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**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2016**

**MEMORANDUM**

**MARKS: 80**

**This memorandum consists of 26 pages.**

**NOTE TO MARKERS**

- This marking memorandum is intended as a guide for markers.
- The memorandum will be discussed with the marking panels before marking commences at the marking centres.
- 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 poems), 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, the first of which is wrong and the next one 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/DISAGREE. The reason/substantiation/motivation/justification is what should be considered.
10. No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation/justification is what should be considered.
11. Answers to contextual questions must be assessed holistically in the light of the discussion during the standardisation of the marking memorandum.

**SECTION A: POETRY****PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'ON THE MOVE' – Thom Gunn**

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 24 for the rubric to assess this question.

- Unlike the birds who obey a 'hidden purpose', man's movements are 'uncertain'. He does not understand the reason for his movement, only that he feels a compulsion to keep moving.
- The swallows 'have nested'; 'Birds and saints complete their purposes': they have achieved stability. People will only 'almost hear a meaning in their noise', not quite reaching an understanding of the reason for their restlessness.
- People remain 'baffled' and their expression is only 'approximate'. Their understanding of a reason for being remains inexact and imprecise.
- The use of 'donned impersonality' conveys the bikers' deliberate attempt to hide their uncertainty regarding their search for purpose by becoming part of a group which provides them with a sense of security and belonging.
- Having no definite destination, the bikers remain in constant motion.
- Man feels the pressing need to 'dare a future' and is unable to patiently accept his situation. Instead, he feels the need to challenge his position and is unable to find rest since this challenge remains a 'part solution'.
- Man is born into ever-changing movement: there is little hope of respite.
- The use of paradox highlights man's restlessness.
- Man is both 'hurler and the hurled': responsible for the movement and part of the movement.
- The bikers have 'come to go'. The contrast emphasises their restlessness and lack of stability.
- The best that man can hope for is that by constantly moving, he will achieve some of his goals/clarify his sense of purpose/get closer to a degree of understanding. At least, by not keeping still, one is approaching some degree of understanding. The disadvantage is that man will always be in motion. The advantage is that the constant motion will bring man slightly closer to the achievement of his reason for being.
- The tone is in part of understanding and of sympathy for man's urgent need to remain in motion, seeking a sense of purpose./It has a contemplative tone. There might be, at times, a critical element.

**[10]**

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

- 2.1 'Growing' suggests that the stork is rooted in nature and is nurtured by his organic bond with the earth. The bird is part of, and in harmony with, the natural environment.

[Award 2 marks for any two relevant and distinct points.] (2)

- 2.2 The repetition reinforces a sense of the stork's exhaustion. It slows down the pace of the line, indicating the stork's reluctance to continue his journey. The repetition also gives a sense of the distance which the bird needs to cover.

[Award 2 marks for any two relevant and distinct points.] (2)

- 2.3 'Clubbed' implies the powerful action and huge effort of the stork as he beats the air and rises into the sky. This strong, measured movement is in contrast to the stork's exhaustion. The image is appropriate because it is an indication of his determination and perseverance.

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

- 2.4 Agree. Despite his fatigue, the stork is alone on his journey and will endure hardship and cold weather; the stork heeds his instinct and continues his migratory journey. 'Regally' reflects the speaker's respect for the stork as he sees the bird as majestic and graceful/elegant. The image of the 'invisible tunnel' reinforces one's sense of the distance the stork will have to travel. The focus of the stork is conveyed by his 'aiming his beak'.

[A cogent 'disagree' response is unlikely; however, treat all responses on their merits.]

[Award 3 marks if candidates focus only on diction or imagery or provide a mixed response.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)  
**[10]**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION****'THE WILD DOVES AT LOUIS TRICHARDT' – William Plomer**

- 3.1 Man is unable to cope with the strident, irritating sounds of the cicadas. The word, 'mad' suggests that which is unbearable and chaotic. As the heat increases, the sound becomes more intense and the debilitating effect more obvious.

[Award 2 marks for any two relevant and distinct points.] (2)

- 3.2 The cranes represent the grace, dignity and harmony of nature. Their bowing actions are suggestive of reverence for and an appreciation of the bounty of nature.

[Award 2 marks for any two relevant and distinct points.] (2)

- 3.3 The sound of the doves is compared to water. The use of 'liquidly' conveys the cool, soothing, flowing effect of their sounds. It is appropriate because the sound is calm and relaxing after the intensity of the heat. It highlights the contrast between the reactions of men and those of nature to the heat.

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

- 3.4 Agree. The poem makes it clear that man is unable to cope with the heat. The heat is debilitating and even the sound of the cicadas is unbearable. The reference to 'ominous news' and 'Men being absent, Africa is good' expresses man's threat to the harmony in nature. The allusion to people who 'sleep/in attitudes of the sick, the shot, the dead' clearly suggests the helplessness of man when confronted with the heat. It is only when man has removed himself from the scene that the wild doves begin their celebratory song and nature comes into its own.

