally and physically abuses her. By defending his actions, she becomes a submissive and obedient wife. Ultimately, she is a victim of Othello's overpowering strength and oppressive jealousy.
- Emilia is verbally abused by Iago and initially she obeys him without question. However, Emilia is not simply passive. She is a realist who later displays great courage and defies her victimhood and her duties as a wife when she refuses to obey Iago. She is prepared to denounce him even though she realises she might die in doing so.
- Because of her lower position in society, Bianca is treated with disdain by Michael Cassio, whom she loves, because he does not regard her as a woman deserving of respect. In doing so, Cassio is guilty of a form of oppression. He uses her sexually and laughs at her behind her back. She is an exploited plaything. She becomes an easy target when Iago tries to implicate her in Cassio's attempted murder.
- Female suffering in *Othello* is caused by the oppression of men. Othello feels justified in killing Desdemona because of her supposed infidelity. Iago kills Emilia to silence her. Despite her defiance, she is still a victim.
- Not all men are guilty of the subjugation of women. Lodovico is horrified when Othello strikes Desdemona and Gratiano is outraged when Iago draws his sword on Emilia.

[25]

QUESTION 13: OTHELLO – CONTEXTUAL

- 13.1 Iago uses the friendship (the web) between Cassio and Desdemona to make it appear that they are having an affair. Othello's seeing Cassio and Desdemona together, combined with Iago's innuendo ('Ha! I like not that'; 'I cannot think it/That he would sneak away so guilty-like,/Seeing you coming'), will arouse Othello's suspicions. It is from this point that these suspicions and doubts start to trouble Othello. (3)
- 13.2 Iago has already made Othello uneasy about the relationship between Cassio and Desdemona by referring to Cassio's 'sneak[ing] away so guilty-like'. Othello is bothered by her request. Furthermore, he has matters of state to which he needs to attend. He would offend the islanders were he seen to be lenient with Cassio. (3)
- 13.3 Cassio's concern for his reputation, together with his shame/humiliation/discomfort/failure of self-confidence and guilt that he has let down his friend and General, result in his being unable to face Othello. Iago also ensures that they are kept apart. Thus he can manipulate the situation and further his plans. Because Cassio leaves at that point, Iago uses the opportunity to insinuate that Cassio is guilty of something. (3)
- [Mark globally.] (3)
- 13.4 By showing her support for and empathy with Cassio, Desdemona contributes to her fate and fuels Othello's suspicions. Her persistence in pursuing Cassio's case will also give Othello the impression that she is pleading on her lover's behalf. Had Desdemona not had such a strong sense of justice or intervened in a case in which she is not involved, she might have survived. Desdemona innocently refers to Cassio as a 'suitor'. She means that he is someone requesting a favour, but to Othello the word might have romantic connotations and aggravate his jealousy. Othello will construe her words, 'If I have any grace or power to move you', as Desdemona's using her feminine wiles on him to reinstate her lover. (3)
- [Mark globally.] (3)
- 13.5 The repetition reflects how traumatised Othello is. He is filled with anguish and despair, and has the need to convince himself of the justice of his actions. The repeated words convey the conflict between his love for Desdemona and his horror at the thought of her alleged affair. (3)
- 13.6 Othello has been a soldier for most of his life and thinks in military terms. He has a simplistic attitude toward dealing with an enemy. He rationalises his intended murder by seeing himself as an instrument of justice: he is protecting others, which is something a soldier does. Desdemona is perceived to be a threat: 'Yet she must die, else she'll betray more men.' In war, an enemy would be destroyed; therefore Othello feels justified in killing her. (3)
- [Accept valid alternative responses.] (3)

- 13.7 Othello's voice might break, and be hesitant and soft since there is a dreadful conflict between his love for Desdemona and his conviction that she deserves to die. However, Othello might also deliver the lines in a hurried manner to convey his desperation to get the deed done quickly. His tone might be despairing/filled with anguish/anxiety. His body language would reflect his tone.

