



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2010

MEMORANDUM

MARKS: 80

This memorandum consists of 24 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

- 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. However, the conclusion must be considered.**
- *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalize.**
- For TRUE/FALSE or FACT/OPINION questions, the mark should be split, i.e. award 1 mark for TRUE/FALSE or FACT/OPINION and a mark for the reason/substantiation/motivation/quotation. The mark for the reason/substantiation/motivation/quotation should **only** be awarded if the TRUE/FALSE or FACT/OPINION part of the question is correct. (One cannot award a mark for a substantiation or an interpretation (TRUE/FALSE or FACT/OPINION) that was wrong in the first place.)

SECTION A: POETRY**QUESTION 1: PRESCRIBED POETRY: ESSAY*****i thank You God for most this amazing – e.e. cummings***

- Use the following ideas, 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.
- Refer to rubric for marking the poetry essay question on page 22.

- The capitalization of 'You' and 'God' might be normal, but here suggests special respect for God (since there are no other capitals in the poem and cummings routinely uses capitals only to show particular significance).
- There are expressions indicating the overwhelming (indeed, infinite) wonder of the Creation ('amazing', 'infinite', 'which is yes', 'great', 'illimitably').
- Terms evoking a sense of intense and happy energy are prominent ('leaping', 'gay'). The speaker's tone also seems 'dreamy' with delight ('blue true dream').
- The deviations from standard expression/grammar help to suggest the delighted/ecstatic tone of the speaker's voice ('for most this', 'great happening illimitably earth', 'any ... human merely being'). It is a very controlled poem but there is an outpouring of thoughts/feelings.
- God's nature/Creation is depicted as being so wonderful that even 'trees' seem animated ('leaping').
- The first stanza ends with a particularly intense and joyful affirmation of the positive quality of what God has made ('which is yes').
- The Christian idea of rebirth is evident in the second stanza ('i who have died am alive again today'). Devout Christianity is also clear in the 'sun's' - 'Son's' word-play: Jesus is linked to the source of life and energy and the idea of renewal, freshness, etc.
- The speaker is humble before God (he is 'lifted' or made into something better from 'nothing', with the miracle of Creation and the humble status of a human being stressed in the 'no ... all nothing' repetition.)
- The speaker is explicit that there is no basis for doubting God's existence ('how should ... any human ... doubt ... You').
- The bracketing of the last two lines suggests a dropped voice/hushed tone/respectful tone/reverential tone as the speaker affirms that he has become truly aware of the truth of his faith/spiritual rebirth. (The whole of stanza 2 is bracketed – concentration on himself and the effects on him; he is not as important as God.)

[10]

QUESTION 2: PRESCRIBED POETRY: CONTEXTUAL***Walking away – C Day Lewis***

- 2.1 The title relates to separation of the speaker from his son (1). It also links to the general concept that, as children grow, they need to 'walk away' from their parents on many levels, and their parents must allow them to do so. (2) (2)
- 2.2 'A half-fledged thing' suggests a very young bird not yet ready to fend for itself and in danger in the wild. (1) The father feels that the schoolboy might not yet be ready to cope without his protection. The father accepts that the 'walking away' is natural, but believes that the child is not yet ready. (2)
(Consider other responses on their merits.) (3)
- 2.3 A 'seed' is the offspring of the 'parent stem', as the boy is of the father. (1) The father accepts that the seed is ready for dispersal when it can be 'loosened' by the wind; in the same way, the father accepts that the right time comes for the child to assert his independence. (2)
(There is a sense that the seed will never return – award 1 mark.) (2)
- 2.4 'Nature's give and take' indicates that benefits come at a cost. The last two lines assert that independence/maturity comes at the cost of loosening ties/losing comforting support and that one displays love (a great good) by accepting loss. Good parenting involves an understanding of the need to '[let] go'.
(Nature/God gives and takes away – cycle of life – award 1 mark.)
(Mark globally. However, candidates must look at both quotations.) (3)

[10]

QUESTION 3: PRESCRIBED POETRY: CONTEXTUAL***If you don't stay bitter for too long* – Charles Mungoshi**

