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NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE P2

FEBRUARY/MARCH 2012

MEMORANDUM

MARKS: 70

This memorandum consists of 33 pages.

INSTRUCTIONS AND INFORMATION

1. Candidates are required to answer questions from TWO sections.
2. This marking memorandum is a guide to markers. Some responses may require a marker's discretion, while others may be expanded at the memorandum discussion.
3. Candidates' responses should be assessed as objectively as possible.

SECTION A: NOVEL**QUESTION 1 (ESSAY QUESTION)*****TO KILL A MOCKINGBIRD***

NOTE: Use the 35-mark assessment rubric on page 33 to assess candidates' essays.

The following points **may** be included in the essay, **among others**, but allow for candidates' own interpretation as well:

- Calpurnia as a mother-figure to Jem and Scout
 - She raises Jem and Scout.
 - She teaches them about the importance of cleanliness.
 - She reprimands the children when necessary.
 - She slaps Scout to teach her respect and tolerance towards Walter Cunningham.
 - She teaches them responsibility.
 - She loves them as if they were her own.
 - She protects both Jem and Scout – sick dog incident; defends children against Lula.
 - The events at her church teach the children about social responsibility.
 - Taking the children to her church teaches them that Cal's people worship the same God as they do.
 - Calpurnia teaches the children to see people for who they are.
 - She teaches them to respect others.
 - She makes Scout aware of the fact that Jem is growing up and needs space by telling her to 'mind Jem'.
 - She teaches Scout that Walter Cunningham is also human.
 - She teaches them to do what is right.
- Calpurnia and Atticus
 - Calpurnia upholds Atticus's principles in the raising of his children.
 - She runs the house for Atticus.
 - Atticus is satisfied with Calpurnia's methods of running the household and raising his children.
 - He defends Calpurnia against his sister's criticism – she wants Atticus to fire Calpurnia.
 - Atticus and his children treat Calpurnia as a member of the family.
 - She accompanies Atticus to Helen's home after Tom's death.
 - Atticus respects Calpurnia.
 - Atticus trusts Calpurnia.
- Calpurnia's role in the community
 - She is respected in her own community.
 - She attends church regularly.
 - She is not afraid of Aunt Alexandra./She is feared by bullies, e.g. Lula.
 - She is well known in the community where she works.
 - She does not hesitate to go to the court house when the need arises.

[35]**OR**

QUESTION 2 (CONTEXTUAL QUESTION)***TO KILL A MOCKINGBIRD***

Candidates are required to answer **BOTH** the questions, i.e. **QUESTION 2.1** and **QUESTION 2.2**.

- 2.1 2.1.1 (a) C / Jem and Scout's aunt ✓
 (b) A / Narrator of the story ✓
 (c) D / Scout's brother ✓
- NOTE:** Accept correct matching in words also. (3)
- 2.1.2 She feels that Atticus and Calpurnia are not doing a good job raising the children. ✓
 She feels that Scout needs a feminine influence. ✓ (2)
- 2.1.3 False. ✓ She is rude to Calpurnia/treats her with disrespect because she is a Negro. ✓
- NOTE:** Award a mark for the reason/motivation only if the first part of the answer (False) is correct.
If only FALSE is given, award 1 mark. (2)
- 2.1.4 (a) Normally, tidiness is a good thing/a healthy habit/admirable ✓ but in Aunt Alexandra's case it is too severe/overpowering /irritating/obsessive/she is obsessed with it. ✓ (2)
- (b) She is here to stay for a long period. ✓ (1)
- 2.1.5 Although Atticus and Aunt Alexandra discussed this, Aunt Alexandra insisted on coming to help. ✓
 Atticus is quite satisfied with Calpurnia's way of raising his children. ✓
 Aunt Alexandra is the only one who feels the children are not being brought up well. ✓
 After the Christmas incident with Francis, when Scout punches Francis, Aunt Alexandra is convinced that her help is needed. ✓
- NOTE:** Accept any TWO of the above. (2)
- 2.1.6 No. She is a tomboy/She has never been interested in clothes/She is happy wearing overalls. ✓
- NOTE:** Accept any TWO of the above.
Do NOT award a mark for NO only. (2)
- 2.1.7 The Finch family home/where Aunt Alexandra lives. ✓ (1)

- 2.1.8 No. She makes her more rebellious because she is racist and interfering. Her dislike of Calpurnia makes Scout dislike Aunt Alexandra even more. She represents the opposite of everything that Atticus stands for.

OR

Yes. She teaches her about discipline and the importance of acting like a lady.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text.
Do NOT award a mark for YES or NO only.
Accept a well-substantiated response for full marks.
A candidate can score 1 mark for an answer that is not fully-developed. (2)

- 2.2 2.2.1 Her husband is (unfairly) convicted of rape. ✓
Tom tries to escape from jail. ✓
Tom is killed/shot. ✓

NOTE: Accept any TWO of the above. (2)

- 2.2.2 (a) A giant/a giant's foot ✓ (stepping on) an ant. ✓ (2)
(b) She is devastated/shattered/her whole life falls apart. ✓ (1)

NOTE: Accept any ONE of the above.

