



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2009

MEMORANDUM

MARKS: 80

This memorandum consists of 20 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

- 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.)
- In SECTION A, if a candidate has answered all four questions on seen poems, mark only the first two.
- In SECTIONS B and C, if a candidate has answered two contextual or two essay questions, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each section, provided that one contextual and one essay has been answered.
- If a candidate gives two answers where the first one is wrong and the next one is correct, mark the first answer and **ignore** the next.
- If answers are incorrectly numbered, mark according to the memo.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- *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, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay**.
- *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalise**.
- Answers to contextual questions must be assessed holistically in the light of the discussion during the standardisation of the marking memorandum. Part marks should be awarded in proportion to the fullness of the response to each question.

SECTION A: POETRY**QUESTION 1: PRESCRIBED POETRY: ESSAY*****MUSHROOMS: SYLVIA PLATH***

Use the following, amongst others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.

- Plath uses mushrooms, considered soft and yielding, to show the power that exists as they force their way through the earth. She writes about the unobtrusive yet forceful manner in which they are able to assert themselves. She shows that they do not accept opposition but, in their own quiet way, are able to declare their rights. This whole process takes place quietly and without obvious show of force. However, at the end they are achieving their goal.
- Central image of mushrooms, considered 'soft', making their way through the loam.
- Unexpected inversion as mushrooms are shown to possess great power.
- Images of growth as mushrooms push their way through the soil.
- Images of hidden strength.
- Logical argument.
- Poem divided into stanzas, each furthering the poet's ideas.
- Use of enjambement moves poem forward with ease.
- Personification. Examples in poem suggest the growth of the mushrooms – 'Our toes,...on the loam' – reinforces power.
- Reader directly addressed. Reinforced in a tone that is conversational and inviting.
- Repetition to enforce power and intention to succeed.
- Some candidates may mention the influence of the Women's Struggle for power as a theme/image/concern in the poem. Accept this as valid.

[10]**QUESTION 2: PRESCRIBED POETRY: CONTEXTUAL****Extract from *ODE TO AUTUMN*: JOHN KEATS**

- 2.1 Attracts the reader's attention, focusing attention on what is obvious: Spring has been left far behind: is now long in the past. It is almost a wistful comment on the season of autumn and the coming of winter. (2)
- 2.2 An ode is a song of praise. In this poem Keats writes in praise of autumn and fast-approaching winter. Yet he pauses to consider that autumn, although the herald of winter, also has worth and beauty. (2)
- 2.3 The poet uses images related to sight and colour, emotive language and alliteration. The clouds gather to cover the sky as the day passes away peacefully, its last rays covering the fields ('stubble-plains') in soft, dying light ('rosy hues'). (3)

- 2.4 The poet hears the redbreast whistle while the swallows prepare to migrate. There is the suggestion that life continues. Although the swallows will, sadly, leave now that winter approaches, there is also the assurance that they will return. The whistle of the redbreast brings a pleasant touch of joy or happiness.

(3)
[10]

QUESTION 3: PRESCRIBED POETRY: CONTEXTUAL

DECOMPOSITION: ZULFIKAR GHOSE

- 3.1 Decomposition suggests to break down or to decompose. Here the poet reviews a photograph taken some time ago. However, he has a different attitude to the one he had when he took the photograph. Now he sees a miserable man ignored by others, rather than an interesting subject for a picture. (2)
- 3.2 The poet wants to share a particular experience with the reader. He wants the reader to share in the sympathy he now feels for the beggar. He wants to relate an everyday, commonly observed experience. Specific use of poetic language and imagery could complicate the issue for the reader. (3)
- 3.3 The man is part of the very pattern of the pavement stones ('veined into'). The reader is reminded of fossils that become part of the stone in which they are embedded. The fact that the man is so much part of the pavement, that he is no longer even noticed, encourages sympathy from the reader. (2)
- 3.4 The word 'glibly' suggests that there was not much thought at the time the picture was taken. The action of taking the photograph was quick and insincere. The poet did not take into account the implications of the beggar being a man who was suffering on the pavement. Instead, he simply saw an interesting composition for a photograph. Only now that he remembers the posture of the beggar lying on the pavement, does he understand the misery of a human being in pain. (3)

(3)
[10]

QUESTION 4: PRESCRIBED POETRY: CONTEXTUAL

LOVE POEM FOR MY COUNTRY: SANDILE DIKENI

- 4.1 The poet wants to share his intense devotion to South Africa, in all its natural beauty and diversity. He sets out to celebrate the unity that exists in our common bond with the country – although the last stanza suggests that this might still be in the future. (3)
- 4.2 The images range across a wide spectrum that includes mountains and the veld, with bird and animal life. It also includes the sea, with marine life. People are also featured. It is in the beauty and appreciation of the country that he sees a common, binding factor that brings people together. (3)

- 4.3 The refrain becomes almost a chant in which the poet reiterates his belief in the country. Each time the refrain is used, there is something added that expands on the pleasure and appreciation he feels. The reader is constantly reminded of the beauty, diversity and opportunity that South Africa brings and offers. (2)
- 4.4 The last line looks forward to the future. The poem ends on a positive note. The poet has shown the potential that exists. All that remains is for people to unite and work together. (2)

(2)
[10]

UNSEEN POETRY: POETRY FROM AFRICA

ODE TO AN ORANGE: ANDRE VAN VUUREN

QUESTION 5: UNSEEN POETRY: ESSAY

Use the following, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.

