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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2015**

**MEMORANDUM**

**MARKS: 80**

**This memorandum consists of 23 pages.**

## NOTE TO MARKERS

- This marking memorandum is intended as a guideline 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 six questions (Novel) and/or all four questions (Drama), 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****PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'FUTILITY' – Wilfred Owen**

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to the rubric on page 22 to assess this question.

Wilfred Owen uses the poem to express the pathos, devastation and wastefulness of war. The poem illustrates how the potential of young men is wasted because of the destructive nature of war.

- The reference to the sun has connotations of life, creation, hope and light. This is in contrast to the despair of war. The personification of the sun evokes images of a caring parent. The words, 'kind old sun' and 'Gently its touch' contrast the kindness and gentleness of the sun and the comfort and security of home with the harshness of war. The speaker toys with the idea that the sun will resurrect the soldier, but the rejuvenating powers of the sun are negated by the violence of war. War is the cause of anguish and desolation.
- 'Whispering' has a soothing sound and connotation while the sounds of war are loud and chaotic. The 'fields unsown' and 'seeds' convey a peaceful, pastoral image, conveying the balance in nature, while war is associated with disorder. The words also suggest the potential of youth, which is cut down. 'Seeds' are associated with regeneration and the perpetuation of the cycle of life, as opposed to the annihilation brought about by war.
- 'Always', 'even in France', and 'until this morning and this snow' convey the reliability of the sun until this particular day. Life has been predictable and dependable; during wartime, life is capricious. 'This morning' conveys the unpredictability of war where hopes of surviving the devastation are dashed. The hopelessness of the soldiers' situation is emphasised. The coldness of the 'snow' conveys the desolation and the coldness of death as opposed to the warmth of the sun and home.
- The references to the 'clays of a cold star', 'the clay' and the 'limbs, so dear-achieved' emphasise the futility of the effort which is used to create life which will be so short-lived. The term, 'dear' conveys the preciousness and the special effort that is required to generate life, while war is equated with loss.
- The speaker mocks the 'fatuous sunbeams' for engaging in a meaningless activity, because war will destroy all their hard work.
- Initially the speaker toys sadly with the notion that the sun's rays can restore life. The tone becomes bitter and despondent as he grapples with the finality of death. The tone of his questions is ironic, reflecting his cynical attitude toward war. There is heartbreak amid the irony.

**[10]**

**QUESTION 2: POETRY – CONTEXTUAL QUESTION****'LAKE MORNING IN AUTUMN' – Douglas Livingstone**

- 2.1 Its legs are too thin and weak to support the weight of its heavy body. (1) In this manner the speaker creates the impression that the stork is fragile and vulnerable. (1) (2)
- 2.2 'Regally' has connotations of majesty/grace/elegance/stateliness, (1) which suggests that the speaker admires the stork. (1) (2)
- 2.3 The 'beak on chest' conveys an image of tiredness and the need to protect itself from the elements. The stork appears to be in deep thought and its eyes are glazed over. It is inwardly focused on and considering/visualising the long journey ahead.  
[Award 3 marks for three distinct ideas OR 3 marks for two ideas well discussed.] (3)
- 2.4 The tone is of acceptance/resignation. Despite his exhaustion and his being alone, the stork feels compelled to tackle this arduous journey. This is aligned to a central idea of the poem that the stork has to obey his migratory instinct.  
[Award 1 mark for tone and 2 marks for discussion.] (3)
- [10]**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION****'RUGBY LEAGUE GAME' – James Kirkup**

- 3.1 The word means dull/boring. (1) The shorts make the players look old-fashioned./It serves to emphasise the absurdity of their appearance. (1) (2)
- 3.2 The rhetorical question undermines the seriousness with which the players approach the game. (1) It suggests that playing the game is a waste of time; it needs to be treated less seriously/their courage is misplaced./It sustains the attitude/tone of mocking the players. (2)
- 3.3 The image is appropriate as it compares the players to the Spartans, who were heroic warriors and the epitome of masculinity. Spartans lived austere lives, something to which the players aspire – away from the distractions of their daily lives. However, ironically, they are not like such warriors at all. The game is the opportunity for them to enjoy a sense of freedom again and to feel important.  
[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)
- 3.4 The speaker's tone is mocking/derisive/satirical/condescending/disparaging/pitying. He is scornful as he points out the players' preposterous attempts to recapture the past. However, these attempts are futile.  
[Award 1 mark for tone and 2 marks for discussion.] (3)
- [Credit valid alternative responses.] (3)
- [10]**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION****'WHEN I HAVE FEARS THAT I MAY CEASE TO BE' – John Keats**

- 4.1 The expression is euphemistic and less harsh. Keats finds it difficult to admit to the finality of death. The use of the word, 'death' would be too close to reality. It is difficult to admit to dying. The expression ameliorates the fear of death. The expression is far more in keeping with the meditative tone of the poem.