- 2.2.3 He wants to leave Calpurnia alone to comfort/console Helen/He wants to give Helen some privacy ✓ because as women, they will understand each other. ✓

OR

Atticus is sensitive/he realises that he is not needed there. ✓ As the only male, he feels awkward so he leaves the women alone. ✓

NOTE: Accept any TWO of the above. (2)

- 2.2.4 (a) They are coarse/vulgar. ✓
They are rude/disrespectful. ✓
They are unforgiving/vengeful. ✓
- NOTE:** Accept any TWO of the above. (2)
- (b) Atticus defended Tom Robinson/a black man. ✓
Atticus disclosed the truth about Bob. ✓
He has proven that Mayella lied in court. ✓
He has disclosed the fact that Mayella was interested in a black man (this was against the law/a taboo in the white community). ✓
He has proven that Bob is an abusive father. ✓
- NOTE:** Accept any TWO of the above. (2)
- 2.2.5 A / very fast ✓ (1)
- 2.2.6 (a) They are gossips. ✓
They are racist/stereotypical. ✓
They are judgemental. ✓
- NOTE:** Accept any TWO of the above. (2)
- (b) Open-ended
- Yes. He reacted impulsively or out of desperation.
- OR**
- No. He knew that there was no hope of being released and this was his only opportunity to get away.
- OR**
- No. I do not think there was a plan at all – he never tried to escape, but this was part of a plan to kill him.
- NOTE:** The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text.
Do NOT award a mark for YES or NO only.
Accept a well-substantiated response for full marks.
A candidate can score 1 mark for an answer that is not fully-developed. (2)

- 2.2.7 Yes. They have a responsibility to look after them because everybody knows that Tom was innocent and was killed because of the racist view of the jury. The least they can do is take care of his family now.

OR

No. Helen can work and take care of her family herself. It is not their fault that Tom tried to escape and was killed.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text.

Do NOT award a mark for YES or NO only.

Accept a well-substantiated response for full marks.

A candidate can score 1 mark for an answer that is not fully-developed.

(2)
[35]

QUESTION 3 (ESSAY QUESTION)***LORD OF THE FLIES***

NOTE: Use the 35-mark assessment rubric on page 33 to assess candidates' essays.

The following points **may** be included in the essay, **among others**, but allow for candidates' own interpretation as well:

- How the conch is discovered and used in the beginning
 - It is discovered in the lagoon by Ralph and Piggy on their first meeting.
 - Piggy sees it as a useful instrument to call the boys.
 - The first time it is blown, it achieves its purpose of calling the boys out of the forest.
 - Some of the boys refer to it as a 'trumpet-thing'.
 - One of the boys seems to associate it with a megaphone used when they were evacuated.
 - At the first formal meeting Ralph, as chief, gives the conch the status of indicating who may speak.
 - From the start, Piggy relies on the conch very often to obtain the right to speak – right up to his last fatal trip to Castle Rock.

- How Jack undermines the 'power' of the conch
 - Jack regularly undermines the status of the conch when it suits him.
 - This reflects that he does not accept Ralph's leadership.
 - The very first meeting breaks up in chaos because Jack ignores Ralph waving the conch and leads the rush to make a fire.
 - Jack often voices his contempt for the conch with remarks like 'bollocks to the rules!'.
 - Jack ignores rules regarding justice and freedom of expression – showing a disregard for the conch and all it stands for: discipline, democracy and order.
 - When Jack and his tribe raid the shelter for Piggy's glasses, they do not steal the conch, showing that they do not attach any value to it.
 - The conch is destroyed when Piggy is killed.

- How the 'power' of the conch is destroyed by the end of the novel
 - Its destruction marks the end of innocence and freedom.
 - At Piggy's death which is the same moment as the destruction of the conch, evil completely overtakes Jack's tribe.
 - While hiding from the hunters, Ralph desperately wishes for the 'dignity of the conch'.

[35]**OR**

QUESTION 4 (CONTEXTUAL QUESTION)**LORD OF THE FLIES**

Candidates are required to answer **BOTH** the questions, i.e. **QUESTION 4.1** and **QUESTION 4.2**.

- 4.1 4.1.1 (a) D / afraid of the beastie ✓
 (b) A / killed Piggy ✓
 (c) B / hunted for meat ✓
- NOTE:** Accept correct matching in words also. (3)
- 4.1.2 (a) A dead parachutist/soldier/the body of a parachutist. ✓ (1)
- (b) There was an air battle/a plane was shot down and the pilot must have been ejected. ✓
 The parachutist floated down/fell down to the island/was pushed on to the island by the wind. ✓ (2)
- (c) Samneric/Sam and Eric/the twins ✓ (1)
- 4.1.3 (a) To show that the breeze is not steady/not always the same/blows lighter and stronger/comes and goes. ✓ (1)
- (b) It makes it seem alive/allows it to move. ✓ (1)
- 4.1.4 (a) They are afraid to go up the mountain. ✓
 They must now move the fire down to the beach. ✓
 Their chances of rescue are reduced. ✓ (3)
- (b) Ralph thinks it will bring rescue ✓ but Jack thinks hunting/finding meat is more important. ✓ (2)
- 4.1.5 No. It makes their situation worse because they are even more afraid when they see it./They lose their spot for the signal fire./It leads to Simon's death because when he discovers what it is and goes to tell them, they kill him.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the novel. Do NOT award a mark for NO only.

Accept a well-substantiated response for full marks.

A candidate can score 1 or 2 marks for an answer that is not fully-developed. (3)

- 4.2 4.2.1 False. ✓He is on the island because he saw that the island was on fire.✓
- NOTE:** Award a mark for the reason/motivation only if the first part of the answer (False) is correct.
If only FALSE is given, award 1 mark. (2)
- 4.2.2 The boys/Jack and his tribe are hunting Ralph. ✓
They want to kill him/They set the island on fire to smoke him out.✓ (2)
- 4.2.3 The boys are half-naked/have painted faces/are very dirty. ✓
The officer is very neatly dressed.✓

OR

- The boys are savage/represent chaos✓ while the officer represents discipline/civilisation/order.✓ (2)
- 4.2.4 He does not know if he can trust him/he is a little afraid of him.✓
He is surprised/shocked/apprehensive/amazed to find him here.✓ (2)
- 4.2.5 A / boat ✓ (1)
- 4.2.6 (a) 'Squirming'/'shyly'✓ (1)
- NOTE:** Do not penalise candidates for omitting quotation marks, but quotations should be 100% accurate.
- (b) He realises that the boy can understand the language/English✓therefore he can let his guard down/relax/take his hand off his gun.✓ (2)
- 4.2.7 He is no longer scared of them/they no longer pose a threat to him/the presence of an adult immediately brings civilisation/order/discipline.✓ (1)
- 4.2.8 They are British boys. ✓ (1)
- 4.2.9 No. They come from civilised homes and are supposed to know better.