- The poet shares the experience of eating an orange.
- The poem is an ode, taking into account that the poet is praising the orange and his experience of biting into it.
- In the first stanza the poet makes the point that the orange is very much a part of Africa by using the image of its association with the sun.
- The orange becomes a symbol of Africa, alluring, 'bright' and 'fragrant' – a delight to experience.
- The orange is associated with hope and promise for the future of Africa.
- In the last stanza the poet seems to have second thoughts: the hope has become a 'fading memory ... this delightful dream'.
- Emotive language to share the experience. For example: 'delights', 'sweetness', 'linger' suggest happiness and excitement; an experience never to be forgotten.
- Use of descriptive words to create atmosphere and share the delight of biting into the orange.
- Poem written as one long sentence, although the last stanza seems to be a sentence on its own.
- A scarcity of punctuation adds to the flow of the poem.
- Uneven lines draw the reader's attention to important aspects of the poet's actions and thoughts. For example: 'colourful, firm and full of', and 'to gently part the flesh' are phrases written on lines which stand alone. They are awkward if read out of context, but draw the reader's attention in the context of the poem. They require careful attention in the poem.
- The title points to an ode, a song in praise of the orange – and Africa by association.

[10]

QUESTION 6: UNSEEN POETRY: CONTEXTUAL

- 6.1 The segment of orange that the poet holds in his hand represents the part ('sliver') of the sun that warms Africa, bringing with it growth and the promise of hope and unexplored things to come. (2)
- 6.2 The excitement and sweetness of the first teenage kiss is compared to biting into the orange and remembering the experience for years to come. (2)
- 6.3 (This question requires close analysis of the language used. Full marks should therefore only be awarded to an understanding of what the poet is suggesting. Allow for personal opinion with appropriate justification.)
Pessimistic: The poet seems to suggest that much of the promise of the unexplored has been lost. The memory of the experience of biting into the orange and thinking of Africa as a continent of great hope has been dissipated. The 'delightful dream' that sprung from 'our fertile African soil' has become a 'fading memory'.
Optimistic: the use of 'delightful dream' and 'fertile african soil' create a sense of optimism despite the suggestion that the promise of the unexplored has been lost. The soil is also described as 'our'(s). The poet has a sense of ownership/belonging in relation to the soil. (3)
- 6.4 An ode is a song of praise. Here the poet sets out to praise the orange as being part of a unique African experience. The orange is also a symbol of all the promise that Africa holds – or held, depending on the interpretation of the last stanza. (3)

[10]**TOTAL SECTION A: 30****SECTION B: NOVEL****QUESTION 7: ANIMAL FARM: ESSAY**

Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.

- The pigs appear to be working with Animal Farm's and the animals' best interests in mind. And so they begin to get the loyalty of all the animals on the farm. This unquestioning loyalty leads to an abuse of their power by the pigs.
- The pigs plotted while the animals remained unaware of this: for 3 months after Mr Jones had left the farm, the pigs had secretly taught themselves to read and write, which gave them the advantage over the other animals who could read and write poorly, at best.
- Pigs had decided on the 7 commandments prior to presenting them to the animals. They immediately took the milk. The animals' first mistake was to offer no protest although they saw that the milk was gone.

- The apples were set aside for the pigs - they justified their 'sacrifice' at eating the apples saying that they were the brainworkers and needed the nutrition. Squealer stated that the pigs did not even like milk and apples – they were doing this for the common good of all the animals.
- The animals were often hard at work harvesting – the pigs encouraged them, but the pigs themselves did not work. Again there was no protest from the animals. In fact, Boxer redirected his ability to work hard; he 'seemed more like three horses than one' in his dedication to the ideals of Animal Farm. He devoted a half hour's volunteer work to the cause. He inspired others.
- The pigs set up a harness room for their headquarters – a suggestion of elitism. They studied more – this caused to further the gap between them and the other animals. Some animals had rudimentary reading skills but they did not pursue these skills. The gap remained.
- Snowball simplifies the 7 commandments into a maxim: 'Four legs good, two legs bad.' He was even able to argue away the birds' concern about their two legs – wings counted as legs. He developed committees to organise the animals. He was always looking for ways to be in control.
- Napoleon took the puppies away from their mothers – against the principles of animalism. He 'had a reputation for getting his own way'. He appeared to be unconcerned with how matters were progressing. However, he was constantly planning ways in which he could gain full control.
- Napoleon never showed his hand – he was always scheming. He encouraged the sheep to bleat the maxim when Snowball, his rival, was speaking. There was never any questioning on the part of the sheep who showed unquestioning loyalty to Napoleon.
- The final abuse of power on the part of Napoleon was his getting rid of Snowball whom he saw as a threat to his power and authority.