- 3.1 In stanza 1, he urges his fellow countrymen to leave all that has happened in the past and to work towards a changed future. He wants them to stop feeling the emotions of anger and bitterness, and to create a new reality. In stanza 4, there is a suggestion that it would be more constructive/useful ('helpful') to see that the old (oppressive) order is going away and that there is hope for a better future after liberation.
(Mark globally. Credit alternative interpretations e.g. loss of rural environment.) (2)
- 3.2 In stanza two, there are sensory images of a happy rural childhood. The memories are of ploughing, the lazy summer afternoons, the peaceful atmosphere around the grazing cattle and the birds following the plough. The appeal to the senses of sight, smell and sound and the evocation of the movements of the scene (birds, cattle) both create warm, beautiful memories. (Candidates could discuss any TWO images or provide a full explanation of any ONE image.) (3)
- 3.3 He now understands the effects of oppression/destruction of rural life. Perhaps there is also understanding of the sacrifices needed if there is to be a basis for hope. The older generation stoically endured hardship/pain because the youth leave/go into exile.
(Consider other valid responses.) (2)
- 3.4 Personal: focus on his experiences and developing understanding of the difficulties of colonialism/urbanisation.
OR
Universal: the experiences are common to all peoples that have had to suffer colonial rule or other forms of oppression/urbanisation.
In both cases, something worthwhile can be salvaged provided that anger and bitterness can be set aside.
(Accept a mixed response, which should be awarded 2 marks. A 3rd mark should be awarded only if the candidate focuses on the idea that anger and bitterness can be set aside.) (3)

[10]

QUESTION 4: PRESCRIBED POETRY: CONTEXTUAL***Ozymandias* – Percy Bysshe Shelley**

- 4.1 The octave contains the description of the statue, establishes the place and the situation - the suggestion of who Ozymandias was. The sestet contains the inscription, and the idea of the irony that Ozymandias's dreams for fame in posterity have failed. (The candidate must deal with the idea of the octave and the sestet. Award 2 marks for the octave and 1 mark for the sestet OR 1 mark for the octave and 2 marks for the sestet.) (3)
- 4.2 He is sympathetic towards/admires/respects the sculptor. (1) He tells us that the sculptor saw the truth about Ozymandias and depicted it well/had the courage to show the truth. (1) (Accept 'sculpture' if it is clear that the candidate means 'sculptor'. Do not accept confusion of sculptor and king.) (2)
- 4.3 It contributes to the mood of bleakness/forlorn quality by linking the key terms suggesting these ideas with alliteration/using the tonal effect of sounds that create desolation.. (No marks must be awarded if only a definition of alliteration is given.) (2)
- 4.4 Ozymandias has made claims about his importance and the wonder of his 'works'. However, nothing is left of these testimonies to his glory or to his tyranny. The irony is in the revealing of his claims to be boastful and empty. (Mark globally.) (3)

[10]

UNSEEN POETRY: POETRY FROM AFRICA**Africa – SEGUN RASAKI****QUESTION 5: UNSEEN POETRY – ESSAY**

- Use the following ideas, 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.
- Refer to the rubric for marking the poetry essay on page 22.

- Africa is a beautiful and vast continent. It has many positive attributes. However, Africa has also been taken for granted, abused and neglected.
- The abuse/neglect of Africa has resulted in poverty and diaspora/emigration of the people.
- Repetition shows the importance of the continent and its central place in the poet's life.
- The poem contrasts geographical regions to show the vastness of the continent. Yet it still forms one whole.
- People, cultures, climatic regions are contrasted.
- Emotive language emphasises his regard for the continent as well as noting the shortcomings ('Sunshine', 'greenery', 'Serenity'–'Raped', 'desolate', 'scattered').
- The tone changes from exaltation and praise to bitterness at the exploitation of the continent and its people.
- The final line however, re-establishes the poet's belief in the continent.

(Credit candidates who focus on South Africa with reference to the poem.)

[10]

QUESTION 6: UNSEEN POETRY – CONTEXTUAL

- 6.1 Africa is established as a beautiful continent, yet it is also undervalued. (1 mark; accept mere lifting.) Africa's beauty incorporates the landscape and the natural features of the continent, as well as the richness of the spirit of the people ('hospitality', 'warmth'). However, Africa is also exploited (e.g. 'raped and left desolate') and its people 'scattered all over the world'. (2)
- 6.2 Discussion of any TWO of the following points:
The geographical details show the vastness of the continent. There is further reference to the diversity of landscapes. There is also mention of climate. (2)
- 6.3 The previous lines have pleasantly referred to Africa, the continent. However, the mood becomes dark/mournful/sad/sombre/angry when the poet introduces social and political comment that Africa has been abused and misused. It has been 'raped', with its people dispersed worldwide. (Positive to negative mood – award only 1 mark.) (Mark globally, but look for the main points.) (3)
- 6.4 The speaker uses apostrophe, heightening the sense of identification and affection. The use of 'mine' strengthens the idea of possession and involvement. Africa is personified. The repetition of the word stresses the importance of the land. There is simplicity in 'simply mine'. (2) The effect is to reaffirm his unity/identifying with Africa/sense of involvement. (1) (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.
- Refer to the rubric for marking the essay question on page 24.