**OR**

The expression sustains iambic pentameter and the rhyme scheme.

[Award 2 marks if the candidate provides a reason for the use of a less harsh expression.]

[Award 1 mark if the candidate simply refers to the expression as being less harsh.]

(2)

- 4.2 The word, 'gleaned' means to scrape together every last bit. The speaker is determined to gather/collect all possible ideas and transform them into poetry before time runs out.

(2)

- 4.3 The speaker fears that he might never have the opportunity to capture the true beauty/essence of nature in his poetry. The reference to 'shadows' suggests the elusiveness of capturing that essence. The use of 'trace' conveys his fear that he will not have the skill/time to perfect his poetry. The ability to recreate the beauty of nature is unpredictable/fleeting/transitory/ephemeral/transient.

[Award 3 marks for three distinct points **OR** 3 marks for two ideas well discussed.]

(3)

- 4.4 The tone is of acceptance and reconciliation/resignation, creating a sense of profound contemplation. The speaker has come to terms with and accepts his mortality. He realises that the standard human values of love and fame are insignificant in comparison to the vastness of eternity. He has gained perspective.

[Award 1 mark for tone and 2 marks for discussion.]

[Credit valid alternative responses.]

(3)

**[10]**

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION****TOUCHED BY AN ANGEL – Maya Angelou**

- 5.1 Love is an elevated concept. It has connotations of the sacred and of being out of reach. Love is something to which we aspire.

[Award 2 marks for a clear understanding of the image.] (2)

- 5.2 The initial outlook is that we are too afraid to dare to grasp at love/to allow love to enter our lives. We lack the courage. (1)

The word, 'yet' suggests that we should make use of the opportunity to permit love to free us from our self-imposed restrictions. (1) (2)

- 5.3 The word, 'chains', has connotations of fetters/shackles and strongly enhances the concept of 'fear' as a restrictive/limiting/constrictive force. The onomatopoeic effect of the word 'strikes' reflects how love is powerful enough to break the 'chains of fear'.

[Credit responses that offer religious interpretations.]

[Award 3 marks only if candidates have referred to specific examples of diction.] (3)

- 5.4 The central idea of the poem is that love gives us the courage to free ourselves from isolation and loneliness. The word, 'weaned' suggests that love empowers us to reach a level of maturity/independence. This enables us to find the courage to bask in the effect/the glow of love.

[Award 1 mark for the central idea of the poem and 2 marks for discussion.]

[Credit valid alternative responses.] (3)  
**[10]**

**TOTAL SECTION A: 30**

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

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

Candidates may respond to the statement as an absolute or as applicable only to the kind of situation found in the novel. Candidates may either find this statement valid/invalid or offer a mixed/equivocal response.

- The animals revolt in order to create an egalitarian society. They assume power at the expense of the humans, with the aim of improving the quality of life for all.
- Snowball subscribes to the principles of Animalism and is keen to uplift and empower the animals on the farm. He wants to use the power his intelligence grants him to teach the other animals to read and to involve them in the running of the farm by organising them into committees.
- He teaches himself about construction and mechanics in order to design the windmill that is intended to be of benefit to all. These efforts are thwarted by Napoleon, who chases Snowball off the farm, thus rendering him powerless. Even though Snowball wants to use his abilities for the good of the animals, he also uses the situation for his own benefit, e.g. milk and apples.
- Boxer is determined to use the power of his physical strength to do good. However, his power is limited and his hard work is 'rewarded' with his being sold to the knackers. Boxer is a role model and other animals emulate him. He dooms himself.
- When Boxer and Benjamin have the opportunity to change the balance of power, they surrender their power by not challenging the pigs' authority.
- Napoleon and the pigs realise that, in order to secure their privileged positions, they need to maintain power. They do this through oppression and indoctrination. They make strategic alliances to maintain their power.
- The pigs appropriate the milk and apples for themselves. The windmill, built by the labour of the animals, is used to mill corn that generates profit for the pigs. They train the dogs to act as bodyguards and threaten the animals with death should they challenge Napoleon.
- The limitations of the animals enable the pigs to hold on to power.
- The novel presents one set of circumstances. If Boxer, Benjamin and Snowball had done things differently, one can speculate that there might have been a different result.

[Consider valid alternative responses.]