[25]

QUESTION 8: ANIMAL FARM: CONTEXTUAL

- 8.1 In general, the sheep represent the unthinking, uncritical masses who can be easily swayed. The sheep begin by interrupting Snowball with their bleating (but not Napoleon). Later, when Snowball speaks passionately in support of the building of the windmill, the sheep bleat vigorously in favour of Napoleon. (2)
- 8.2 Snowball paints a picture of Animal Farm as it might be – a productive, happy, positive place for all. Ironically, this will never be – and it is at this moment that things begin to be different for the animals on Animal Farm. Napoleon brings in a sense of menace and danger after this. (3)
- 8.3 What has happened to Snowball will happen to the other animals – none will be safe from physical harm. Napoleon and the dogs are now in charge and the dream of Animal Farm is in ashes. It will never be a safe place for the animals. (3)
- 8.4 'Terrible/baying/enormous/brass-studded/bounding/dashed/snapping jaws'. These words indicate malice, menace, danger and threat. There is also a vitality and energy indicated in the dogs. Together this means great danger to the animals. (3)

- 8.5 Napoleon is sly and conniving – he took the puppies away from their mothers long ago, and trained them, in secret, to be attack dogs. He is patient – he has waited for the ‘right’ time to expel his rival.
He is ruthless – it is his intention that Snowball dies. (2)
- 8.6 Absolute power corrupts absolutely. Napoleon has no intention of sharing his position of power democratically. The animals are taken by surprise and do not protest, allowing the power base of Napoleon to be consolidated. (3)
- 8.7 Animal Farm was established in contrast to the cruelty of Mr Jones. However, at the end of the novel, it is impossible for the animals to tell the difference between the pigs and the human beings. The pigs have morphed into the human beings – in looks and ways. This is the end of what happens to Animal Farm and its ideals. That end begins with Napoleon taking control through force. What Napoleon does is not true to the ideals of Animal Farm in its inception. He becomes a tyrant and a dictator and enslaves the animals. (4)
- 8.8 The author uses monosyllabic words and short sentences. Squealer explains the reasons for taking the apples and the milk (which are not true) to the animals. He threatens that Jones will return. He refers to Science. He uses rhetorical questions. He repeats that it is done ‘for your sake’, ‘for your welfare’, ‘they have the animals’ interest at heart.’ He calls them comrades. (3)
- 8.9 Orwell set out to expose and satirise the Communist system. He does this by creating a ‘farm’ that mirrors what had happened in Russia under Communist rule. By giving the animals the characteristics of humans, he shows the shortcomings of both the people and their newly appointed leaders.
The novel is successful.
It would be difficult to argue otherwise. However, the novel could be argued as being too simplistic. It resembles too much a children’s story or fairy tale, relying on caricatures and stereotypes. (2)

(2)
[25]

QUESTION 9: *PRIDE AND PREJUDICE*: ESSAY

Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.

- The opening of the novel establishes the **theme**: ‘It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.’
- Women were severely restricted as to what they could do on reaching adulthood. Marriage was the most preferable.
- Many of the female characters are eager to find a stable and preferably well-off husband.
- Marrying for money might appear superficial, but it was most often the only way to ensure a woman’s social and economic security.

- **Charlotte** is not as intelligent, attractive and alluring as Elizabeth. She is desperate to find a husband as she is growing older.
 - She realises that she cannot, like Elizabeth, pass over Mr Collins's proposal.
 - She is intelligent enough to seize the chance of making a suitable marriage.
 - She is pragmatic: marriage will bring financial security – and this is more important for her than love.
 - 'Without thinking highly either of men or of matrimony, marriage had always been her object; it was the only honourable provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservation from want.'
 - Although she realises that Mr Collins is a silly man, conceited, pompous and narrow-minded, Charlotte realises the benefits of marrying for position and financial security that marriage to him offers. Mr Collins offers a title and an estate.
 - She comes to know how to control and tolerate her husband.
 - She makes sure that she spends as little time as possible with her husband.
 - She encourages his gardening as a pursuit that gives her some relief.
 - Although this is a marriage of convenience, it is not a poorly made one as both benefit from the union.