OR

Yes. They are still very young and there is no adult supervision.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the novel. Do NOT award a mark for YES or NO only. Accept a well-substantiated response for full marks. A candidate can score 1 mark for an answer that is not fully-developed. (2)

- 4.2.10 No. The officer arrives just in time and the boys are returned to civilisation. Hope is restored.

OR

Yes. Two boys have been killed and the boys have lost their innocence.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the novel. Do NOT award a mark for YES or NO only. Accept a well-substantiated response for full marks. A candidate can score 1 mark for an answer that is not fully developed.

(2)
[35]

OR

QUESTION 5 (ESSAY QUESTION)***A GRAIN OF WHEAT***

NOTE: Use the 35-mark assessment rubric on page 33 to assess candidates' essays.

The following points **may** be included in the essay, **among others**, but allow for candidates' own interpretation as well:

- Mugo's childhood
 - He is very young when his mother dies.
 - He is abused by his aunt who is a drunk – ostracised/rejected by his aunt and cousins.
 - He is isolated and lonely.
 - These factors lead to Mugo's poor self-image.

- Mugo's life during the Struggle
 - He grows up lonely/He is reclusive.
 - He desperately needs recognition and respect.
 - He finds solace in tilling the soil.
 - He needs money to acquire land therefore he is driven to betray Kihika.
 - He has no interest in politics – fears being arrested.
 - After betraying Kihika, Mugo immediately regrets it.
 - He saves Wambuka (pregnant woman) in an effort to redeem himself.
 - His terrible experiences in detention camps – he is severely beaten.
 - He does not confess to taking the oath.
 - He leads the hunger strike in Rira.
 - After his release from detention, he leads an even lonelier life because of the guilt.
 - Being idolised by villagers worsens his inner conflict.

- His life after the Struggle
 - The villagers put pressure on him to speak at celebrations.
 - When he refuses, Mumbi is sent to persuade him.
 - During this confrontation, he admits to betraying her brother (Kihika).
 - At Independence Day celebrations, Mugo confesses to betraying Kihika.
 - He is executed.

NOTE: The above is the basis for the answer. Candidates may use these facts to suit a 'yes' or 'no' response. They may also combine a 'yes' and 'no' approach, i.e. feel sympathy in some situations but criticise others.

[35]**OR**

QUESTION 6 (CONTEXTUAL QUESTION)**A GRAIN OF WHEAT**

Candidates are required to answer **ALL** the questions, i.e. **QUESTION 6.1** and **QUESTION 6.2**.

- 6.1 6.1.1 (a) C / a carpenter and clever businessman ✓
(b) D / was betrayed by one of the villagers ✓
(c) A / wants to find the traitor ✓

NOTE: Accept correct matching in words also. (3)

- 6.1.2 (a) To see if Mugo has made a decision about the invitation to speak at the Uhuru celebrations. ✓ (1)

- (b) He went to get a loan to buy a farm ✓ but discovered that the MP who promised him the farm had bought the farm for himself. ✓ (2)

- (c) They are corrupt/greedy/they just look out for themselves/they do not care for the ordinary people. ✓
They are not to be trusted. ✓ (2)

- 6.1.3 (a) Mumbi's betrayal/his troubled/unhappy marriage. ✓
He had a fight with Mumbi/he slapped Mumbi. ✓ (2)

- (b) To show how deeply he is affected/how emotionally fragile/how hurt he feels. ✓ (1)

- 6.1.4 He is afraid that his secret ✓ will be discovered. ✓ (2)

- 6.1.5 False. ✓ They tried to keep it a secret./It was important because it could lead to bad publicity/criticism./It could expose them as ruthless. ✓

NOTE: Award a mark for the reason/motivation only if the first part of the answer (False) is correct.
If only FALSE is given, award 1 mark. (2)

6.1.6 Open-ended response.

Yes, it is possible to bury the past if you can find new things to focus on or if you can manage to forgive the people who wronged you.

OR

No, it is very difficult to forgive people who caused you to lose loved ones or who affected your life permanently.

NOTE: The above are only examples.

Do NOT award a mark for YES or NO only.

Accept a well-substantiated response for full marks.

A candidate can score 1 mark for an answer that is not fully-developed: a viewpoint without a reason = ONE mark only (or vice versa).

(1+1)

- 6.2 6.2.1 He participated in the Uhuru race. ✓
He fell/broke his arm. ✓ (2)
- 6.2.2 B / not really worried about Gikonyo ✓ (1)
- 6.2.3 (a) To warn him/to tell him not to come to the Uhuru Celebrations. ✓
That he might be arrested/People think he is a traitor. ✓ (2)
- Mumbi
(b) She is indifferent. ✓
She is just doing her duty/what is human/the right thing to do. ✓
She feels she has to warn him because he is the father of her son. ✓
NOTE: Accept any TWO of the above.
- AND**
- Karanja - He thinks she wants to see him. ✓
He hopes she still has feelings for him. ✓ (4)
- NOTE:** Accept any TWO of the above for Mumbi. (2)
- 6.2.4 (a) To General R and his men. ✓ (1)
- (b) Mugo confesses to the crime. ✓ (1)
- 6.2.5 He has to make sure that Karanja attends the celebrations. ✓ (1)

6.2.6 Open-ended response

I feel sorry for Karanja because he seems unsettled here. He is normally very composed, commanding and in control. This stammering shows a softer, more sensitive side of his nature.

OR

I do not feel sorry for him because he forced himself on Mumbi when she was very vulnerable.