[25]



**QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION**

- 7.1 The pigs teach themselves to read and write. They conceptualise the Seven Commandments and write them on the wall, only to manipulate/distort them later. Napoleon is intelligent enough to realise the value of continued business interaction with the humans. Squealer uses his superior linguistic skill to manipulate the other animals. They realise the value of keeping the milk and apples for themselves, and of teaching the young dogs to protect them. They cunningly use the sheep to indoctrinate the rest of the animals.
- [Award 3 marks for three distinct points **OR** 3 marks for two ideas well discussed.] (3)
- 7.2 Snowball is an intelligent, quick-thinking pig. He is inventive and full of ideas on how to improve the lives of the animals on the farm. He takes the initiative and works hard to organise the animals into committees and to design the windmill. He is enthusiastic and keen to uplift and empower the animals.
- [Award 3 marks for three ideas **OR** 3 marks for two ideas well discussed.] (3)
- 7.3 Snowball is a thinker who wants the best for the farm and the animals. The animals are interested in Snowball's plans and Napoleon, who is a political opportunist, regards Snowball as a threat. He rejects all of Snowball's plans by urinating on the plans and later undermines Snowball's influence by claiming the plans as his own. He raises doubts about Snowball in the minds of the animals. Snowball is out-manoeuvred by a more ruthless and cunning opponent.
- [Award 3 marks only if both characters are discussed.] (3)
- 7.4 It is intended that the windmill would ease the lives of the animals, bringing them comfort and improving the standard of living on the farm. The windmill is proof of the hard work of the animals. However, it is hijacked by the pigs to benefit only them. It thus becomes a symbol of the oppression and exploitation of the animals by the pigs. It comes to represent the greed of the pigs and is a stark reminder of how the hopes and dreams of the animals are literally and figuratively destroyed.
- [Candidates may refer to the windmill as a symbol of industrialisation.]  
[Credit valid alternative responses.]
- [Award 3 marks for three ideas **OR** 3 marks for two ideas well discussed.] (3)
- 7.5 Old Major dreamed of a time when the animals would be in charge of their own destinies. He dreamed that all animals would be treated equally and be prosperous. However, Napoleon and the pigs have appropriated that dream for their own benefit: they take the largest portion of food for themselves while the other animals are hungry and over-worked. With the exception of the pigs', the lives of the animals have not improved on the farm.
- [Award 3 marks for three ideas **OR** 3 marks for two ideas well discussed.] (3)

- 7.6 Old Major's dream is for the principles of the Seven Commandments to be permanent. These commandments were intended to be conducive to the happiness of the animals. However, Benjamin's observation is more accurate than old Major's because the pigs alter the laws to suit themselves and most of the animals continue to live miserably under a dictatorship.

[Award full marks only if irony is discussed.]

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 7.7 The animals are not justified in clinging to hope. Their hopefulness is naive and indicative of their gullibility. They would prefer to believe in the realisation of their dreams, despite the overwhelming evidence to the contrary. They have been convinced by Squealer that their lives have improved. They are still proud of the fact that they are the only animal-run farm in the country. The pessimistic note on which the novel ends shows that their hope is unjustified. They have simply swapped one 'Master' for another.

Even though it is valid to hang on to hope for future change, the novel does not explore this possibility.

[Accept valid alternative responses.]

[Award 3 marks only if candidates justify their response.] (3)

- 7.8 Yes.  
The success of the revolution depends upon the activity or inactivity of various individuals. If it is true that forceful and ambitious characters such as Napoleon are the most likely to emerge as leaders, corruption and failure would tend to follow. Moreover, if worthy characters such as Benjamin and Boxer, and perhaps Snowball, do not emerge as leaders, the tragic outcome would be even more likely. Benjamin is representative of the highly intelligent and perceptive comrades who do not have the wherewithal to challenge the power of the pigs. Workers, represented by Boxer, do not have the intellectual capacity or insight to develop authority. Napoleon is sufficiently cunning and ruthless to develop a private enforcement body, i.e. the dogs, in order to maintain his control over the animals. Snowball is too preoccupied with constructive matters to shore up his power. The animals' unquestioning acceptance of their circumstances and manipulation by Squealer allow their naivety and ignorance to be exploited, resulting in their inability to free themselves from tyranny.

The corruption and failure of the revolution are at least very probable; they are inevitable only if, as in the case of Animal Farm, there is no force to counteract the rise to power of tyrants.

**OR**

No.

[A negative response is unlikely but should be marked on its merits.]

[Award 4 marks only if reference is made to the novel as a whole.]

(4)  
**[25]**

**PRIDE AND PREJUDICE – Jane Austen****QUESTION 8: PRIDE AND PREJUDICE – ESSAY QUESTION**

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

- Families are measured by their status and money. The powerful and often titled landowners are at the top of the social structure. Characters aspire to marry into a higher class. These aspirations result in individuals' vying with one another for favour: Miss Bingley is interested in Mr Darcy and often portrays Elizabeth and her family to him in an adverse light. Her aim is to show Mr Darcy the unsuitability of a marriage to Elizabeth.
- Mrs Bennet wants to defeat other mothers in the struggle to secure a desirable match for her daughters. Hence her condescending remarks about Charlotte's chances of attracting Mr Bingley.
- The older girls attempt to maintain control over their younger sisters. Elizabeth and Jane care about the well-being of their siblings. Lydia aspires to be a married woman and outrank her sisters.
- Mr Collins desires to impress and secure his position with Lady Catherine by appointing himself as her spokesman. He advises Mr Bennet that the union between Elizabeth and Darcy will have dire consequences. His behaviour is typical of his self-serving nature.
- Elizabeth and Lady Catherine engage in a power struggle for very different reasons. Lady Catherine wants to ensure that Darcy marries her daughter and that the social hierarchy remain intact. Elizabeth, on the other hand, is determined to challenge Lady Catherine's snobbery and fight for the right to marry for love.
- Wickham attempts to gain power through an advantageous marriage. He spreads lies about being cheated out of his inheritance from Mr Darcy's father. His aim is to garner sympathy for himself and ingratiate himself into families, thus enabling him to plot how best to further his own ends. He has tried to seduce Miss Darcy in the hope of monetary gain. Wickham seeks to enrich himself.
- Elizabeth sees Darcy as an equal so when they are debating it is not about realising ambitions – it is about trying to establish oneself/one's sense of self in a relationship.