- **Elizabeth** is an attractive, well educated and thoughtful young lady.
 - She has her own ideas about marriage.
 - Although she realises the need to find a husband with a certain fortune, she also knows that she is unwilling to follow this path.
 - Elizabeth is looking for love and mutual respect.
 - Elizabeth also has an idea of her ideal partner – a man who should be handsome, a gentleman in behaviour and rich enough to make her situation comfortable.
 - She cannot bring herself to consider Mr Collins as a suitable suitor. He is too foolish, self-absorbed and she is not at all attracted to the man.
 - Because she believes in her own first judgements, she finds Darcy arrogant and thus an unsuitable life partner. Her personal pride and own prejudices will keep her from allowing him to pursue her as a suitor.
 - Later she rejects him on account of his supposed behaviour to Wickham and his involvement in Bingley's fading attention to Jane.
 - Only after she has found out about Darcy's good deeds, is she finally able to acknowledge her love for him.
 - For Elizabeth, this union offers economic stability, social status and love. Darcy finds a woman who is independent and truly loves her husband.
 - This is likely to be a sound match as it sees two people possessed of wit, intelligence and sensitivity united. They share trust and have confidence in each other. This is a marriage of equals. It is a match of character and intelligence.

[25]

QUESTION 10: PRIDE AND PREJUDICE: CONTEXTUAL

- 10.1 The Bingleys, together with Darcy, have come to spend time in the country. They are befriended by their neighbours, the Bennet family. The extract takes place at the first ball that is given in order for the young people to socialise – and hopefully for the young ladies to have the opportunity to meet eligible young men.

(3)

- 10.2 The author wants to emphasise that people are judged on their wealth and beauty rather than on their character and personalities. The two men are contrasted. At first Darcy is described as the more favourable; he is handsome, self-possessed, and rich. However, Bingley is soon seen as preferable. Darcy comes across as arrogant and unpleasant, whereas Bingley is gracious and sociable. (3)
- 10.3 Mrs Bennet is intent on marrying off her daughters – if possible to men of financial worth. She sees Bingley and Darcy as prospective suitors to her daughters, with the hope of an eventual proposal of marriage. (2)
- 10.4 Mr Collins stands to inherit the Bennet property, as he is the next male in line. He comes to visit in order to make a possible match from the Bennet girls. He is looking for a suitable wife and he feels secure in the house of the Bennet family. (3)
- 10.5 Elizabeth cannot accept Mr Collins as her husband as she sees him as shallow and foolish. She will only marry for love, and the man must be her equal. She will choose as her husband, a man whom she loves and respects, rather than marrying for status or financial stability. (4)
- 10.6 Mr Collins, very soon after proposing to Elizabeth and being refused, proposes to her close friend, Charlotte, who accepts his suit. This shows that marriage for love, for him, is unimportant. He requires only a wife that will be obedient and servile. (3)
- 10.7 Lydia eloped with Wickham. They were subsequently married. However, Lydia did not have a dowry as her father was too poor. Darcy put up the money, bribing Wickham and offering him a commission in the army. In this way the Bennet family is spared the humiliation of having a daughter who has eloped. (3)
- 10.8 Candidates might agree or disagree with this statement. Initially Elizabeth might be seen as selfish and short-sighted, too caught up in her own pride and prejudices to see the real worth of Darcy as a suitor. However, she is also able to overcome these petty emotions, attaining an understanding of her own shortcomings and accepting Darcy not only as a man of admiration, but also as a worthy suitor and husband. (4)

[25]**QUESTION 11: THE GREAT GATSBY: ESSAY**

Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.

- We see Gatsby through the eyes of Nick. That means that the picture of Gatsby is biased.
- Yet Gatsby stands out as different, almost extraordinary.
- His accumulation of money is based on corruption and illegal dealings.

- He is a crook, a bootlegger, involved in illegal gambling.
- He is not above wanting to break up the marriage of Tom and Daisy to satisfy his own needs and dream.
- Gatsby is materialistic, ostentatious and vulgar. He has bad taste and throws flamboyant parties in a huge and pretentious house.
- He appears extravagant, with a taste for what is excessive and brazen.
- His dress is brash and flashy, as are his cars and his house.
- Yet there is a certain glamour attached to the man.
- It is his hope, his belief in being able to recreate the past that sets him apart.
- His accumulation of wealth is not for display or for gratification of his ego, but rather in pursuit of his dream of being with Daisy as he had experienced in the past.
- Gatsby has vision: he has a dream close to that of the American Dream that says that with hard work and dedication, everything is within the reach of all people. He lives this dream of personal fulfilment.
- Gatsby is a worshipper. He is totally dedicated to his dream and ideal.
- He has devoted his life to the fulfilment of this dream, putting his faith and belief in having Daisy for himself. It is this determination that sets him apart: the complete devotion to what could be.
- His persistence and faith in himself – and by taking advantage of what life offers – makes him exceptional.
- In order to achieve this dream Gatsby has had to pursue money and wealth.
- Daisy is not worth the effort. She is a prize not worth having – and she remains unattainable.
- The society as a whole – and certainly the Buchanans – is purposeless, selfish, self-centred, morally careless. They are the ‘foul dust’ that ‘floated in the wake of his dreams’.
- People are shown as bored, disillusioned, deceitful, selfish and unconcerned with others. They are in pursuit of material wealth for its own sake, for greater ease and self-satisfaction. They are immoral.
- Gatsby is inspired. He is almost spiritual in pursuit of his dream. He is idealistic. He is optimistic.
- Gatsby might be a thug and a trickster, yet his total devotion to the purity of his dream sets him apart as the ‘romantic’ hero of the novel. Gatsby is flawed, but ‘great’.