NOTE: The above will form the basis of the answer, but allow for the candidates' own interpretation which must be grounded in the text of the novel.

Accept a well-substantiated response for full marks.

A candidate can score 1 mark for an answer that is not fully-developed. (2)

6.2.7 (a) She disappears from Karanja's sight/Karanja cannot see her any longer. ✓ (1)

(b) They will never be together./She is now gone from his life. ✓ (1)

6.2.8 Open-ended

Yes. He is the father and should be allowed to see the child./She resists all his advances and does not allow him to see the child.

OR

No. It is his own fault. He knew Mumbi was married when he fathered her child./She appreciates the news he gives her about Gikonyo's release and submits to him.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the novel.

Do NOT award a mark for YES or NO only.

Accept a well-substantiated response for full marks.

A candidate can score 1 mark for an answer that is not fully-developed: a viewpoint without a reason = ONE mark only (or vice versa). (2)

[35]

TOTAL SECTION A: 35

SECTION B: DRAMA

NOTE: Candidates are required to answer **ONE** question (EITHER the essay OR the contextual question) **on the drama they have studied.**

QUESTION 7 (ESSAY QUESTION)***ROMEO AND JULIET***

NOTE: Use the 35-mark assessment rubric on page 33 to assess candidates' essays.

The following points **may** be included in the essay, **among others**, but allow for candidates' own interpretation as well:

- The feud between the two families
 - Both the Capulets and the Montagues participate in the feud.
 - The two men want to join the street brawl but are prevented by their wives.
 - The exact cause of the feud is not clear.
 - Not one of the two heads of the households make an effort to end it.
 - They ignore the Prince's orders.
 - All attempts to keep the peace fail – they seem unable to control even their servants.

- The relationship between the children and their parents, especially the Capulets
 - Romeo and his parents' relationship is distant – no direct communication between them.
 - Benvolio is used as a go-between/messenger.
 - Juliet and her parents: Lady Capulet seems cold, aloof and selfish.
 - Lady Capulet seems to accept that the Nurse is closer to Juliet.
 - Old Capulet is forceful and bullies other members of the family, especially Juliet.
 - Old Capulet secures a marriage for Juliet for the sake of social standing rather than for Juliet's happiness.
 - He threatens to disown Juliet if she disobeys him.
 - This unreasonable attitude pushes Juliet to deceive her parents.

- The consequences of the parents' actions
 - The confrontation at the Capulet ball is a direct result of the feud.
 - Capulet sides with Romeo and chases Tybalt away leading to bitter resentment on Tybalt's part.
 - This is to avoid embarrassment at the ball. It shows Capulet's selfish nature and leads to Tybalt and Romeo's duel.
 - Tybalt's death by Romeo's hand is a result of the feud and Capulet's actions.
 - Capulet's unreasonable haste to get Juliet married to Paris causes her to take desperate measures with Friar Lawrence.
 - When the Capulets finally make peace with Montague, it is too late.

[35]**OR**

QUESTION 8 (CONTEXTUAL QUESTION)**ROMEO AND JULIET**

Candidates are required to answer **BOTH** the questions, i.e. **QUESTION 8.1** and **QUESTION 8.2**.

- 8.1 8.1.1 Capulet✓ (1)
- 8.1.2 (a) Tybalt is aggressive/he loves fighting/is always looking for a fight/he has a very short temper.✓ (1)
- 8.1.2 (b) Benvolio is peace-loving/always tries to make peace.✓ (1)
- 8.1.3 Mercutio is killed. ✓
This leads to Romeo challenging Tybalt/wanting revenge/killing Tybalt.✓
Romeo is banished to Mantua. ✓ (3)
- 8.1.4 (a) Montague/Capulet ✓
(b) Capulet/Montague ✓
(c) Escalus✓
(d) servants✓ (4)
- 8.1.5 He is tired of them as they have been disturbing the peace repeatedly.✓
The next person to start a fight will be sentenced to death.✓
He wants to see Capulet and Montague at his palace.✓
- NOTE:** Accept any TWO of the above. (2)
- 8.1.6 It changes from anxiety/worry/concern ✓to relief.✓ (2)
- 8.1.7 (a) metaphor✓ (1)
- 8.1.7 (b) The sunrise✓and the golden colour✓ that can be seen.

OR

- The sky✓ at sunrise is described as a window of golden✓light. (2)
- 8.1.8 A / is sad about being rejected by Rosaline✓ (1)

8.1.9 Open-ended

Romeo is already grown-up and it is normal for a mother not to know all the whereabouts of a grown-up son.

OR

She is neglecting her duties as a mother and should have better control over his movements.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text. Accept a well-substantiated response for full marks. A candidate can score 1 mark for an answer that is not fully-developed. (2)

- 8.2 8.2.1 (a) Balthasar ✓ (1)
- (b) Romeo has told him to leave ✓ but he remained in the churchyard. ✓ (2)
- (c) He was worried/concerned/afraid that Romeo might harm himself. ✓ (1)
- 8.2.2 (a) He is sorry about the tragic outcome of his plan. ✓
He saw Paris and Romeo's dead bodies and feels guilty about his part in their deaths. ✓
He is very worried because he has left Juliet alone in the tomb. ✓
He is afraid of what will happen to him now./He is upset because he has been arrested/scared of going to prison/being accused of murder. ✓
- NOTE:** Accept any TWO of the above. (2)
- (b) He is always confident but now he is nervous. ✓
He is calm but here he is flustered/anxious. ✓
He is wise but here he seems to act foolishly. ✓
He gives advice to others but now he seems in need of it himself. ✓
He is in control of himself but here he seems emotional/upset. ✓
- NOTE:** Accept any TWO of the above. (2)

(c) Open-ended

Yes. He meant well and tried to help the two young people, thinking it might end the feud between their families.