The actor might look at the candle and then turn towards Desdemona. This creates a link between the actor's literal snuffing out of the candle and the imminent ending of Desdemona's life.

[Accept valid alternative responses.]

[To earn full marks, the candidate must provide motivation.]

(3)

- 13.8 Candidates might/might not agree that Othello can be held responsible. Award marks based on the quality of the argument presented by the candidate. Evaluate alternative responses on merit/cogency. Candidates might include the following points:

No.

- Othello is a victim of Iago's manipulation.
- He is insecure as he is an outsider, is older than Desdemona, lacks sophistication, is aware of the current of racism in his society and is ignorant of the behaviour of Venetian women.
- It is the first time he has been in love and he is inexperienced in the ways of courtship. His love for Desdemona is idealistic; therefore her perceived betrayal is devastating to him.
- He rationalises murder by saying he is dispensing justice. In this way, he absolves himself of culpability.
- Desdemona's refusal to admit to the loss of the handkerchief, as well as her persistence in pleading Cassio's case, contributes to Othello's actions.

Yes.

- He has believed Iago too easily, despite the fact that none of his suspicions has been confirmed.
- He becomes increasingly irrational and doesn't question the supposed evidence presented to him.
- Using the excuse of dispensing justice does not absolve him or justify his actions.

[Accept mixed responses.]

(4)

[25]

QUESTION 14: THE CRUCIBLE – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

- Salem society is theocratic and controlled by men. Because of their circumstances, the young girls gain a measure of fleeting authority. However, at the same time, they are the victims of men and other women. Their desire for revenge and power over both men and women in Salem increases the orgy of accusations of witchcraft.
- The girls dance naked in the woods because of a desire to escape from the restrictions of an oppressive male-dominated society.
- They rebel against the conformity imposed on Salem society, in which individuality is inhibited under the theocracy.
- The fact that the girls are orphans/unmarried reinforces their lowly status in Salem and their eventual desire to hold on to and increase their new-found power.
- The threat of being whipped/accused of witchcraft encourages them to turn on Salem society so as to divert blame.
- The first people to be accused by the girls are women.
- Tituba is Parris's slave and she becomes a victim of the girls' manipulations.
- Abigail has tasted power over a man during her affair with Proctor. Proctor's dismissive attitude towards her feelings, his insistence that the affair never occurred and the threat to whip her fuel her desire for revenge on Elizabeth.
- Proctor tries to control Abigail and Mary Warren by threatening them with a whipping.
- The girls' rapid rise to power sees them wielding authority over the once-powerful men, like Danforth and Hathorne.
- The girls are able to manipulate situations and twist people's words against them. They rule with fear and intimidation. They abuse their identity as women and are therefore regarded as weak and innocent. They are in a position to be vindictive.
- The girls, especially Mary Warren, become victims of Abigail's power – they all fear her as she has threatened them and they follow her lead in everything.
- The reference to women as 'Goody' ('Good Wife') clearly conveys their status and role in their society.
- Elizabeth is a meek wife who has been taught to accept the authority of men. However, after the ending of the affair, Proctor becomes her victim as she continues to punish him by refusing to forgive him.
- Elizabeth becomes the controlling force in the marriage as Proctor looks to her for guidance regarding the signing of the confession.
- At the end of the play, Elizabeth is no longer completely under the control of men as she refuses to agree to Danforth's pleas to persuade Proctor to confess to witchcraft.
- Rebecca Nurse is both a victim (of Mrs Putnam's desire for revenge) and a dominant figure. By sticking to her principles, she achieves a moral triumph over the girls and the court. In death, she is victorious over Mrs Putnam and over Danforth and Hale who try to coax her into a false confession. Proctor is filled with shame and he decides to follow the example which she has set.