[A cogent 'Disagree' response is unlikely; however, treat all responses on their merits.]

[Award 3 marks if candidates focus only on diction or imagery or provide a mixed response.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)  
**[10]**

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

- 4.1 'Marks' are the physical and psychological signs/indicators of the suffering/misery experienced by people living in the city. The city makes them feel downtrodden and alienated.

[Award 2 marks for any two relevant and distinct points.] (2)

- 4.2 'Hapless' suggests that the soldier is in a wretched/unfortunate state. He has no control over his own life/fate, as he is at the mercy of an unsympathetic government. This reinforces the exploitation, oppression and lack of freedom experienced by the citizens of London.

[Award 2 marks for any two relevant and distinct points.] (2)

- 4.3 The metaphor suggests that the minds of the inhabitants are shackled/that they are imprisoned by their own thoughts. They are now trapped by chains of their own making as they are unable to consider any alternative to their current circumstances.

**OR**

Man has been brainwashed by the propaganda they have been fed and have become accepting of their fate. The image is appropriate because it conveys how submissive the people have become.

[Award 3 marks for any one idea well discussed OR two well developed ideas.] (3)

- 4.4 Agree. The last stanza suggests that the youth have no prospects for a better future: young girls are forced into prostitution and contribute to the rise of immorality in London. The words, 'blasts', 'blights' and 'plagues' are all associated with infection. The oxymoron, 'Marriage hearse' implies that traditional institutions become diseased/corrupted by immorality. The word, 'curse' implies that the infant is doomed to a life of poverty/suffering.

[A cogent 'Disagree' response is unlikely; however, treat all responses on their merits.]

[Award 3 marks if candidates focus only on diction or imagery or provide a mixed response.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)  
**[10]**

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION****'TWO BIRDS' – David Farrell**

- 5.1 The word, 'Punched' makes it clear that sudden force/violence was applied to cause the bird to fall from the sky.

[Award 2 marks for any two relevant and distinct points.] (2)

- 5.2 The word suggests that the bird moves clumsily and uncertainly as it has not flown for a while because of its injury. Its movements are hesitant and awkward as it re-acquaints itself with flight.

[Award 2 marks for any two relevant and distinct points.] (2)

- 5.3 'Strummed' refers to the playing of a stringed instrument. It conveys the quivering and/or throbbing of the bird's tiny body, possibly from the fearful beating of its heart. The word usually refers to sound but here the movement is paradoxically silent. It is appropriate because it conveys the intense beating of the bird's heart, emphasising its anxiety and fragility.

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

- 5.4 Nursing implies healing; however, despite his comforting presence, the bird dies. He nurses the bird while acknowledging its impending death.

**OR**

Nursing implies nurturing and feeding; in this case, the speaker's act of trying to save the bird by feeding it results in the bird's being over-fed and contributes to its death.

**OR**

The speaker comforts and cares for the bird as he prepares to kill it in order to prevent it from experiencing further pain. The speaker reveals a compassionate nature, yet is moved to violence as he does not want to see the bird suffering.

[Award 3 marks only if the paradox is clearly discussed.] (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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Circumstances on Manor Farm are untenable and prompt the initial revolution of the animals. Unfortunately, despite this attempt to improve their lives, the animals' inherent weaknesses/shortcomings contribute to their repeated subjugation.

- The hardships experienced under Mr Jones's rule cause the animals' resentment. Old Major shares his vision of freedom and equality, encouraging the animals to rebel. They refuse to be victims of human exploitation and evict Jones from his farm.
- Initially, prospects for a better life look good for all the animals, but their taking charge of their own destinies does not last long as they allow themselves to be controlled by the pigs.
- Snowball might be seen as a victim of circumstance, with his being made a villain by Napoleon and being chased off the farm. He should have been more aware of circumstances around him. His idealism and naivety might be considered as flaws.
- The animals' lack of intelligence, together with their submissiveness, allows the pigs to impose their will. Any doubts that the animals might have are easily appeased by Squealer's smart talking or silenced by the dogs. The animals are deluded into believing that they have freedom and democracy.
- Mollie does not want to be subjected to hard labour after the revolution. She chooses to change her circumstances by leaving the farm.
- Moses, the tame raven, is also used to a life of comfort. Rather than work hard, he flies away, but later returns and is used by the pigs to appease the animals with stories of Sugercandy Mountain.
- Boxer has always been a hard worker, but his blind faith in Napoleon and his inability to formulate his misgivings become his downfall.
- Benjamin's scepticism and refusal to risk commenting might be considered a flaw.
- The extreme unintelligence and naivety of the sheep result in their blind following of the pigs and their becoming instruments of their own oppression.
- The fact that the animals have always lived under a cloud of oppression means that they have no real concept of freedom. They are reliant on a master.