OR

No. As a priest, he should not have encouraged them to lie to their parents.

Do NOT award a mark for YES or NO only.

The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text.

Accept a well-substantiated response for full marks.

A candidate can score 1 or 2 marks for an answer that is not fully-developed: a viewpoint without a reason = ONE mark only (or vice versa).

(3)

8.2.3 False. ✓

Juliet only kills herself when she discovers Romeo's body./Her body is still warm, indicating that she has just died./Paris dies first, then Romeo, and Juliet dies last./The Watchman probably saw her being buried before, not realising that that was part of Friar Lawrence's plan. ✓

NOTE: Award a mark for the reason/motivation only if the first part of the answer (False) is correct.

If only FALSE is given, award 1 mark.

(2)

8.2.4 I would point in different directions/show where people should go to search and seek. ✓

(1)

8.2.5 Sad/gloomy/solemn/scary/eerie ✓

NOTE: Accept any ONE of the above.

(1)

[35]

QUESTION 9 (ESSAY QUESTION)***NOTHING BUT THE TRUTH***

NOTE: Use the 35-mark assessment rubric on page 33 to assess candidates' essays.

The following points **may** be included in the essay, **among others**, but allow for candidates' own interpretation as well:

- Siphon's experiences of unfair treatment during his childhood
 - His parents give Themba preferential treatment because he is younger and Siphon is expected to make sacrifices because he is older (e.g. wire bus and blazer).
 - Siphon is expected to accept responsibility for Themba's actions.
 - Siphon is reprimanded when he complains.

- During his adult life
 - He is denied the opportunity to study – has to support Themba.
 - At the law firm where he worked he is humiliated and hurt when he is addressed in a derogatory manner (meaning of his name disrespected: 'Sifo' means disease, 'Siphon' means gift).
 - He is denied the opportunity of doing his articles despite being promised this opportunity – is later overlooked for this.
 - Two white clerks are chosen above him.
 - Themba's infidelity with his wife.
 - Themba turns their father's funeral into a political rally.
 - Luvuyo's death and Themba's role in it.
 - He expects his brother to return from exile and apologise for his actions.

- In his old age
 - Siphon's anger reaches a climax during his old age.
 - He is overlooked for promotion because of age despite being a dedicated worker.
 - He is hurt because an exile is chosen for the post.
 - He is denied the opportunity to bury his brother traditionally.

[35]**OR**

QUESTION 10 (CONTEXTUAL QUESTION)***NOTHING BUT THE TRUTH***

Candidates are required to answer **BOTH** the questions, i.e. **QUESTION 10.1** and **QUESTION 10.2**.

- 10.1 10.1.1 (a) Sipho ✓
(b) Themba ✓
(c) interpreter ✓
(d) fashion ✓ (4 x 1) (4)
- 10.1.2 He is angry/bitter/resentful ✓ (1)
- 10.1.3 Now that Themba has died, ✓ Sipho does not have the opportunity to face him and demand an apology. ✓ The subject is now uppermost in his mind because he must fetch the body from the airport. ✓
- NOTE:** Accept any TWO of the above. (2)
- 10.1.4 Themba's affair with his wife. ✓
Luvuyo's death. ✓
His reasons for not returning with the other exiles. ✓
His father's funeral that was turned into a political rally. ✓
- NOTE:** Accept any TWO of the above. (2)
- 10.1.5 (a) Thando is raised in a traditional way. ✓
She is obedient/respectful/dutiful. ✓ (2)
- (b) Mandisa is raised in a westernised/modern way. ✓
She is carefree/untraditional/disrespectful. ✓ (2)
- 10.1.6 B / chief librarian ✓ (1)
- 10.1.7 (a) He started drinking. ✓
He becomes suspicious of people. ✓
He blames the policeman for the death of Luvuyo, even after so many years. ✓
He is overprotective towards Thando. ✓
- NOTE:** Accept any TWO of the above. (2)

(b) Open-ended

No, one should forgive and forget and move on with life instead of focusing on the past.

OR

Yes, sometimes past events can cause emotional scars that are too deep to forget.

NOTE: Do NOT award a mark for YES or NO only.
Accept a well-substantiated response for full marks.
A candidate can score 1 mark for an answer that is not fully-developed. (1)

- 10.2 10.2.1 Thando's father/Sipho ✓ (1)
- 10.2.2 She is not traditional./She has western habits. ✓ (1)
- 10.2.3 He leads a life according to a strict pattern/routine. ✓ (1)
- 10.2.4 (a) The Cradock hearing. ✓ (1)
- (b) She is emotionally touched/hurt/affected by the hearings. ✓
She is reflecting/in two minds about her own initial ideas about the TRC/ the hearings. ✓ (2)
- (c) It allows for political crimes to be confessed. ✓
Political criminals can be pardoned/granted amnesty. ✓
It allows the victims to heal/get closure. ✓
The country heals as a result. ✓
- NOTE:** Accept any THREE of the above. (3)
- 10.2.5 South Africa/South Africans/People of South Africa. ✓ (1)
- 10.2.6 He does not believe in/approve of the TRC. ✓
It has not served any purpose to him. ✓
He lost a son and nobody has asked him for forgiveness/come forward to confess to this crime. ✓
- NOTE:** Accept any TWO of the above. (2)
- 10.2.7 False. ✓ Strict conditions must be met before amnesty is granted. ✓
- NOTE:** Award a mark for the reason/motivation only if the first part of the answer (False) is correct.
If only FALSE is given, award 1 mark. (2)

10.2.8 Open-ended

Yes, they killed people who were innocent and they should be punished for this.

OR

No, the whole purpose of the TRC was to help people forget the past and to forgive each other.

NOTE: Do NOT award a mark for YES or NO only.

The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text.

Accept a well-substantiated response for full marks.