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL

- 15.1 People have gathered at the house to witness Betty's apparent bewitchment. Abigail needs to get to Betty in a hurry since she is concerned that Betty will say something incriminating in the presence of Proctor. She needs to be close to Betty to quieten her and keep control over her. (3)
- 15.2 Proctor says, 'We never touched, Abby.' Proctor pretends that there has been no affair and that he has an unblemished reputation; however, he has just sworn that he will never touch Abigail again. He is a hypocrite: the people of Salem respect him as an honest/moral man, while he is actually an adulterer. He is not the only hypocrite in Salem. People like Parris (greed for material possessions), the girls (desire for power and status), and the Putnams (greed for land) all pretend to be something they are not. Many people in Salem have ulterior motives. (3)
- 15.3 While Proctor is shocked by Betty's appearance, Mrs Putnam is excited. Proctor is 'unnerved' – he is disturbed by Betty's appearance. He has previously dismissed the rumours as mischief. Betty's appearance appears to add credibility to the rumours of witchcraft. Mrs Putnam has worked herself into a frenzy. She is eager/desperate to see evidence of witchcraft since she wants to connect with her dead babies. If Betty is bewitched, there is a real chance that her plan for her daughter, Ruth, to make contact with her dead babies has worked. Mrs Putnam is keen to interpret Betty's plight as validation of the girls' ability to commune with spirits. (3)
- 15.4 Proctor displays confidence in the justice of the court. He assumes the court will believe that Abigail is a fraud since he has exposed her as an adulteress, liar and manipulator. He thinks all the trouble in Salem will end. Since she is the instigator of the witch-hunt, he believes her exposure will ensure an end to the madness, and the release of those who have been condemned. (3)
- 15.5 It is ironic because Parris initially wants Hale to disprove the presence of witchcraft. However, after realising the involvement of Betty and Abigail in the proceedings, he encourages and supports the accusations and the trials in order to divert attention from himself and his family. He constantly tries to remind the court of everyone's guilt and of the supposed validity of the girls' accusations. He objects to Danforth's agreeing to allow time to listen to a counter-argument or defence. It is ironic that, as a minister, he ought to be the embodiment of truth and justice, yet he encourages and condones false accusations and does his utmost to cast aspersions and suspicion on innocent people. He will do anything to prevent the truth from being exposed. (3)

- 15.6 The director would instruct the actress to sound indignant and defiant/pretend to be shocked/outraged. She might put her hands on her hips, throw her hands in the air/point at the others/at herself/bang on the table/make a fist, etc., to show that she is livid. If she is more coolly threatening, her expression and voice will be cold. She would look Danforth straight in the eyes and might put her hands on her hips, fold her arms, or put her hand on her chest.

Whenever Abigail is thwarted or disbelieved, she becomes defiant. She has learnt how to manipulate people into believing her and not doubting or questioning her words, by sounding assertive. She has learnt that instilling fear in people will make them back down.

[Credit valid alternative responses.]

[To earn full marks, the candidate must provide motivation.] (3)

- 15.7 The use of the word, 'swamp' conveys Danforth's disgust at the latest revelations. It suggests moral corruption. The word also conveys his uncertainty and lack of clarity. He once regarded this as a clear-cut case, but is now uncertain about events and whom to believe. His view of the situation has become clouded/murky. (3)

- 15.8 Candidates might/might not agree that Proctor is responsible for his own death. Award marks based on the quality of the argument presented by the candidate. Candidates may include the following points:

Yes.

- Proctor could have taken the easy way out and confessed to witchcraft. However, he has chosen to die since his 'name' means everything to him. He is prepared to sacrifice his life and honour for the sake of integrity. He also is concerned about the legacy he will leave his family since he wants them to be proud of their family name. Because he is aware of the injustices of the trials, he will not be swayed by Danforth's entreaty to confess. He decides to sacrifice his life to ensure that Rebecca's and Giles Corey's honourable deaths are not negated.

No.