[Credit mixed responses/valid alternative responses.]

**[25]**

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

- 7.1 The fact that Boxer, who is normally unthinking/unwaveringly loyal and who does not question what he is told, realises that something is amiss, suggests that there is something particularly disturbing about Napoleon's announcement. He intuitively knows that the decision to stop the meetings is contrary to the ideals of Animalism that proposed communal participation.

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

- 7.2 Initially the mood of this meeting is despondent; there is a sense of discomfort because the animals are alarmed by the changes Napoleon has made to the management of the farm. The mood soon turns to fear when the four young pigs are threatened by the dogs. This is unlike the mood of hope and optimism felt by the animals when old Major suggests that they rebel in order to create an environment in which they could be free and equal.

[Award 3 marks only if reference is made to both moods.]

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

- 7.3 One of the propaganda techniques Squealer uses is to identify a common enemy (Jones and Snowball) in order to instil fear; this is effective as it unites the animals and distracts their attention from Napoleon's corrupt and exploitative behaviour. It discredits a rival leader.

Another propaganda technique is the use of rhetorical questions, which encourages the animals to ponder the undesirable alternatives suggested by Squealer.

Squealer uses the inclusive term, 'comrade' to encourage the animals to feel part of a group identity. This encourages them to conform.

He makes the animals feel guilty for being suspicious of Napoleon; this discourages them from voicing any doubt or opposition.

Squealer's re-writing of history and the reversal of the truth about Snowball causes the animals to doubt their ability to remember certain events and makes them more reliant on Squealer's version of events.

[Award 3 marks for any ONE technique well discussed.] (3)

- 7.4 Boxer, who battles to formulate his thoughts, is typical of the unintelligent and illiterate animals; they are dependent on the pigs' version of events. They rely on the pigs to read and interpret the commandments for them. The revisions of the commandments, which are used by Napoleon and Squealer to justify the pigs' increasingly corrupt behaviour, are easily explained because the animals lack insight and they doubt their memories. The pigs are able to convince the animals that life on the farm has improved while it is only they who are benefitting from the animals' labour, taking more and more for themselves and leaving the animals with less and less.

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

- 7.5 The description of the pigs' multiple chins is an indication that they are over-fed and over-indulged. They have become greedy and their lives have become more sedentary as they are no longer involved in any manual labour. They increasingly take on the appearance of the humans they overthrew in the revolution.

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

- 7.6 After the revolution the animals expected to be equal and to be collectively involved in and responsible for the ownership and management of Animal Farm. However, their being outside while the pigs are inside the farmhouse contradicts the principle of equality.

[Award 3 marks only if the irony is well discussed.] (3)

- 7.7 Both Napoleon and Mr Pilkington are exposed as cheats. They are untrustworthy, morally corrupt and prepared to do anything in order to gain the upper hand. This implies that the peace/collaboration that has been established between pigs and humans will be temporary. The pigs have become the same as the humans, which goes against old Major's warning not to copy the vices of man.

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

## 7.8 Invalid.

In Extract A, Squealer creates the impression that Napoleon's leadership is a burden to him. However, Napoleon's selfishness has been evident from the beginning. Napoleon does no hard labour, leaving that to the other animals. He has become an autocrat. Napoleon is indifferent to the reactions of the animals. He has foregone comradeship for the comfort of the farmhouse, adopting human vices and becoming more human than animal.

Snowball is described as a 'criminal'. However, his actions in the novel portray him as a benevolent leader who cares for the well-being of the other animals. His plans for the windmill would make life easier for all the animals and the various committees that he forms have the intention of improving the animals' quality of life. He leads from the front at the Battle of the Cowshed, being prepared to defend the ideals of Animalism.

[However, candidates might argue that Snowball's not objecting to the pigs' taking the milk and apples for themselves makes him somewhat complicit in their corruption and shows the abuse of his position.]

[Candidates might comment on Napoleon's being the 'criminal' and Snowball's being the caring leader.]

**OR**

Valid.

[Such a response is unlikely but should be marked on its merits.]

[Credit mixed responses.]