A candidate can score 1 mark for an answer that is not fully-developed: a viewpoint without a reason = ONE mark only (or vice versa).

(2)

10.2.9 Open-ended

Yes, many people follow traditions and customs even today, e.g. burials, etc.

OR

No, people, especially the youth, today disregard traditions.

NOTE: Do NOT award a mark for YES or NO only.

Accept a well-substantiated response for full marks.

A candidate can score 1 mark for an answer that is not fully-developed.

(2)

[35]

TOTAL SECTION B: 35

SECTION C (SHORT STORIES)**QUESTION 11 (ESSAY QUESTION)**

NOTE: Use the 35-mark assessment rubric on page 33 to assess candidates' essays.

The following points **may** be included in the essay, **among others**, but allow for candidates' own interpretation as well:

- The man's feelings about his disability before he discovers the locust
 - The man seems unable to accept the loss of his leg.
 - It is emotionally very trying to deal with his disability.
 - He seeks protection from stares/pity of people in the garden.
 - He reads a book to take his mind off reality.
 - He tries to suppress thoughts about his amputated leg.
 - He hopes that eventually he will think about his disability as if he has always been disabled.
 - He is generally depressed, having difficulty to come to terms with his situation.

- The man's reaction to the injured locust
 - He is very interested when the insect appears.
 - He is careful not to frighten the locust.
 - He watches it carefully and becomes aware that the insect has also lost a leg.
 - He identifies with the locust having the same disability as he has.
 - He observes the locust trying to take steps.
 - He excitedly calls his wife to come and look.
 - He mentions to his wife that the locust does not even know that it has lost a leg – he knows how the locust feels.
 - He claims that he can see that the locust feels the way he does.
 - His connection with the locust helps him to confront his own disability – both have lost a left leg.
 - He even makes jokes about the locust being 'another patient' and needing 'another little chair'.
 - The locust becomes a symbol of hope to the man but this only lasts until the locust flies away.

- The man's reaction and feelings when the locust flies away
 - The man's mood changes immediately.
 - The locust has an alternative way of moving.
 - He becomes irritable.
 - He is alone in his struggle again.
 - He realises his disability is permanent.

[35]

QUESTION 12 (CONTEXTUAL QUESTION)**THE LUNCHEON – W Somerset Maugham**

Candidates are required to answer **BOTH** the questions, i.e. **QUESTION 12.1** and **QUESTION 12.2**.

- 12.1 12.1.1 The guest said that she had read his book and wanted to discuss it. ✓
She suggested he take her to lunch ✓ at Foyot's. (2)
- 12.1.2 (a) The narrator never visits any (expensive) restaurant ✓ because he cannot afford it. ✓
- OR**
- The narrator goes to cheaper restaurants ✓ because that is what he can afford. ✓
- OR**
- The narrator hardly ever goes to such expensive restaurants ✓ because he cannot afford them. ✓ (2)
- (b) Menu/price list ✓ (1)
- (c) A /flattered ✓ (1)
- 12.1.3 She keeps ordering more expensive dishes ✓ causing the narrator to become more anxious. ✓ (2)
- 12.1.4 (a) polite ✓
(b) manipulative ✓ (2)
- 12.1.5 False. ✓ (He loves it but) he cannot afford it./He will need his money to pay for her meal. ✓
- NOTE:** Award a mark for the reason/motivation only if the first part of the answer (False) is correct.
If only FALSE is given, award 1 mark. (2)
- 12.1.6 (a) metaphor ✓ (1)
- (b) The writer shows the fear/panic the narrator experiences ✓ is similar to a sinking man/ship. ✓ (2)

12.1.7 Open-ended

I would politely tell her that I do not have enough money and that she can only order certain dishes.

NOTE: The above is only an example. Allow for the candidates' own interpretation which must be grounded in the text of the short story.

Accept a well-substantiated response that is linked to the content of the story for full marks.

A candidate can score 1 mark for an answer that is not fully-developed. (2)

12.2 12.2.1 'miserable'✓

NOTE: Do not penalise candidates for omitting quotation marks, but quotations should be 100% accurate. (1)

12.2.2 No. She orders salmon, caviare, giant asparagus, champagne, a peach, ice cream and coffee✓ amounting to a full meal.✓ (2)

12.2.3 Peaches are not in season✓ and, therefore, very expensive.✓ (2)

12.2.4 It is only three francs./The amount is very small./She glances at it suggesting that it is inadequate. ✓ (1)

12.2.5 The guest contradicts herself. ✓
She goes against what she says. ✓
She becomes fat. ✓
She gets punished following her own example. ✓
Her example is not worthy of being followed. ✓

NOTE: Accept any TWO of the above. (2)

12.2.6 (a) She thinks he is being funny/joking. ✓ (1)

(b) He has no money left/cannot afford food/he has spent all his money on her. (1)

12.2.7 (a) Smug/satisfied/complacent/triumphant/victorious✓
Accept any ONE word. (1)

(b) He was not responsible for her weight gain/for what happened to her.✓
She brought it upon herself/the immortal gods had a hand in it /it was fate.✓ (2)

12.2.8 Open-ended

Yes. He should not punish the waiter for his guest's behaviour, he should have returned with a better tip.

OR

No. He really did not have enough money to give the waiter a better tip.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the short story.

Do NOT award a mark for YES or NO only.

Accept a well-substantiated response that is linked to the content of the story for full marks.

A candidate can score 1 mark for an answer that is not fully-developed.

(2)

12.2.9 Open-ended

Yes. He is trying to impress his guest by pretending to be rich.

OR

No. He was trying to be polite to his guest by not stopping her from ordering all the expensive dishes.

NOTE: The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the short story.

Do NOT award a mark for YES or NO only.

Accept a well-substantiated answer for full marks.

A candidate can score 1 mark for an answer that is not fully-developed: a viewpoint without a reason = ONE mark only (or vice versa).