[25]

QUESTION 12: THE GREAT GATSBY: CONTEXTUAL

- 12.1 The light is on the East Egg side of the bay, at the end of Daisy’s dock. Gatsby comes out to look longingly at the light, thinking of Daisy, who is at this stage still unattainable. The colour green is associated with his undying hope and the promise that one day Daisy will be his again. (3)
- 12.2 Gatsby is introduced as a mysterious character who does not seem to have real substance. He is almost like a shadow that appears and is then gone. As the novel progresses, we learn more about Gatsby, yet he and his past mostly remain a mystery. Gatsby is far from the image of success that he projects. (3)

- 12.3 (Candidates should give a brief discussion of any ONE of the following major themes:)
Pursuit of the American Dream/Gatsby's personal dream/illusion and reality/hope for the future.
The passage shows Gatsby anticipating the events that will follow. He pursues his own personal dream of attaining Daisy by adhering to the American Dream of success through wealth and single-mindedness. (3)
- 12.4 Tom and Daisy have attended one of Gatsby's vulgar and excessive parties. Gatsby is sure that she did not enjoy herself, being too refined for such crude frivolities. It was vital for him that she has a good time. (2)
- 12.5 Gatsby wants to make Daisy understand that he has always loved her, that he is still pursuing her in an attempt to recreate the past. He wants her for himself, at whatever cost. He wants her to leave Tom and her daughter. He wants her to admit that she never loved her husband or that she has always loved Gatsby. (3)
- 12.6 (Allow for personal opinions and interpretations with appropriate justification.)
In a sense Gatsby did achieve his dream of repeating the past in that he could re-establish some relationship with Daisy, even though the ending was not as he had expected, and it cost him his life.
On the other hand, he was not able to fully repeat the past. Too much had happened in between. Daisy had married and had a daughter. She had settled into a way of life with Tom. She did not have the courage, or perhaps even the inclination, to leave with her former lover, Gatsby. (4)
- 12.7 Gatsby has confronted Tom by claiming that Daisy never really loved him. They decide to return home. Gatsby and Daisy leave together, in Gatsby's car. Daisy is driving when Myrtle runs in front of the car, thinking it is Tom. Tom has lost Myrtle, his mistress, and is almost on the verge of losing Daisy to Gatsby. He finds his control of the women in his life slipping away. (3)
- 12.8 Tom is shallow and unreliable. He is immoral. He thinks only of himself, even at this moment. He is too selfish and self-centred to care about Myrtle. This was established earlier on in the novel. He lacks consideration for the feelings of others. He will, soon after this, leave with Daisy to start a life elsewhere. (4)

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

SECTION C: DRAMA**QUESTION 13: OTHELLO: ESSAY**

Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.

- Othello is descended from royalty.
- He is a worthy and powerful soldier.
- He is a simple, gentle, trusting, poetic man.
- Yet, as a black man, he is the outsider in Venetian society.
- His love for Desdemona is at once uncomplicated, yet all-encompassing and intense.
- Othello is deceived by a man he knows and trusts: Iago.
- His flaw is his jealous nature/inability to see deception to which he is exposed/ too trusting a nature.
- He cannot rise above his passion that takes precedence over his reason.
- Although slow to anger, once angered, passion overwhelms his good sense.
- Iago persuades him that Desdemona is unfaithful.
- Othello is deceived by the man he knows and trusts.
- Othello is overcome with jealous rage.
- He wrestles with himself, torn between his great love and his doubts.
- Thoughts of Desdemona's betrayal are overwhelming,
- He allows nothing to stand in the way of what he feels is justified revenge.
- Increasingly he isolates himself, trusting only the false Iago.
- He humiliates Desdemona in public.
- The powerful love has turned to an all-embracing hatred.
- He turns his anger on the innocent Cassio.
- Blind and deaf to what is obvious – that Desdemona loves him and is chaste – he plans to kill his wife.
- As a result of cold-blooded and calculated planning, he kills Desdemona.
- The truth of Emilia's words convinces Othello that he must punish himself: he is condemned to eternal damnation.
- He is submissive and repentant.
- The final speech restores his heroic status and true nobility.
- When faced with reality, he feels there is only one option left and he takes his own life.
- The waste of this once noble life – the promise and noble intentions, the way in which his pure and innocent love is destroyed, the final realisation of his deception - is tragic and moving.