[Award 4 marks only if reference is made to both characters and 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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

- The patriarchal society makes women victims of circumstance. The future of the Bennet girls is bleak unless they marry men of suitable means.
- Mr Bennet's satirical nature and ironic comments emanate from his unsuccessful marriage. He therefore retreats into himself and distances himself from family responsibilities.
- Mrs Bennet's constant search for marriageable young men for the girls is a consequence of society's expectations and the fear that the girls will be left destitute as a result of the entailment laws. This, together with her unintelligent and superficial nature, accounts for her foolish, often embarrassing behaviour.
- Jane has been brought up with strong values about propriety and behaviour. Her quiet acceptance of Bingley's rejection demonstrates her uncomplaining nature.
- Charlotte has a practical, rational view of life. She makes emotionless decisions; hence her acceptance of Mr Collins's proposal.
- Mr Collins's pomposity and obsessive need to publicise his social status result from his living in a society hyperconscious of hierarchy.
- As an 'adopted' member of Darcy's family, Wickham, who is from a lower social background, is spoilt, ill-tempered and self-absorbed. He is driven by greed.
- Darcy blames his parents for spoiling him (Darcy). He attributes his pride and inability to connect socially with the way in which he was raised.
- Lady Catherine is the upholder of society's obsession with maintaining rigid class structures. She feels that she is responsible for guarding her class against any infiltration by inferiors.
- Lydia is unruly and foolishly adventurous. She does not conform to the protocols of courtship behaviour. In this way she is hardly the product of her environment. On the other hand, candidates might argue that she is a product of her environment because the idea of marriage as a fundamental necessity has been stamped into her consciousness.
- Despite society's expectations, Elizabeth's outspoken nature, her ability to reason and her ability to see everyone as equals, indicate that she is not a typical product of her environment. But her mannerisms, behaviour and general concern about propriety point to her being a product of her class.

[Credit mixed responses/valid alternative responses.]

**[25]**

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

- 9.1 It is soon after the Netherfield ball and the young ladies are discussing the night's events. Darcy's aloof manner and obvious rudeness have irked most of those present. His refusal to dance with Elizabeth, whom he considers plain and socially inferior, has caused much antagonism. The general feeling is that he is too proud and demonstrates a condescending attitude toward the company present because of his exalted status.

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

- 9.2 Miss Lucas is a pragmatic woman who accepts that one needs to do whatever one has to in order to survive. She lives in a society that practises and attempts to honour class distinctions, which she accepts without question. She considers it an individual's right to behave in a particular way by virtue of his/her birth. She therefore accepts societal norms and condones Darcy's behaviour. Miss Lucas's own ambitions harmonise with this acceptance of class distinction.

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

- 9.3 Elizabeth bears a grudge against Darcy for his rudeness. Later, when she hears slanderous details about Darcy from Wickham, she readily believes them as further proof of his arrogance and pride. She fails to verify information and instead chooses to believe what suits her at a particular time. She rejects his marriage proposal and continues her prejudiced view of him until after receiving his letter. His admission to his interference in the Jane-Bingley relationship further intensifies her prejudice. Elizabeth confronts Darcy about his arrogance and lack of gentlemanly behaviour.

[Award 3 marks only if the candidate refers to both her humiliation and its impact on her later behaviour.] (3)

- 9.4 Sir William and his daughter have heard a great deal about the noble Lady Catherine from Mr Collins and are intimidated by her presence. As the family of Charlotte, they expect to be scrutinised by Lady Catherine. They feel as if they are on trial. Maria has probably never entered such a grand establishment and is afraid of embarrassing herself or her family.

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

- 9.5 Elizabeth feels no discomfort whatsoever. She does not pander to class hierarchy and views everyone as equals. She uses the opportunity to study Lady Catherine and compare her impression of Lady Catherine with Wickham's description of her. Later, when Lady Catherine forbids her to marry Darcy, she stands her ground and tells Lady Catherine that she will do as she pleases. She is far from submissive and speaks her mind as if she and Lady Catherine were social equals.

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

- 9.6 Lady Catherine is portrayed as the arbiter of class hierarchy, responsible for ensuring that there is no untoward mingling of classes. She uses every opportunity to remind people of the differences between their social ranks. In portraying Lady Catherine in this way, Austen criticises the class-based snobbery of her society.

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

- 9.7 Wickham is an opportunist. He charms Elizabeth into believing his narration of events regarding the relationship between himself and Darcy. He also criticises Lady Catherine. He flatters Elizabeth and soothes her pride, which has been damaged by Darcy's insult. It is ironic that the clear-minded, outspoken Elizabeth, who believes in her ability to correctly judge people, should fall victim to Wickham's charms. He later proves to be a liar, bent on furthering his own ambitions.

[Award 3 marks only if irony is well discussed.] (3)

- 9.8 In Extract C, Mary makes a clear distinction between pride and vanity, yet the lines are often blurred elsewhere in the novel. Lady Catherine's manner when she receives her guests can be attributed to her pride and sense of righteousness as a member of the aristocracy. Her gratification at the admiration she receives can be attributed to both pride and vanity. Elizabeth displays pride in her initial dealing with Darcy because he has slighted her; likewise, Darcy is too proud to associate with his social inferiors at the ball. Elizabeth's vanity leads to her rejection of Darcy's marriage proposal. Miss Bingley's vanity can be attributed to her supposed superior class. Mr Collins's vanity is fed by the praise he receives from Lady Catherine. Lydia's vanity results in her determination to gain the status of a married woman. Mrs Bennet's pride and vanity result from her delight at having three daughters married.