(2)

12.2.10 The title is suitable because the entire story is about the luncheon./It is suitable because the word 'luncheon' refers to a formal lunch and this is what it is about in the story.

(1)
[35]

TOTAL SECTION C: 35

SECTION D: POETRY**QUESTION 13: Sonnet 116: Let me not to the marriage of true minds**

- | | | | | |
|-------|---|---|---------|------|
| 13.1 | 13.1.1 | Elizabethan | | |
| | 13.1.2 | quatrains | | |
| | 13.1.3 | couplet | (3 x ½) | (1½) |
| 13.2 | The union✓of like-minded people/people who think the same/people who have the same values.✓ | | | (2) |
| 13.3 | True love does not change/is constant ✓when circumstances change/when difficulties arise/when the people change. ✓ | | | (2) |
| 13.4 | D / convinced ✓ | | | (1) |
| 13.5 | a ship that is lost/moving aimlessly ✓ | | | (1) |
| 13.6 | True.✓ 'whose worth's unknown' ✓ | | | |
| | NOTE: Award a mark for the reason/motivation only if the first part of the answer (True) is correct.
If only TRUE is given, award 1 mark. | | | (2) |
| 13.7 | Personification/apostrophe ✓ | | | (1) |
| 13.8 | 13.8.1 | Time ✓ | | (1) |
| | 13.8.2 | Love is not a victim of time/is not influenced by time.✓
Love will last until the end of time/the end of the world/until death.✓ | | (2) |
| 13.9 | He says that if anyone can prove him wrong, ✓
He has never written anything/ Nobody has ever fallen in love. ✓ | | | (2) |
| 13.10 | Open-ended response.

Yes, love can last forever. People who really love each other can overcome any problems. | | | |

OR

No, these days love is superficial and often marriages are easily dissolved.

NOTE: Do NOT award a mark for YES or NO only.

The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the poem.

Accept a well-substantiated answer for full marks.

A candidate can score 1 mark for an answer that is not fully developed: a viewpoint without a reason = ONE mark only (or vice versa).

(2)
[17½]

QUESTION 14: Cheetah

- | | | | | |
|------|--------|-----------|---------|------|
| 14.1 | 14.1.1 | narrative | | |
| | 14.1.2 | rhyme | | |
| | 14.1.3 | describe | (3 x ½) | (1½) |

- 14.2 The poet describes the cheetah lying in wait/watching a herd.✓
The cheetah chases/pounces✓
He makes a kill/catches a buck.✓ (3)

- 14.3 'kitten-eyed' ✓
'innocent' ✓
'grinning' ✓
'pup-content' ✓

NOTE: Accept any TWO of the above.

NOTE: Do not penalise candidates for omitting quotation marks, but quotations should be 100% accurate. (2)

- 14.4 False. ✓ The cheetah will only hunt when it is hungry.✓

NOTE: Award a mark for the reason/motivation only if the first part of the answer (False) is correct.
If only FALSE is given, award 1 mark. (2)

- 14.5 14.5.1 Simile ✓ (1)

- 14.5.2 To show that the speed/force of the cheetah's attack✓is similar to that of a hunter/a hunter's bow (arrow).✓

OR

To show that the cheetah is as fast/quick/powerful/strong✓as a hunter's bow (arrow).✓ (2)

- 14.6 They have become aware of the cheetah's presence/the danger✓
They are frightened/alarmed/watchful/they all move in unison/together.✓ (2)

- 14.7 C/blood of the prey ✓ (1)

- 14.8 Yes, when one sees no way out of a fatal situation, ✓ one tends to give in/ accept one's fate. ✓

OR

No, although the herd knows one of them is to be killed, ✓ they still make an attempt to escape. ✓

OR

No, one does not simply accept one's fate when facing deadly consequences/death. ✓ There is always a chance to survive if one tries. ✓

NOTE: Do NOT award a mark for YES or NO only.

Accept a well-substantiated answer for full marks.

A candidate can score 1 mark for an answer that is not fully- developed (2)

- 14.9 Cruelty of nature ✓
Survival of the fittest ✓
Appearances can be misleading. ✓
The cycle of life/ predators in nature only feed when necessary/kill to feed, not for enjoyment or profit. ✓
In every situation there is a killer and a victim. ✓

NOTE: Accept any ONE of the above, or any other relevant response. (1)

[17½]

QUESTION 15: Auto wreck

- 15.1 B / car ✓ (1)

- 15.2 15.2.1 At night / in the evening. ✓ (1)

- 15.2.2 'floating' ✓
'wings' ✓
'dips' ✓

NOTE: Accept any TWO of the above. (2)

- 15.3 15.3.1 personification ✓ (1)

- 15.3.2 It creates a sense of urgency/intensity/things being rushed. ✓ (1)

- 15.4 They are confused/disturbed/shocked/emotional/shaken. ✓ (1)

- 15.5 They are immune/emotionally unaffected/used to scenes like these./They are trained to be composed in situations like this one. ✓ (1)

- 15.6 True. ✓ The onlookers feel as if they are being choked by a tourniquet/ something around their throats. ✓

NOTE: Award a mark for the reason/motivation only if the first part of the answer (True) is correct.