[Accept mixed responses.]

[25]

**QUESTION 9: *PRIDE AND PREJUDICE* – CONTEXTUAL QUESTION**

- 9.1 Elizabeth's fears are realised when news arrives of Lydia's elopement. Elizabeth's concerns that Mrs Forster is too young to take proper care of Lydia are justified because Lydia elopes with Wickham while residing in the home of the Forsters. Elizabeth is aware of Lydia's thoughtlessness and frivolous ways and her total disregard for the consequences of her actions.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 9.2 Mr Bennet employs a flippant/sarcastic/mockingly tone as he teases Elizabeth about her frustration at the prospect of Lydia's visiting Brighton. While fully aware of the legitimacy of Elizabeth's concerns, he chooses to indulge Lydia rather than make a firm decision to keep her under control. He fails to make and act on decisions. Instead, he abdicates responsibility for his family. Rather than asserting his authority to command proper behaviour, he chooses to leave everything in the hands of Mrs Bennet.

[Award 1 mark for tone and 2 marks for discussion.] (3)

- 9.3 Women play a significant role as the custodians of domestic affairs. They are expected to be accomplished, sophisticated and demure. They are responsible for the well-being of their families; for engaging in appropriate social conventions. Their respectability and mannerisms are expected to be beyond reproach and every action is governed by strict moral codes.

[Award 3 marks only if both words are discussed.] (3)

- 9.4 Elizabeth is true to her character when she confronts her father with her fears regarding Lydia. She is direct and sensible. She is mindful of Lydia's flaws and is aware that her parents will do nothing to contain Lydia. She takes responsibility because of her concern for her family name and the repercussions Lydia's flighty behaviour is likely to have for the family. It is in her nature to speak her mind.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 9.5 Darcy feels guilty for not having warned the Bennet family about Wickham's true nature. He therefore feels that it is his duty to make amends; hence his determination to track down Wickham and force him to marry Lydia and save her reputation./His other motivation is his love for Elizabeth. He realises the effect that the elopement will have on the future prospects of the Bennet girls as well as the social stigma with which the family would be forced to live.

[Award 3 marks for one motivation well discussed or for a combination of ideas.] (3)

- 9.6 In the letter, Mr Collins cautions Mr Bennet about the repercussions of a union between Darcy and Elizabeth. He even suggests that they need to think twice before rushing into marriage. He later mentions his delight that Lydia's shame has been so well concealed and castigates Mr Bennet for allowing Lydia and Wickham into his home. Mr Collins self-deceivingly conceives of himself as a counsellor to the Bennet family. He views himself as an arbiter of social norms and standards. However, he is pompous, believing that his advice is sought-after and welcomed. His advice is actually a form of adverse criticism and self-aggrandisement.

[Award 3 marks for three ideas OR for two ideas well discussed.]

[Award full marks only for a critical comment.]

(3)

- 9.7 Mrs Bennet is overwhelmed with joy at the prospect of the immense wealth that Elizabeth will have. Ironically, she makes no mention of Elizabeth's happiness. The Bennets are socially inferior to families like the Darcys and the Bingleys; therefore Mrs Bennet's numerous attempts to transcend social class barriers and ingratiate herself with the Bingleys and the Darcys are satirised. Her behaviour is often portrayed as vulgar and embarrassing. Her obvious lack of intelligence and inability to understand her husband's sarcasm are also ridiculed.

[Award 3 marks only if satire is discussed and examples are provided.]

(3)

- 9.8 Yes.  
Austen mockingly portrays women as having a common goal: they use marriage to secure a favourable social status. In addition, maintaining their reputations is of paramount importance. It is the desire of all mothers to secure a respectable and moneyed husband for their daughters. They use every opportunity, such as the Netherfield Ball, to market their daughters.

Mrs Bennet is proud of her accomplishment of marrying off three daughters, especially when the prospective husbands (i.e. Bingley and Darcy) are of higher status,

Darcy's efforts to secure the marriage of Lydia and Wickham suggest that he subscribes to the philosophy that women have to marry in order to gain respectability. Charlotte marries Mr Collins simply to secure her future. Miss Bingley also desires to elevate her social status, hence her pursuit of Darcy. Lady Catherine is determined to secure Darcy as a fitting husband for her daughter.