[Candidates may provide a range of examples in support of their statements.]

[Accept valid, cogent responses which attribute pride and vanity variously.]

[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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

- Gatsby's family background does not hinder his dream of rising above his lowly circumstances and recreating himself.
- However, when he meets and falls in love with Daisy, the flaws in his character emerge. His inability to distinguish between illusion and reality is a flaw: his dream of winning Daisy is naive and unrealistic.
- Gatsby's amorality is evident after Daisy marries Tom. He accumulates as much wealth as possible through criminal means to win her back. Gatsby has no qualms about wrecking Daisy's marriage.
- He unrealistically believes that it is possible to stop time and to recreate the past. This results in the loss of his dream.
- Gatsby's dishonesty deceives Daisy into believing that he is of her social class. Later, her discovery of his criminal past causes her to reject him.
- Daisy is a victim of her circumstances, as women from 'old money' are expected to be 'beautiful little fools' to attract men of wealth and status.
- However, Daisy's many flaws influence her choices. She is shallow, self-obsessed, fickle and amoral. She takes no responsibility for her actions and retreats into her wealth when things become difficult. She is manipulative and attention-seeking. Despite all that she has, she is deeply unhappy.
- Although Myrtle is a victim of poverty, she is also a victim of her own greed and crassness. Her marriage to Wilson and her affair with Tom are both based on a desire to escape her life of poverty. It is her fear that she might lose Tom that contributes to her death.
- George Wilson dreams of a better life but is unable to escape his environment. However, his weakness of character and social disadvantages result in his failure.
- Jordan Baker is from a privileged background. However, she is bored, cynical, dishonest, careless and has questionable values. She is also guilty of snobbery and elitism.
- Tom Buchanan has both wealth and status; however, he lacks purpose and intelligence. He is amoral, preys on women of the lower classes and is a hypocrite. He is also an arrogant bully.
- Nick claims to be tolerant, honest and non-judgmental. However, in New York, he ignores his conscience and is tolerant of immoral behaviour.

[Credit mixed responses/valid alternative responses.]

**[25]**



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

- 11.1 Myrtle's purchase of the dog reflects her need to flaunt Tom's wealth. The dog is purchased on a whim, together with other frivolous items that make her feel fulfilled. She equates possessions with happiness and status. The dog completes her image as a woman of the upper class. The acquisition of the dog creates a sense of domesticity with Myrtle's 'playing house'.

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

- 11.2 Tom is a bully and enjoys asserting his power over others. He is often contemptuous of others, especially those of lower status. Here he mocks Mr McKee as well as George Wilson. He has no intention of acceding to McKee's request. Tom's suggestion that Myrtle will give Mr McKee a letter of introduction is insulting. Tom also mocks Wilson's inferior status. He makes arrangements to meet Myrtle in New York, completely disregarding the fact that her husband is present. Tom makes derogatory comments at the dinner table, showing his condescension.

[Candidates may provide a range of examples from elsewhere in the novel in support of their statements.]

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

- 11.3 Catherine's assertion about the marriages is correct. Daisy marries Tom for security and stability. Tom has been unfaithful since the beginning of their marriage; however, when he discovers her affair with Gatsby, he becomes possessive. Although they are not happy, they will stick together. Tom wants the best of both worlds: a trophy wife and a mistress.

Myrtle incorrectly assumes that George is a 'gentleman' (i.e. had money) when they marry. When she finds out that she has been mistaken, she becomes bitter and frustrated. Despite Wilson's best efforts to please Myrtle, she treats him with utter contempt.

[Award 3 marks only if the candidate has referred to both marriages.] (3)

- 11.4 Nick has a morally ambiguous attitude. He is both fascinated and repelled by the excess and uninhibited behaviour. Nick is repulsed by Myrtle's snobbishness and pathetic efforts to ape the upper classes. He accepts Tom and Myrtle's affair, even though Daisy is his cousin. Although he is not completely comfortable at the party, Nick does not want to appear to be rude or disapproving and assumes an attitude of tolerance.

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

- 11.5 Myrtle's statement refers to her grasping the opportunity to become Tom's mistress. She realises that if she does not seize this opportunity she will be trapped in her dreary life in the valley of ashes. Many characters pursue wealth, fame, success, glamour and excitement. Their lives revolve around the meaningless pursuit of pleasure and the unrestrained desire for wealth. Many people flock to these parties without invitations to enjoy uninhibited self-indulgence. Myrtle's words suggest that Fitzgerald's society needs to give a kind of 'moral' justification for immoral behaviour.