If only TRUE is given, award 1 mark. (2)

- 15.7 It is a pretence/a coping mechanism/false appearance. ✓
To hide their true feelings/horror ✓ (2)
- 15.8 Who has died/who will die (next) ✓
Who is responsible for this/other accidents. ✓ (2)
- 15.9 15.9.1 reason
15.9.2 logical
15.9.3 confuses (3 x ½) (1½)
- 15.10 Open-ended response.
- Yes, road deaths have definite causes, e.g. carelessness of drivers and pedestrians.
- OR**
- No, sometimes road deaths cannot be explained because often it is beyond human control.
- NOTE:** Do NOT award a mark for YES or NO only.
The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the poem.
Accept a well-substantiated answer for full marks.
A candidate can score 1 mark for an answer that is not fully developed: a viewpoint without a reason = ONE mark only (or vice versa). (2)
[17½]

QUESTION 16: Mementos, 1

- 16.1 16.1.1 ex-wife
16.1.2 shocked
16.1.3 glad (3 x ½) (1½)
- 16.2 It emphasises/shows the importance of the photo/it shocks him./It refers to a particular picture of relevance/significance. ✓ (1)
- 16.3 16.3.1 Simile ✓ (1)
- 16.3.2 Finding this photograph is as shocking/unexpected ✓ as finding a severed hand in your garden. ✓ (2)
- 16.4 A /gorgeous ✓ (1)
- 16.5 Simple/carefree/uncomplicated ✓ (1)

- 16.6 16.6.1 'shacks' ✓
'dishes' ✓
'dolls' ✓

NOTE: Do not penalise candidates for omitting quotation marks, but quotations should be 100% accurate. (3)

- 16.6.2 It helped him cope with his fears/it helped him to choke down his fears. ✓ (1)

- 16.7 16.7.1 False. ✓ Both of them were responsible/They drained out one another's force. ✓

NOTE: Award a mark for the reason/motivation only if the first part of the answer (False) is correct.
If only false is given, award 1 mark. (2)

- 16.7.2 He is not ready to let go./The photograph still has meaning for him./
He has not come to terms with the divorce yet./He still has feelings for his ex-wife. ✓ (1)

- 16.8 The tone becomes more gentle/accepting/agreeable/forgiving. ✓ (1)

- 16.9 Open-ended response.

Yes, people need real objects like photographs to remember the past.

OR

No, remembrance should not depend on objects such as photographs.

NOTE: Do NOT award a mark for YES or NO only.

The above are only examples. Allow for the candidates' own interpretation which must be grounded in the text of the poem.

Accept a well-substantiated answer for full marks.

A candidate can score 1 mark for an answer that is not fully developed: a viewpoint without a reason = ONE mark only (or vice versa). (2)

[17½]

TOTAL SECTION D: 35
GRAND TOTAL: 70

FIRST ADDITIONAL LANGUAGES: RUBRIC FOR MARKING THE LITERATURE ESSAY

Note the difference in marks awarded for content versus structure and language.

CODES & MARK ALLOCATION		CONTENT [25] Interpretation of topic. Depth of argument, justification & grasp of prescribed work.	MARK ALLOCATION	STRUCTURE AND LANGUAGE [10] Structure, logical flow & presentation. Language, tone and style.
Code 7 80 – 100 %	Outstanding 20 – 25 marks	<ul style="list-style-type: none"> - In-depth interpretation of topic, all aspects of topic fully explored. - Excellent response. (90+: outstanding response). - Range of striking arguments extensively supported from text. - Excellent understanding of genre & text. 	Outstanding 8 – 10 marks	<ul style="list-style-type: none"> - Coherently structured piece. - Excellent introduction & conclusion. - Arguments well structured & clearly developed. - Language, tone & style mature, impressive & correct.
Code 6 70 – 79 %	Meritorious 17 ½ – 19 ½ marks	<ul style="list-style-type: none"> - Above average interpretation of topic. All aspects of topic adequately explored. - Detailed response. - Range of sound arguments given, well supported from text. - Very good understanding of genre & text. 	Meritorious 7 – 7½ marks	<ul style="list-style-type: none"> - Essay well structured. - Good introduction & conclusion. - Arguments & line of thought easy to follow. - Language, tone & style correct & suited to purpose. - Good presentation.
Code 5 60 – 69 %	Substantial 15 – 17 marks	<ul style="list-style-type: none"> - Shows understanding & has interpreted topic well. - Fairly detailed response to topic. - Some sound arguments given, but not all as well motivated as they could be. - Understanding of genre & text evident. 	Substantial 6 – 6½ marks	<ul style="list-style-type: none"> - Clear structure & logical flow of argument. - Introduction, conclusion & other paragraphs coherently organized. - Flow of argument can be followed. - Language, tone & style largely correct.
Code 4 50 – 59 %	Adequate 12 ½ – 14 ½ marks	<ul style="list-style-type: none"> - Fair interpretation of topic, but not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre & text. 	Adequate 5 – 5½ marks	<ul style="list-style-type: none"> - Some evidence of structure. - Essay lacks well-structured flow of logic & coherence. - Language errors minor, tone & style mostly appropriate. - Paragraphing mostly correct.
Code 3 40 – 49 %	Moderate 10 – 12 marks	<ul style="list-style-type: none"> - Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing & very little justification from text. - Learner has not fully come to grips with genre or text. 	Moderate 4 – 4½ marks	<ul style="list-style-type: none"> - Planning and/or structure faulty. - Arguments not logically arranged. - Paragraphing faulty. - Language errors evident. - Tone & style not appropriate to purpose of academic writing.
Code 2 30 – 39 %	Elementary 7 ½ – 9 ½ marks	<ul style="list-style-type: none"> - Poor grasp of topic. - Response repetitive & sometimes off the point. - No depth of argument, faulty interpretation/Arguments not supported from text. - Very poor grasp of text & genre. 	Elementary marks 3 – 3½	<ul style="list-style-type: none"> - Poor presentation & lack of planned structure impedes flow of argument. - Language errors & incorrect style make this a - largely unsuccessful piece of writing.
Code 1 0 – 29 %	Not achieved 0 – 7 marks	<ul style="list-style-type: none"> - Response bears some relation to topic but argument difficult to follow or largely irrelevant. - Poor attempt at answering the question. The few relevant points have no justification from the text. - Very poor grasp of text & genre. 	Not Achieved 0 – 2½ marks	<ul style="list-style-type: none"> - Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style & tone.