**OR**

No.

[A negative response is unlikely but should be marked on its merits.]

[Award 4 marks only if reference is made to the novel as a whole.]

(4)

**[25]**

**THE GREAT GATSBY – F Scott Fitzgerald****QUESTION 10: THE GREAT GATSBY – ESSAY QUESTION**

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

While it may be argued that wealth and status are the dominant sources of power, there are other forces that exert power over human life.

- People with 'old money' use their superior/elite position to assert their power in society and to keep out those whom they regard as inferior.
- Tom, a member of this group, regards Gatsby as someone lacking in refinement, sensibility and taste. Tom regards Gatsby as inferior because he is from 'new money'.
- Any challenge to Tom's position is met with bullying and cruelty. He uses his inherited wealth and 'old money' status to get his way. This is demonstrated in his contemptible treatment of Myrtle when he strikes her for mentioning Daisy's name, as well as his toying with and taunting of George Wilson.
- Despite Tom's infidelity, Daisy chooses to remain with him because of his wealth and status, as well as her memories of the successful moments in their marriage.
- Tom and Daisy use the power their position in society gives them to avoid taking responsibility for their actions.
- Tom uses socially inferior women sexually; their powerlessness makes him feel more powerful. These women are no more than toys to him and allow him to validate his superiority.
- Gatsby has the Police Commissioner in his back pocket. His wealth and power enable him to subvert the law.

However, there are other ways in which power is asserted:

- Daisy uses her charm, beauty and voice to entice and manipulate men.
- Myrtle uses her coarse yet vital sexuality to attract Tom and secure a better future for herself.
- Meyer Wolfsheimer uses cunning and sheer violence to exert power over others, as signified by his cufflinks made of human molars.
- Jordan uses the power of her status to avoid being exposed for cheating in a golf tournament.

[Consider valid alternative responses.]

**[25]**

**QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION**

- 11.1 Gatsby is aware that revealing his association with someone as obviously involved in criminal activities as Wolfshiem might cause Nick to disapprove of him and lead to Nick's cutting off all ties with him. This would jeopardise his plan to use Nick to reunite with Daisy.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 11.2 Gatsby feels uncomfortable and awkward in Tom's presence because he is in love with Tom's wife. Gatsby's pursuit of Daisy sets the two men on a collision course, resulting in a heated argument.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.]

[Credit valid alternative responses.] (3)

- 11.3 The World's Series is a symbol of achieving success through hard work and fair play, the ideals of the American Dream. Thus the fixing of the World's Series represents the corruption of the American Dream, as achievement through fair play and hard work are replaced by cheating for material gain.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 11.4 Nick has a tendency to overlook the serious implications of certain events and behaviour. He accepts things without questioning them too closely since this is in harmony with his preference for reserving judgement. Nick's attitude appears to be that if something does not concern him, he is able to distance himself from it. Nick overlooks, condones and even enables morally lax behaviour.

However, Nick's character does develop during the course of the novel and he does become more aware and critical.

[Award 3 marks for three ideas or for two ideas well discussed.]

[Consider valid alternative and/or mixed responses on their merits.] (3)

- 11.5 Daisy interrupts the conversation at this point in an attempt to divert Tom and Nick's attention. She wants to move the focus from the subject of Gatsby as she is uncomfortable discussing him with her husband. She shuns conflict and is possibly concerned that the conversation might get heated. It could also be her way of avoiding the reality of Gatsby's illegal activities.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 11.6 Nick is loyal to Gatsby and defends him because he views Gatsby as someone special, with a 'romantic readiness' and an 'enormous capacity for hope'. He recognises that Gatsby has charisma. He has the ability to make people respond positively to him. Nick admires him because of his sense of purpose and dedication to the fulfilment of his dream.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.]

[Award full marks only if a critical discussion is provided.] (3)

- 11.7 In this extract, Tom adopts a moralistic attitude toward Gatsby's involvement in bootlegging and other criminal activities. However, he is a hypocrite as, despite Prohibition, he also buys and consumes alcohol. Furthermore, Tom's own behaviour is questionable: he has numerous affairs throughout his marriage and is currently involved with Myrtle. Tom also maintains his friendship with Walter Chase, who is involved in Wolfshiem's illegal deals.

[Award 3 marks only for a well-developed response that relates to irony.] (3)

- 11.8 Yes.  
Wealth provides people with the power to influence a variety of outcomes, thereby reinforcing their financial status and power. Inherited wealth is the basis of the social power of Tom's class. Members of this class have the power to judge and exclude the nouveau riche. Tom believes his money and social status give him a licence to commit adultery with women of a lower social class. Gatsby's wild parties are ostentatious displays of 'new money' where guests behave disgracefully. The car accidents are indicative of the recklessness of the moneyed classes. The desire for wealth causes characters such as Gatsby, Wolfshiem and Dan Cody to be corrupt and criminal.