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

- 11.6 When Gatsby was stationed at Camp Taylor, he was invited to Daisy's house with the other officers. His uniform served as a camouflage for his normal status. It was assumed that he was of the same class as Daisy. It is only under very unusual circumstances that he could be present in such company.

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

- 11.7 Gatsby has an idealised vision of Daisy. He worships her and has imbued her with qualities that she does not possess. Gatsby's perception of Daisy as 'extraordinary' is ironic as the real Daisy is shallow, fickle and superficial. She is spoilt and, although she likes Gatsby's attention, she is unable to commit herself to him and give up the security and status that her marriage to Tom gives her.

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

- 11.8 Myrtle and Gatsby both seek to create a better life for themselves, believing that marrying the right person would help them to achieve their aspirations.

Myrtle wants to marry a rich man and live accordingly, hence her affair with Tom. In Extract E, on first meeting Tom, she is impressed by his outward appearance, clearly indicating that she believes him to be a rich man who will help her escape her life with Wilson.

Gatsby desires to win Daisy and gain entry into her world. In Extract F, he is attracted to her 'rich house' and 'her rich, full life' and he thinks that marrying her will make him a part of this fairy-tale world.

There is, however, a distinction between their aspirations. Myrtle's ambition is crass and based on greed, whereas Gatsby's ambition is far more idealistic, imaginative and related to love.

[Award 4 marks for any three points well discussed OR any four distinct ideas.]

[Award 4 marks only if the candidate critically discusses the validity of the statement.]

(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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

- Othello's tragedy is a result of his self-absorption, combined with his love for Desdemona. Othello is proud of his reputation as a soldier and finds it difficult to accept Desdemona's apparent infidelity. It is Othello's ego that contributes to the events that unfold.
- Initially, Othello displays humility. However, Iago's machinations expose his excessive pride. Othello's ego blinds him to the truth and allows Iago to exploit and manipulate him.
- Othello is proud of his achievements and aware of his royal status. His pride allows him to be easily wrought upon and his jealousy culminates in murder. He is aware of the high esteem in which he is held and any threat to his honour is unacceptable.
- Iago's ego prompts him to exploit people's perception of him as honest and trustworthy.
- Iago is contemptuous of others and enjoys the power he is able to wield over them. He is single-minded in his aim to destroy Othello, Desdemona and Cassio. Iago is satisfied that he has power over Othello, who has undervalued him, and over his rival, Cassio. It is Iago's resentment and extreme self-involvement that lead to his destructive behaviour. Iago's pathological self-concern makes him hostile to others and sensitive to real and imagined slights. These cause him to take revenge on the world. Iago feels insufficiently recognised.
- Brabantio's egotism does not allow him to accept a black son-in-law, causing dissent between him and Desdemona.
- Roderigo's ego, which is fuelled by Iago, leads to his belief that he can sway Desdemona with possessions and win her from Othello. His vanity leaves him susceptible to Iago's plotting.
- Cassio's vanity makes him susceptible to peer pressure. Despite his being the officer in charge of the watch and having a poor head for alcohol, he allows himself to be persuaded to drink. He arrogantly takes offence at Montano's comment that he is drunk, resulting in the brawl that leads to his dismissal.
- Because of their egos, Cassio and Iago objectify and exploit women.

[Any reference to other issues should be peripheral at most.]

**[25]**

**QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION**

- 13.1 Othello, the general of the Venetian army, is required to lead the Venetian forces against the Turkish invasion of Cyprus. Othello is highly respected and trusted. He excels as a military commander and the Venetians rely on him for his expertise.

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

- 13.2 The Duke's attitude is respectful and admiring, clearly showing his high regard for Othello. The Duke also addresses Othello as 'valiant', acknowledging Othello's courage and honour.

However, Iago and Roderigo refer to Othello as the 'Moor' and use derogatory terms, such as, 'thick lips', 'old black ram', 'Barbary horse' and 'devil'. This is indicative of their contempt for him, as well as evidence of their racial prejudice. Iago's attitude is that Othello is proud and pompous.

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

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

- 13.3 Brabantio cannot conceive that his daughter would voluntarily choose a black man. To him, such an act is abhorrent and unnatural. Therefore he is convinced that Desdemona has been 'stolen' and that witchcraft and drugs must have been used. There is no evidence to support his assertions. His racial prejudice is evident as he bases his assumptions solely on the fact that Othello is black.

[Candidates might introduce the idea that the racism displayed by Brabantio is later exploited by Iago]

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

- 13.4 Brabantio's actions should be clearly directed at Othello. He could raise his voice in outrage while pointing at or gesturing dramatically toward Othello. Brabantio could walk right up to Othello and stare into his face belligerently. His tone might be contemptuous/scornful/ angry/smug. He believes that Othello is a villain who has stolen his daughter.