- Propaganda is the giving of false or exaggerated information, used to win support for a political cause or point of view.
- Squealer is the vehicle that Napoleon uses to pass on his propaganda to the animals. He is brought in to explain Napoleon's and the pigs' self-serving decisions to the animals. He uses all the elements of propaganda – the suggestion of threat, the suggestion of a common enemy, an ideal that needs to be protected, a common goal. He is the link between Napoleon and the animals.
- Every time something happens which is out of line with the fundamental ideal of Animalism, Squealer 'explains' it to the animals. He explains that Napoleon always wanted to build the windmill, but appeared to be against the idea to defeat Snowball; he agrees that Snowball was given an award after the Battle of the Cowshed, but says that it was given in error. He adds that Snowball's injuries were indeed inflicted by Jones, but that they were superficial and that this was a ploy on the part of Snowball and Jones to make it appear that they were enemies. (There are many examples of Squealer's propagandist rhetoric. Allow for all of them.)
- Squealer threatens the animals with the return of Jones; uses long lists of figures that are meant to convey that the situation is better than the animals know it to be; convinces the animals that what they know to be facts have been remembered incorrectly.
- Napoleon intended to gain control of Animal Farm after the rebellion and, once he had it, to keep it. Everything that he does is to serve these purposes.
- The use of propaganda causes the animals to go along with everything the pigs say. They end up in a situation where they are worse off than when they were living under the rule of Mr Jones. Because of Squealer's clever rhetoric, they allow themselves to lose their freedom and end up in a worse situation than they could ever have imagined.

[25]

QUESTION 8: ANIMAL FARM: CONTEXTUAL

- 8.1 The pigs have taken a leading role in the creation of Animal Farm. They formulated the principles into the idea of Animalism, enumerated the Commandments, painted them on the barn wall, (under Snowball) formed various committees, initiated the idea of the windmill, supervised, etc. The horses, particularly Boxer, have proved to be the labour behind the work that needs to happen to make it a success. In general, the animals represent those who follow blindly. Candidates might mention Benjamin, who is aware but passive; represents those who understand but remain silent. (Candidates must focus on both the pigs and the other animals. (The candidate must deal with the idea of the octave and the sestet. Award 2 marks for the pigs and 1 mark for the other animals OR 1 mark for the pigs and 2 marks for the other animals.) (3)
- 8.2
- The pigs inform the animals that the more desirable food (milk and apples) needs to be consumed by them only, so that their 'cleverness' is maintained, and that all of Animal Farm's inhabitants will benefit from this. The animals are thus deprived of the milk and apples.
 - The pigs can read and write. The Seven Commandments are proposed, and later adapted by the pigs to suit themselves. Later in the novel, they appear to be working on minutes, files, memoranda and reports. This justifies their not doing hard labour on the farm along with the other animals.
 - The pigs control the relationships that they have with humans – something initially forbidden. They alone benefit from the trading with humans.
- (Accept other examples. 1 mark for incident; 1 mark for discussion.) (2)
- 8.3 Boxer is totally devoted to the farm and dedicates himself to working harder at every setback.(1) In the process, he damages his health. This is ironic because when his strength fails him, the pigs sell his body to the knackers. The pigs show no appreciation for Boxer's sacrifices.(2) (3)
- 8.4 The animals hear laughter and singing from the farmhouse. (1 mark only) They know that men and pigs are there together and they wonder what is happening to produce such hilarity and gaiety. (2)
- 8.5 What happens is that the ideals of the revolution are overturned, and the pigs become the oppressors. The original principles insist on the equality of all animals.(1) However, if some animals are 'more eminent' than other animals, there cannot be equality.(1). Even among the pigs there is some kind of class distinction/hierarchy that some pigs are more eminent than others.(1) (3)

- 8.6 Napoleon uses manipulative language and lies, assisted by Squealer in these regards. He also uses brute force and intimidation, with the dogs as his instruments. Moreover, he isolates himself from the community and places himself in a position of supreme authority. Then he deals with human beings and trades with outsiders at the expense of the animals. Finally, he establishes an elite consisting of members of his own kind (pigs).
(Award 3 marks for any three ideas OR one well-developed idea.) (3)
- 8.7 Pilkington uses a flattering/obsequious/patronising/condescending tone. He is glad that the farm is once again part of the human community after a period of rebellion and mistrust. The farm is once more profitable to the humans.
(Award 1 mark for the tone, 1 mark for general discussion and 1 mark for the **critical** comment.) (3)
- 8.8 The **pigs** are to blame:
The pigs are depicted as self-serving and greedy. They indulge in wild parties, drink alcohol, eat refined food, gamble and socialize with humans. (See Extract B.)
- AND/OR
- The **other animals** are also to blame:
The animals allow Napoleon and the pigs to take control, to oppress them, to persuade them to accept every change to the Commandments. They are shown to be subservient and frightened. In Extract B, they remain outside, 'creep' around and do not participate in the festivities.
(Consider a well-substantiated response that focuses on other characters e.g. Jones.) (3)
- 8.9 It is a [beast] fable because a simple story about animals is used to present significant ideas about human life. (Award ½ mark for satire/allegory.)
The language is generally simple and the story uncomplicated, but the themes are serious and important: the betrayal of revolution by leaders who turn out to be as bad as or worse than the old masters (e.g. the communists/Bolsheviks/Stalinists).
(Credit other valid responses.) (3)

[25]**OR**

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.
- Refer to the rubric for marking the essay question on page 24.