[25]

QUESTION 14: OTHELLO: CONTEXTUAL

- 14.1 Othello has married Desdemona without her father's consent. Brabantio is angered, threatening revenge. The Duke is expected to intervene and pass final judgement. (3)
- 14.2 Othello is of royal birth. As a nobleman, he is thus a fitting match for Desdemona. Othello also explains that he has been loyal to the Venetian state, a service for which he has been highly praised. (3)
- 14.3 (Allow for personal opinion with appropriate justification.)
Desdemona has remained loyal and faithful to her husband, in spite of having to endure Othello's humiliation and scorn. At the end of the play she is still tender in her affection for the Moor, modest and unselfish in her constant love for her husband. (3)
- 14.4 Iago has manipulated Othello's love for Desdemona, assuring the Moor of her infidelity. He has done this primarily by suggesting that Desdemona has been unfaithful, involved in a love and sexual relationship with Cassio. Iago has told of a dream in which Cassio talked of his desire for Desdemona. He has also reminded Othello of a handkerchief that was given by him to his wife, now in the possession of Cassio. (3)
- 14.5 Iago claims to be faithful to Othello, He uses deceitful words and actions to convince his superior of his loyalty, while at the same time plotting Othello's downfall. He swears allegiance to Othello, promising to assist him in revenging Desdemona's supposed infidelity.
'...Iago doth give up/The excellency of his wit, hands, heart/To wronged Othello's service.' (3)
- 14.6 The two men swear revenge and loyalty to one another, and their common cause. They kneel to affirm their vow: first Othello, then Iago. At the end, they rise together to emphasise and show the strength of their partnership. It is a moment when they pledge their allegiance to evil and it is very exciting theatrically. (3)
- 14.7 Othello is no longer the nobleman and loving husband that he was when the action commenced. He has been reduced to a jealous and revengeful fool. He has lost all the dignity previously associated with him as soldier and statesman. (4)
- 14.8 There is little left for Othello. He has lost his wife, his dignity and his personal pride. He is reduced to plotting against his wife and his friend, Cassio. For Othello as a tragic hero, death must close off a life of jealousy and unwise judgement.
Allow for variations and personal opinions with motivation. (3)
- [25]**

QUESTION 15: THE CRUCIBLE: ESSAY

Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.

- **Proctor**

- He has a clear understanding of truth. He knows when he has behaved in a manner that compromises the truth.
- He judges himself against standards rather than abiding by the judgements of others – either the law or the church. ‘I cannot mount the gibbet like a saint. It is a fraud. I am not that man.’ He believes in justice that is fair rather than punitive.
- He believes in the truth but has compromised his situation by committing adultery. Having confessed, he feels he is still a moral man.
- There is difference in his own perception of truth and justice. The rest of the community does not need to know of his transgression. He fears not the judgement of others, but only that he retains his integrity.

- **Elizabeth**

- We are told that Elizabeth does not lie:
Proctor: ‘In her life, sir, she never lied. There are them that cannot sing, and them that cannot weep – my wife cannot lie. I have paid much to learn it, sir.’
- Yet when asked why she put Abigail out of her house, she skirts around the truth to protect what she knows is of value to her husband – his name; and possibly to save his life.
- And she eventually lies in answer to the direct question if her husband is a lecher. She says faintly, ‘No, sir.’
- When John Proctor is struggling with his conscience about whether or not to ‘confess’ to witchcraft so that he can live, he asks her: ‘Would you give them such a lie? Say it. Would you ever give them this? (She cannot answer.) You would not; if tongs of fire were singeing, you would not! It is evil.’
- Elizabeth believes in God’s judgement and justice. She urges John to follow what his conscience tells him is right, at the end of the play, when he is ready to tell lies and ‘confess’ to witchcraft.
- As he is deciding, she urges him: ‘Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is!’

- **Hale**

- In response to the knowledge that Elizabeth has told a lie to protect her husband’s name, he says, ‘...it is a natural lie to tell.’ He appears to understand that while lying is a sin, people sometimes do tell lies for reasons of their own.
- He is a good man who believes in God’s justice. In the beginning of the play, he yells at the people of Salem that there can be no hint of superstition in the witchhunt – he implies that he comes in God’s name. He is also sure of his role and his knowledge of God’s truth when he visits John and Elizabeth Proctor in their home. He has come to judge their relationship with God and the church,

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and he believes that he is equipped to do so. Later, when it is clear that things have gotten out of hand, it is he who spends his time with the condemned, horrified at his part in their fate.

- He tells Danforth that he has 'come to do the Devil's work. I come to counsel Christians they should belie themselves.' He is trying to persuade those condemned to tell the lie that they were consorting with witches so that they can save their lives. Hale knows that this is the fact that something sinful is occurring.
- He understands God's justice, and man's sometimes ambivalent relationship with the truth.