[Accept valid alternative responses.]

[The candidate's response should be convincing in context.]

[Award 3 marks only if the candidate refers to both body language and tone, and includes a motivation.] (3)

- 13.5 Here the Duke accurately portrays Venice as a place of law and order. He states that the wrong-doer, whoever he is, will be punished to the fullest extent of the law, therefore displaying fairness and justice. This is borne out by the Duke's asking Othello for his side of the story. Despite Brabantio's attempt to manipulate the law, the Duke insists on rational justice.

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

- 13.6 Yes.  
Desdemona's question is typical of her innocence and naivety. She cannot conceive of the notion of women's being unfaithful; to her, marriage vows are sacred and she would never betray them. She cannot imagine being accused of having committed any immoral act because it is so foreign to her nature. Her readiness to accept that she has erred indicates the trusting and humble aspects of her character.

**OR**

No.

The question is not typical of Desdemona as, earlier in the play, she has been feisty and able to stand her ground. Her strength of character and independent nature are displayed when she marries Othello without asking for her father's permission and when she insists on following Othello to Cyprus. She is not generally submissive.

[Accept mixed responses.]

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

- 13.7 Previously, Othello was loving and respectful toward Desdemona but now he is disgusted by her. The language Othello uses is insulting, derogatory and full of vulgar sexual innuendo. He refers to her as a 'whore' and a 'strumpet', suggesting that he would be too embarrassed to mention what she has done. Where once he was enthralled by her, Othello now finds Desdemona repulsive, saying she is brazen and shameless in her behaviour. He is horrified at her apparent lack of awareness of what she has done.

[Award 3 marks only if the candidate indicates the change in Othello's attitude and comments on the language.]

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

- 13.8 In Extract H, Othello's sorrow and despair are clearly evident. He says that his entire emotional being is centred in Desdemona. Their love gives meaning to his life and she is the source ('fountain') of his existence; without her, his life is emotionally and spiritually barren. The audience might feel a sense of pity for him as he truly believes that she has betrayed their love. The audience might pity him because he has been duped by Iago, who has exploited his weaknesses and insecurities.

**OR**

The audience might not pity Othello. He does not confront Desdemona with his suspicions, choosing instead to call her 'whore' without any explanation of his reasons for doing so. He is naive and has chosen to trust Iago rather than Desdemona. This makes a mockery of his assertion, 'My life upon her faith', to Brabantio earlier in the play. The sheer cruelty of his behaviour toward and verbal abuse of Desdemona in this extract cannot be condoned. Neither can his later behaviour when he strikes her and insults her in front of the Venetian delegation. The audience is unlikely to feel pity for a man who makes a pact to cold-bloodedly kill both his wife and his friend.

[Accept mixed responses.]

[Award 4 marks for any three points well discussed OR any four distinct ideas.]

(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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

- Egotism lies at the heart of the girls' accusations. They derive satisfaction from the respect they are shown by the villagers. The girls' selfish desire to protect themselves from censure initiates the witchcraft accusations. Their vindictiveness results in the deaths of innocent people.
- Abigail, especially, is conceited and relishes her power over the villagers. She is single-minded in her pursuit of Proctor and is prepared to sacrifice Elizabeth to satisfy her desire for him.
- Mary Warren is a timid girl who enjoys suddenly being able to assert herself.
- Many of the villagers selfishly accuse others to satisfy grudges and their greed for land, and to exact vengeance for past grievances, e.g. the Putnams.
- Parris is egotistically obsessed with his position in the village. He is more concerned with protecting his reputation and own interests than in exposing the truth. Parris thrives on the power and respect which he is afforded.
- Parris's selfish attitude helps to fuel the trials. He uses the trials to take revenge on Proctor for challenging him.
- Hale is proud of his 'scientific' knowledge of the supernatural. His arrogant, uncompromising attitude encourages the hysteria.
- To ease his own guilty conscience, Hale encourages the accused to save themselves by making false confessions, although it will result in their damnation.
- Danforth and court officials relish their renown. They are too proud to admit they have been deceived and continue the executions to escape criticism.
- At first, Elizabeth's hurt pride does not allow her to forgive Proctor. However, she selflessly compromises her morality by lying to protect him.
- Because of pride, Proctor initially does not admit his adultery; nor does he expose Abigail's deception. However, Proctor selflessly tries to save the wives of his friends, despite the danger.
- Proctor's decision not to confess might be interpreted as egotism: his decision will cause hardship for his family.
- Giles might be considered to be egotistical in his determination to sue those who have affronted him.

[Any reference to other issues should be peripheral at most.]

**[25]**

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

- 15.1 Betty has been caught dancing and casting spells in the woods. The psalm is a reminder of the strict religious environment which demands retribution. She is so afraid of punishment that, in an act of self-preservation, she has become hysterical. She might, to some extent, be pretending to be ill.