**OR**

No.  
[A negative response is unlikely but should be marked on its merits.]

[Candidates may make reference to other examples.]

[Award 4 marks only if reference is made to the novel as a whole.] (4)  
**[25]**

**TOTAL SECTION B: 25**



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

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

Characters in the play have different reasons for feeling inferior, all of which lead to tragedy.

- Iago hates everything that is associated with spiritual/moral/emotional beauty. He is jealous of both Othello's and Cassio's status, nobility of character, manners, attractiveness and polish, while Iago, at best, feigns them at times.
- Iago is bitter and envious that he has not been promoted and feels that he has been overlooked because he lacks the social skills and status into which Cassio was born. Iago feels he has been superseded by a member of the privileged class and feels disregarded. This leads to Iago's plotting against Cassio, Othello and Desdemona.
- Iago lacks self-esteem and for this reason suspects that Cassio and Othello both have slept with Emilia. This contributes to his vindictive malice.
- Othello's inferiority stems from the fact that he is black, older and, despite his acumen on the battlefield, feels like an outsider in Venetian society. He is unschooled in its ways and fears that he is socially inadequate. Because he has spent so much time on the battlefield, Othello feels insecure in courtship rituals. These insecurities are exploited by Iago, resulting in tragedy.
- Othello's lack of confidence later contributes to his sensitivity and suspicion. He cannot believe that someone of Desdemona's stature has chosen to marry him and this lack of self-esteem is exploited by Iago.
- Bianca's jealousy stems from her sense of inferiority. She returns the handkerchief to Cassio in view of Othello. He regards this as 'ocular proof' of Desdemona's adultery, resulting in her murder.
- Emilia is subservient to Iago and does not have the courage and self-confidence to stand up to her husband.
- Cassio neglects his sworn duty because of peer pressure. He lacks the self-confidence to do the right thing in this regard.
- Roderigo's constant dependence on Iago shows his lack of self-esteem.

[Consider alternative valid responses.]

**[25]**

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

- 13.1 Othello has a trusting nature and believes that Iago is honest and trustworthy. He is a soldier who sees things for what they are. He judges people by appearances only and Iago has made every effort to appear to be the dutiful and loyal servant. Iago has a fine intelligence and is a good actor. He understands human nature and is able to deceive Othello.

[Full marks may be awarded if candidates focus on one character only.]

[Award 3 marks for three valid ideas OR 3 marks for two valid ideas well discussed.]

(3)

- 13.2 Iago feigns reluctance and uncertainty so as to appear innocent. Moreover, his words suggest that there is something suspicious happening. It is part of Iago's plan to manipulate Othello. He realises that telling Othello not to pursue the matter further, will make it likely that Othello will do just that. Furthermore, at this stage Iago does not have the proof that Othello requires.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.]

(3)

- 13.3 Iago says that Cassio is deserving of his position; yet earlier in the play he makes derogatory remarks about Cassio's being an 'arithmetician' and a 'bookish theoretic'. He wishes to convey the impression that he is admiring and supportive of Cassio.

**OR**

Iago remarks that Cassio is worthy of his position; however, Iago is responsible for orchestrating the situation which leads to Cassio's dismissal. He wishes to convey his apparent support for and admiration of Cassio.

[Award full marks only if irony is discussed.]

(3)

- 13.4 No.  
Othello praises Iago, whom he thinks is an honest and decent person; however, Iago is deceptive and generally diabolical. Iago's insights into human nature are put to evil use.

**OR**

Yes.

At this stage in the play, any evidence that Othello has concerning Iago indicates that he is a decent, honest man. Othello accepts Iago's behaviour at face value for which he cannot be blamed.

[Accept mixed responses.]

[Award 3 marks for three ideas or 3 marks for two ideas well discussed.]

(3)

- 13.5 Prior to this, Othello has been controlled, and his tone has reflected this. His tone has been dignified, courteous and decisive. However, in these lines Othello's tone is disparaging/bitter/disgusted as he succumbs to doubts, suspicions, mistrust and jealousy.

[Award 3 marks only if tone is identified and the contrast in state of mind is discussed.]

(3)

- 13.6 Othello has accused Desdemona of being an adulteress/prostitute and she is distraught, badly wanting to regain his love. Desdemona believes that Iago is honest and trustworthy. She has travelled to Cyprus under his protection and has come to regard him as a friend and confidant. She believes that, as Othello's ancient, Iago is in the best position to advise her.

[Award 3 marks for three ideas OR 3 marks for two ideas well developed.]

[Credit responses that might focus on Desdemona's need for assistance.]

(3)

- 13.7 A vow usually expresses a very serious commitment: it has connotations of the sacred. However, Othello's vow is blasphemous as he commits himself to murder. It indicates how badly his soul has been tainted. By contrast, Desdemona's vow is an expression of reverence and commitment to the man she loves. It signifies her purity and innocence.