- **Parris**

- He believes that he has a special relationship with God because he is the minister of the Salem congregation. He twists the truth to suit his purposes. He believes in the God of fire and brimstone. He is known for preaching about a punitive God. For him, God's justice is swift and harsh. And so he feels that sin is everywhere. At the end of the play, he above all, needs the signature of John Proctor's guilt of consorting with witches to reassure himself and the community of the righteousness of his crusade against witchcraft and sin. Proctor is known to be a moral man but this is questionable.

[25]

QUESTION 16: THE CRUCIBLE: CONTEXTUAL

- 16.1 She is in prison because Abigail Warren accused her of putting a pin into a poppet resulting in Abigail having a stomach wound. Proctor is in prison on charges of consorting with the Devil. (2)
- 16.2 She is talking about eternal judgement, not only his sin of lechery. She is reminding him to do as his conscience dictates. She urges him that there is no higher judge under heaven than Proctor, for Proctor. To confess to something that he has not done would also be sinful in her eyes. (3)
- 16.3 She confesses to being a cold wife who has driven her husband into the arms of another woman – to lechery. She felt so plain that she did not believe that a man such as John Proctor could love her, and she was constantly suspicious. Her confession urges him to want to live and so he confesses to seeing and having contact with the Devil. Once he has done this, in an attempt to live; and he is expected to have his signature seen by all nailed to the church, he tears up the paper. He goes to his death free of his sins and his guilt. (4)
- 16.4 She is a woman of principle who will go to her death but who will not confess to sins that she has not committed. She has a relationship with God that supercedes the relationships with those on earth, and which is above the earthly laws. It is a reminder to the Proctors of what is right and just. (3)
- 16.5 John Proctor is referring to his sinful ways in lusting after Abigail and committing adultery with her, and then keeping the truth of that from all who knew him and pretending to be an upright, moral man. To confess to sins that he has not committed is not so different from the duplicity that he has lived with in the past year. He does not respect himself any more. (3)

- 16.6 There is a deep respect and love between Elizabeth and John Proctor. She has always felt unworthy of his love because she was a plain woman, and he has been ashamed that he did not keep to his marriage vows. He also felt constantly punished by her apparent self-righteousness in the time since his indiscretion with Abigail.
The love that they have for each other is so great that each is prepared to betray their principles for the benefit of the other: she lies that he is not a lecher to save his life and his name, and he is prepared to confess to sins that he has not committed and damn his name so that he may live on with her. (4)
- 16.7 One of the themes is of the individual conforming to society's expectations, and this is clear in that the two are in jail on false charges of witchcraft. Proctor is willing to confess to something he has not done to be set free. Another theme may be the question of justice and truth. In this extract, Proctor is preparing to tell a lie to protect his truth. Justice does not operate in the play – it is only by lying that a measure of justice may be earned. Consider other themes that may be identified with appropriate motivation/substantiation. (3)
- 16.8 This scene is filled with great drama and urgency. A theatrical performance would capture that mood through the urgency and passion with which the actors play the scene.
Both Hale and Parris speak quickly and with fervour according to the stage directions. The repetition of Hale's short sentences also creates the urgency: 'Let him sign it, let him sign it.' This is echoed by Parris. Parris makes use of many monosyllabic and disyllabic words, suggesting his anguish. (3)

TOTAL SECTION C: 25

GRAND TOTAL: 80

RUBRIC FOR MARKING THE POETRY ESSAY (QUESTION 1 AND QUESTION 5)

<p>RUBRIC FOR MARKING THE POETRY ESSAY</p> <p>HOME LANGUAGE</p> <p>10 MARKS</p>	<p>LANGUAGE</p> <p>Structure, logical flow and presentation. Language, tone and style used in the essay.</p>	<p>Outstanding</p> <ul style="list-style-type: none"> - Coherent structure. - Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct. 	<p>Meritorious</p> <ul style="list-style-type: none"> - Essay well structured. - Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation. 	<p>Substantial</p> <ul style="list-style-type: none"> - Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct. 	<p>Adequate</p> <ul style="list-style-type: none"> - Some evidence of structure. - Essay lacks a well-structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. - Paragraphing mostly correct. 	<p>Moderate</p> <ul style="list-style-type: none"> - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty. 	<p>Elementary</p> <ul style="list-style-type: none"> - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty. 	<p>Not achieved</p> <ul style="list-style-type: none"> - Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. - Incorrect style & tone. - No paragraphing or coherence
<p>CONTENT</p> <p>Interpretation of topic. Depth of argument, justification and grasp of poem.</p>		<p>7</p> <p>80 – 100%</p>	<p>6</p> <p>70 – 79%</p>	<p>5</p> <p>60 – 69%</p>	<p>4</p> <p>50 – 59%</p>	<p>3</p> <p>40 – 49%</p>	<p>2</p> <p>30 – 39%</p>	<p>1</p> <p>0 – 29%</p>
<p>Outstanding</p> <ul style="list-style-type: none"> - In-depth interpretation of topic, all aspects fully explored. - Outstanding response: 90%+. Excellent response: 80 – 89%. - Range of striking arguments extensively supported from poem. - Excellent understanding of genre and poem. 	<p>7</p> <p>80 – 100%</p>	<p>8 – 10</p>	<p>7 – 7½</p>	<p>7 – 8</p>				
<p>Meritorious</p> <ul style="list-style-type: none"> - Above average interpretation of topic, all aspects adequately explored. - Detailed response. - Range of sound arguments given, well supported from poem. - Very good understanding of genre and poem. 	<p>6</p> <p>70 – 79%</p>	<p>7½ – 8½</p>	<p>7 – 8</p>	<p>6½ - 7½</p>	<p>6 – 7</p>			