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

(3)

- 15.2 Mrs Putnam is keen for witchcraft to be discovered. In her mind, this will help explain the deaths of her children. She needs to be vindicated by projecting blame on to someone/something else. A supernatural explanation would satisfy her emotional needs.

Rebecca has a rational attitude, blaming the girls' activities on typical teenage behaviour which is harmless and will soon be at an end. Rebecca does not allow emotion to influence her assessment of the situation.

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

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

(3)

- 15.3 Giles reacts in an aggressive/challenging/firm/adamant manner. His words are a form of self-defence should someone have the desire to sue him. He has a litigious nature and has been in and out of court.

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

(3)

- 15.4 Rebecca is described as an old, frail, vulnerable woman. She is unthreatening and certainly does not harbour ill intentions. The audience is likely to be horrified when she is accused of deliberately causing the deaths of Mrs Putnam's babies. There would be a considerable amount of sympathy for Rebecca Nurse when imprisonment weakens her condition even further. Her determination to maintain her unblemished reputation would be applauded by the audience who would probably have excused her if she had attempted to save herself.

[Award 3 marks only if reference is made to later events.]

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

(3)

- 15.5 Proctor's tone is accusatory/critical/challenging/defiant, which indicates that he is an independent thinker who questions authority. He is prepared to speak his mind and does not blindly follow. He stands for justice in that he reminds those around him of the proper procedures that should be followed to maintain order and that leaders should not arbitrarily exceed their powers.

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

(3)



- 15.6 Salem society is supposed to be based on belief and trust in the court and the church. However, the immoral actions of Parris, their minister, and the court officials have raised doubts about the reliability and trustworthiness of these once-revered institutions. The villagers' faith in religion and the courts has been shaken.

Candidates might also indicate that the villagers are supposed to be united against the evil of the dangerous environment in which they live, yet they have become greedy, suspicious of one another and destructive. They use religion and the court system as means to exact revenge or for personal gain.

[Award 3 marks only if the change in attitude is discussed.]

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

- 15.7 Hale's actions should be clearly directed at Elizabeth. He could walk toward her, possibly taking her by the arm/shoulder and looking her in the eyes in an attempt to persuade her that he has Proctor's best interests at heart. Initially, Hale's tone might be contrite, as he tries to absolve himself of guilt and then become emphatic/imploring as he urges Elizabeth to encourage Proctor to give a false confession.

[Accept valid alternative responses.]

[The candidate's response should be convincing in context.]

[Award 3 marks only if the candidate refers to both body language and tone, and includes a motivation.] (3)

- 15.8 The audience might pity Hale. When he arrives in Salem, Hale truly believes in his power to expose witchcraft. Hale believes he is an upholder of the Christian faith and his fervent endeavours will be to the advantage of Salem: he will be uprooting the devil and restoring holiness. The audience might feel sympathy for Hale when he realises that he has been misled by the girls and that his unremitting attitude has betrayed many innocent people, condemning them to their deaths. The audience might recognise and sympathise with Hale's tireless efforts to rescue the innocent victims.

**OR**

The audience might feel unsympathetic and/or indifferent to Hale's emotional distress. The sympathy of the audience might lie with the victims who are determined to uphold their integrity. Hale's pompous and arrogant attitude has contributed toward the hysteria and the resulting tragedy. The audience might blame Hale and feel he is getting his just desserts.

[Accept mixed responses.]

[Award 4 marks for any three points well discussed OR any four distinct ideas.]

(4)  
[25]

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

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

Criteria	Exceptional 8-10	Skilful 6-7	Moderate 4-5	Elementary 2-3	Inadequate 0-1
<b>CONTENT</b>  Interpretation of topic. Depth of argument, justification and grasp of text.  <b>7 MARKS</b>	-In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	- Shows understanding and has interpreted topic well - Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem	- Fair interpretation of topic - Some good points in support of topic - Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem	- Unsatisfactory interpretation of topic - Hardly any points in support of topic - Inadequate understanding of genre and poem	-No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
<b>STRUCTURE AND LANGUAGE</b>  Structure, logical flow and presentation. Language, tone and style used in the essay  <b>3 MARKS</b>	-Coherent structure -Arguments well- structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	-Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone & style largely correct	-Some evidence of structure - Essay lacks a well- structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate	- Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone & style	- Poorly structured -Serious language errors and incorrect style
<b>MARK RANGE</b>	<b>8-10</b>	<b>6-7</b>	<b>4-5</b>	<b>2-3</b>	<b>0-1</b>

- A creative response must be awarded 0 for Content and 0 for Language and Structure.

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

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

- There must not be more than two categories' variation between the Structure and Language mark and the Content mark.
- A creative response must be awarded 0 for Content and 0 for Language and Structure.