- Proctor feels helpless. His decision is influenced by the honourable example set by Rebecca and Giles, among others. His death is the result of the hysteria of the time and the irrationality of the circumstances in which he finds himself. He feels that the control the girls have over the court allows him no option but to accept his fate, since there is no way of proving his innocence of an 'invisible crime' (witchcraft).

[Credit a mixed response.] (4)
[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80

SECTION A: Assessment rubric for literary essay: Poetry (10 marks)

Criteria	Exceptional 8–10	Skilful 6–7	Moderate 4–5	Elementary 2–3	Inadequate 0–1
CONTENT Interpretation of topic. Depth of argument, justification and grasp of text. 7 MARKS	<ul style="list-style-type: none"> - In- depth interpretation of topic - Range of striking arguments; extensively supported from poem - Excellent understanding of genre and poem 	<ul style="list-style-type: none"> - Shows understanding and has interpreted topic well. - Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be. - Understanding of genre and poem. 	<ul style="list-style-type: none"> - Fair interpretation of topic - Some good points in support of topic - Some arguments supported, but evidence is not always convincing. - Basic understanding of genre and poem 	<ul style="list-style-type: none"> - Unsatisfactory interpretation of topic. - Hardly any points in support of topic. - Inadequate understanding of genre and poem. 	<ul style="list-style-type: none"> - No understanding of the topic - No reference to the poem - Learner has not come to grips with genre and poem.
STRUCTURE AND LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay 3 MARKS	<ul style="list-style-type: none"> - Coherent structure - Arguments well-structured and clearly developed. -Language, tone and style mature, impressive, correct - Virtually error-free grammar, spelling and punctuation 	<ul style="list-style-type: none"> -Clear structure and logical flow of argument - Flow of argument can be followed - Language, tone & style largely correct 	<ul style="list-style-type: none"> - Some evidence of structure - Essay lacks a well-structured flow of logic and coherence. - Language errors minor; tone and style mostly appropriate 	<ul style="list-style-type: none"> - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone & style 	<ul style="list-style-type: none"> - Poorly structured - Serious language errors and incorrect style
MARK RANGE	8–10	6–7	4–5	2–3	0–1

SECTION B AND C: Assessment rubric for literary essay – Novel and Drama: 25 Marks

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT Interpretation of topic. Depth of argument, justification and grasp of text. 15 MARKS	12–15 - Outstanding response: 14-15 Excellent response: 12-13 - In-depth interpretation of topic; - Range of striking arguments extensively supported from text. - Excellent understanding of genre and text.	9–11 - Shows understanding and has interpreted topic well. - Fairly detailed response - Some sound arguments given, but not all of them as well motivated as they could be. - Understanding of genre and text evident.	6–8 - Mediocre interpretation of topic; not all aspects explored in detail - Some good points in support of topic - Some arguments supported, but evidence is not always convincing. - Partial understanding of genre and text.	4–5 - Scant interpretation of topic; hardly any aspects explored in detail - Few points in support of topic - Very little relevant argument - Little understanding of genre and text	0–3 - Very little understanding of the topic - Weak attempt to answer the question. - Arguments not convincing - Learner has not come to grips with genre or text.
STRUCTURE AND LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay 10 MARKS	8-10 - Coherent structure - Excellent introduction and conclusion - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct	6-7 - Clear structure & logical flow of argument - Introduction & conclusion & other paragraphs coherently organised - Logical flow of argument - Language, tone & style largely correct	4-5 - Some evidence of structure - Logic and coherence apparent, but flawed - Some language errors; tone & style mostly appropriate - Paragraphing mostly correct	2-3 - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. - Inappropriate tone & style - Paragraphing faulty	0-1 - Lack of planned structure impedes flow of argument. - Language errors and incorrect style make this an unsuccessful piece of writing. - Inappropriate tone & style - Paragraphing faulty
MARK RANGE	20–25	15–19	10–14	5–9	0–4