[Award 3 marks only if the contrast is clear.]

[Award only 1 mark if only if one character's vow is discussed.]

(3)

- 13.8 Yes.  
In EXTRACT A, Othello has his doubts about Desdemona's fidelity, but struggles to accept the idea that she could be unfaithful. He cannot believe that heaven would make such a perfect woman, yet allow her to act in a dishonourable manner.

In EXTRACT B, it is evident that Desdemona's inner qualities are consistent with Othello's assessment of her. We are aware of her honesty and her fidelity to Othello. Desdemona's main concern is to regain Othello's love. Her essential goodness is evident in her inability even to utter the word, 'whore', let alone commit adultery.

**OR**

No.

[A cogent 'No' answer is unlikely. However, accept valid alternative responses on their merits.]

[Accept mixed responses.]

[Award 4 marks only if the candidate refers to both extracts.]

(4)

**[25]**

**THE CRUCIBLE – Arthur Miller****QUESTION 14: THE CRUCIBLE – ESSAY QUESTION**

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

Characters have hidden agendas which lead to destruction. The witch hunts are a manifestation of the panic that sets in when suspicion and superstition are utilised to mask real motives.

- The girls wish to escape the conformity of Salem by dancing naked in the wood. Once exposed, they have to find a scapegoat.
- Abigail uses Tituba to cast a spell to rid herself of Elizabeth so that Abigail can reclaim John Proctor. Abigail wants to gain power over Elizabeth. She is envious of Elizabeth and she desires revenge since she feels Elizabeth is blackening her name in the village.
- The girls are motivated by the fear of punishment. They view the witchcraft accusations they level against others as a way of escaping the censure of Salem society and the exposure of their fraudulent behaviour. The girls constantly accuse others: their motive is to preserve their newly gained power. They unleash a reign of terror in Salem. Destructive hidden hatreds, greed and desires for revenge are pursued.
- Abigail becomes aggressive and defiant when people question her accusations and her character, implying that they are undermining the power of the court. Her actual motive is self-preservation.
- Superstition is exploited by the citizens to hide their ulterior motives.
- Mr Putnam's motivation is his desire for land.
- Mrs Putnam capitalises on the consequences of the hysteria, accusing Rebecca Nurse of the deaths of her babies. This results in Rebecca's arrest and hanging.
- Hale is summoned by Parris to disprove witchcraft. However, when Hale shows that he is determined to expose witchcraft, Parris is happy with the situation since attention is now diverted from the girls and thus from him. He feels secure in his position and can take revenge on Proctor and Corey for their criticism.
- Hale's initial motive for finding 'evidence' of witchcraft is to impress people and display his 'knowledge'. This will contribute to the tragedy.
- Danforth and Hathorne are proud of their status as judges. They resent implications that they use the trials to impress people with their power. This allows people to exploit the justice system to exact revenge.

[Consider alternative valid responses.]

**[25]**

**QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

- 15.1 Proctor has had an affair with Abigail and is afraid of her vindictive nature. He is concerned that if he charges her, she would expose his adultery and his reputation would be destroyed.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 15.2 Proctor accuses Elizabeth of being cold-hearted. He feels that she does not recognise all his efforts to atone. She has remained unforgiving and suspicious in spite of his efforts to make amends. She has been relentless in her silent attitude toward him.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 15.3 Proctor is surprised by Mary's lack of defiance. Her acquired boldness since the start of the trials is a result of her being an important official of the court. Her current reaction is out of character. She is emotionally and physically drained. She does not resist. Her defiance has dissipated.

[Accept valid alternative responses.]

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 15.4 The trials have been afforded an air of respectability by avoiding the implication of a witch hunt. The euphemistic use of the word, 'proceedings' implies that the trials are merely routinely following legal procedure and that nothing untoward is happening. All implications of superstition and the accompanying exploitation thereof are negated by the use of 'proceedings'. The word removes possible implications of evil intentions and conveys the idea that the events are based on facts, not superstition.

[Award 3 marks only if the candidate shows an understanding of the connotations of the word, 'proceedings'.] (3)

- 15.5 Valid.  
Elizabeth points out that Proctor is his own most critical judge and he needs to learn to accept Elizabeth's forgiveness and forgive himself. She advises him to overcome his guilt. This is borne out at the end of the play when he follows his conscience and refuses to lie to save himself.

**OR**

Invalid.

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

[Award 3 marks only if candidates make reference to events later in the play.]