<p>Substantial 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 poem evident.</p>	<p>5 60 – 69%</p>	<p>7 – 8</p>	<p>6½ – 7½</p>	<p>6 – 7</p>	<p>5½ - 6½</p>	<p>5 – 6</p>		
<p>Adequate Fair interpretation of topic, 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 and poem.</p>	<p>4 50 – 59%</p>		<p>6 – 7</p>	<p>5½ – 6½</p>	<p>5 – 6</p>	<p>4½ – 5½</p>	<p>4 – 5</p>	
<p>Moderate Very ordinary, mediocre attempt to answer the question. Very little depth of understanding in response to topic. Arguments not convincing and very little justification from poem. Learner has not fully come to grips with genre or poem.</p>	<p>3 40 – 49%</p>			<p>5 – 6</p>	<p>4½ - 5½</p>	<p>4 – 5</p>	<p>3½ - 4½</p>	<p>3 – 4</p>
<p>Elementary Poor grasp of topic. Response repetitive and sometimes off the point. No depth of argument, faulty interpretation/ Arguments not supported from poem. Very poor grasp of genre and poem.</p>	<p>2 30 – 39%</p>				<p>4 – 5</p>	<p>3½ - 4½</p>	<p>3 – 4</p>	<p>1 – 3½</p>
<p>Not achieved Response bears some relation to the topic but argument difficult to follow or largely irrelevant. Poor attempt at answering the question. The few relevant points have no justification from the poem. Very poor grasp of genre and poem.</p>	<p>1 0 – 29%</p>					<p>3 – 4</p>	<p>1 – 3½</p>	<p>0 – 3</p>

RUBRIC FOR MARKING THE ESSAY QUESTION FOR NOVEL AND DRAMA (SECTIONS B AND C)**Note the difference in marks awarded for content versus structure and language**

CODES AND MARK ALLOCATION		CONTENT [15] Interpretation of topic. Depth of argument, justification and grasp of text.		STRUCTURE AND LANGUAGE [10] Structure, logical flow and presentation. Language, tone and style used in the essay
Code 7 80 -100%	Outstanding 12 – 15 marks	<ul style="list-style-type: none"> - In-depth interpretation of topic, all aspects fully explored. - Outstanding response: 90%+. Excellent response: 80 – 89%. - Range of striking arguments extensively supported from text. - Excellent understanding of genre and text. 	Outstanding 8 – 10 marks	<ul style="list-style-type: none"> - Coherent structure. - Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct.
Code 6 70 - 79%	Meritorious 10½ – 11½ marks	<ul style="list-style-type: none"> - Above average interpretation of topic, all aspects adequately explored. - Detailed response. - Range of sound arguments given, well supported from text. - Very good understanding of genre and text. 	Meritorious 7 – 7½ marks	<ul style="list-style-type: none"> - Essay well structured. - Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation.
Code 5 60 – 69%	Substantial 9 – 10 marks	<ul style="list-style-type: none"> - 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. 	Substantial 6 – 6½ marks	<ul style="list-style-type: none"> - Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct.
Code 4 50 – 59%	Adequate 7½ – 8½ marks	<ul style="list-style-type: none"> - Fair interpretation of topic, 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 and text. 	Adequate 5 – 5½ marks	<ul style="list-style-type: none"> - Some evidence of structure. - Essay lacks a well- structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. Paragraphing mostly correct.
Code 3 40 – 49%	Moderate 6 – 7 marks	<ul style="list-style-type: none"> - Very ordinary, mediocre attempt to answer the question. - Very little depth of understanding in response to topic. - Arguments not convincing and 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"> - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.
Code 2 30 – 39%	Elementary 4½ – 5½ marks	<ul style="list-style-type: none"> - Poor grasp of topic. - Response repetitive and sometimes off the point. - No depth of argument, faulty interpretation/ Arguments not supported from text. - Very poor grasp of genre and text. 	Elementary 3 – 3½ marks	<ul style="list-style-type: none"> - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.
Code 1 0 – 29%	Not achieved 0 – 4 marks	<ul style="list-style-type: none"> - Response bears some relation to the 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 genre and text. 	Not achieved 0 – 2½ marks	<ul style="list-style-type: none"> - Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style & tone. - No paragraphing or coherence.