[Award 3 marks for three ideas or 3 marks for two ideas well discussed.] (3)

15.6 Proctor's assumption is that he can manipulate the situation to his advantage. He makes a confession out of self-interest. He will confess if it means saving his life, but not if it means sacrificing his good name and reputation. By making a false confession, he will save himself and be able to take care of his family. He will exploit the law which saves the lives of those that confess to witchcraft. However, to have the confession in writing for all of Salem to see is too much for him to bear. He does not want his confession on record.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

15.7 The connotations and the repetition of the word 'cold' reflect the extent of Proctor's shock at the inhumanity displayed by the judges. The word 'horror' is appropriate to the extent of the evil unleashed in the course of the drama. It reflects the irrational perversion of the judicial system and the power exerted by the cynical and evil Abigail. People like the Putnams exploit the situation to suit their own ends. The horror culminates in the execution of characters who are not only innocent but also worthy: Giles Corey, Rebecca Nurse and Proctor himself.

[Award 3 marks only if candidates make reference to both 'cold' and 'horror'.] (3)

15.8 Yes.  
In EXTRACT B, Proctor questions the morality of his actions. He admits that he is 'no saint'; Proctor is still haunted by his infidelity. His integrity will not allow him to dishonour prisoners like Rebecca; in acknowledging Rebecca as a saint, he draws attention to his conscience. When he is confronted with the reality of signing a written statement, he reacts in 'cold, cold horror'. When he questions the need for a written confession, a resolution of his conflict emerges. This extract foregrounds the conflict Proctor is experiencing and prepares the reader for his final decision to choose his reputation above his life.

**OR**

No.  
[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Mark globally.] (4)  
**[25]**

**TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**

**SECTION A: ASSESSMENT RUBRIC FOR LITERARY ESSAY: POETRY (10)**

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

**NOTE:** If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language.

**SECTION B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY: NOVEL AND DRAMA (25)**

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT</b>	<b>12-15</b>	<b>9-11</b>	<b>6-8</b>	<b>4-5</b>	<b>0-3</b>
Interpretation of topic. Depth of argument, justification and grasp of text.  <b>15 MARKS</b>	<ul style="list-style-type: none"> <li>- Outstanding response: 14-15</li> <li>Excellent response: 12-13</li> <li>- In-depth interpretation of topic</li> <li>- Range of striking arguments extensively supported from text</li> <li>- Excellent understanding of genre and text</li> </ul>	<ul style="list-style-type: none"> <li>- Shows understanding and has interpreted topic well</li> <li>- Fairly detailed response</li> <li>- Some sound arguments given, but not all of them as well motivated as they could be</li> <li>- Understanding of genre and text evident</li> </ul>	<ul style="list-style-type: none"> <li>- Mediocre interpretation of topic; not all aspects explored in detail</li> <li>- Some good points in support of topic</li> <li>- Some arguments supported, but evidence is not always convincing</li> <li>- Partial understanding of genre and text</li> </ul>	<ul style="list-style-type: none"> <li>- Scant interpretation of topic; hardly any aspects explored in detail</li> <li>- Few points in support of topic</li> <li>- Very little relevant argument</li> <li>- Little understanding of genre and text</li> </ul>	<ul style="list-style-type: none"> <li>- Very little understanding of the topic</li> <li>- Weak attempt to answer the question.</li> <li>- Arguments not convincing</li> <li>-Learner has not come to grips with genre or text</li> </ul>
<b>STRUCTURE AND LANGUAGE</b>	<b>8-10</b>	<b>6-7</b>	<b>4-5</b>	<b>2-3</b>	<b>0-1</b>
Structure, logical flow and presentation. Language, tone and style used in the essay  <b>10 MARKS</b>	<ul style="list-style-type: none"> <li>-Coherent structure</li> <li>-Excellent introduction and conclusion</li> <li>-Arguments well structured and clearly developed</li> <li>-Language, tone and style mature, impressive, correct</li> </ul>	<ul style="list-style-type: none"> <li>-Clear structure &amp; logical flow of argument</li> <li>- Introduction &amp; conclusion &amp; other paragraphs coherently organised</li> <li>- Logical flow of argument</li> <li>- Language, tone &amp; style largely correct</li> </ul>	<ul style="list-style-type: none"> <li>-Some evidence of structure</li> <li>-Logic and coherence apparent, but flawed</li> <li>- Some language errors; tone &amp; style mostly appropriate</li> <li>- Paragraphing mostly correct</li> </ul>	<ul style="list-style-type: none"> <li>-Structure shows faulty planning.</li> <li>-Arguments not logically arranged</li> <li>-Language errors evident.</li> <li>-Inappropriate tone &amp; style</li> <li>-Paragraphing faulty</li> </ul>	<ul style="list-style-type: none"> <li>-Lack of planned structure impedes flow of argument</li> <li>-Language errors and incorrect style make this an unsuccessful piece of writing</li> <li>- Inappropriate tone &amp; style</li> <li>- Paragraphing faulty</li> </ul>
<b>MARK RANGE</b>	<b>20-25</b>	<b>15-19</b>	<b>10-14</b>	<b>5-9</b>	<b>0-4</b>

**NOTE:** If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language.

There must not be more than two categories' variation between the Structure and Language mark and the Content mark.