Universal themes: love and marriage; happiness and hurt

The candidate must address the issues of love and marriage, hurt and happiness, showing what the novel suggests about each.

Love and marriage

- Ideally, one should admire and respect one's life partner: Darcy and Elizabeth, Bingley and Jane, the Gardiners. Love should be based on such feelings.
- Austen shows how appalling it is to be married to someone whom one despises/tolerates: the Bennets, Charlotte and Mr Collins – to some extent; Lydia and Wickham.
- However, Austen is also aware of the social and financial aspects of marriage. Jane and Elizabeth are blessed because they **can** marry for love. Colonel Fitzwilliam cannot; even Elizabeth forgives Wickham for choosing Miss King, although she condemns Charlotte in a similar situation. Elizabeth comes to recognize the justice of Charlotte's reasons for marrying.

Happiness and hurt

- People are in pursuit of happiness, whether in friendships, love, marriage.
- However, those who suffer may be capable of change: Elizabeth, Darcy.
- Happiness and hurt are always personal but may show the character's sensitivity to others (Elizabeth's concern for her sister, which attracts Darcy to her, the Bennet family's joint suffering when Lydia elopes).
- Sometimes, it is necessary to experience hurt before true happiness can be achieved. Elizabeth and Darcy both grow in understanding and capacity for deep appreciation of one's partner as a result of the pain they experience in the early stages of their relationship. Even Jane, although stricken by Bingley's distancing himself from her, is ultimately happier at the end of the novel.

Note:

Perceptive candidates might agree that these are important themes but point out that there are other major issues, such as the problems of social class, economic issues and petty egotism.

[25]

QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL

- 10.1 She advises Elizabeth to be sensible, not to trust Wickham and to avoid him. She also advises her not to dismiss what Darcy has had to say. (2)
- 10.2 She feels that Elizabeth is below her in social standing and cannot be a 'true' friend. That she is not a true friend of Elizabeth has been shown earlier in the novel at the time of Elizabeth's visit to Jane at the Bingleys'. It is ironic because she is not advising Elizabeth in a friendly way as much as imposing her opinions on her. (3)
- 10.3 Elizabeth is prejudiced against Darcy and in favour of Wickham. Wickham has presented her with plausible reasons for distrusting Darcy and Darcy himself has insulted Elizabeth at their first meeting. Moreover, she finds Wickham attractive. She also sympathises with Wickham's cause. (Accept any two.) (2)
- 10.4 Miss Bingley is prejudiced because of her superior social class position. She does not accept as equal anyone whom she sees as unfit to move in her social circle. Wickham is merely the son of a superior servant. (3)
- 10.5 Wickham elopes with Lydia. He is simply using her and would probably have abandoned her, were it not for Darcy's paying him to marry Lydia. He marries Lydia for the money and not because of any decent motive. (Mark globally.) (3)
- 10.6 Earlier, Darcy behaves in a cold, aloof manner. He is self-controlled and stiff. He is disparaging of Elizabeth, her family and her social position. Here, he explicitly cannot control his feelings, is passionate and is dramatic in his expression of love for her. (3)
- 10.7 Darcy is critical of Elizabeth's class and connections. She still thinks that he is unjust to Wickham. His manner of expressing his love is formal and rather unconvincing. Finally, she has not yet recognized his real worth and sincerity – she has not yet had the evidence. (Mark globally.) (3)
- 10.8
- Darcy's intervention in the Lydia-Wickham affair earns Elizabeth's gratitude and high regard.
 - She overcomes her damaged pride and even develops some sympathy for Darcy's objection to her family.
 - Darcy learns to humble himself and to admit what has been wrong with his attitude.
 - She grows to love Darcy and hold him in high esteem.
- (Mark globally) (3)
- 10.9 Open-ended. Assess on merit.
Possibility: Elizabeth is a more passionate person than her sister; similarly, Darcy is more intense than Bingley. Hence laughter as opposed to mere smiling.
Possibility: Although the relationship of Jane and Bingley has had its problems, they are less intense than those in Elizabeth and Darcy's. So there is more joy when the latter couple at last achieves unity. (3)

[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.
- Refer to the rubric for marking the essay on page 24.

- The American Dream means different things to different people, but basically it means the achievement of freedom, material comforts, personal and emotional fulfilment.
- Open to corruption.
- Seeing the Dream in terms of wealth and privilege can lead to the evils of crime (Gatsby, Wolfsheimer, probably Dan Cody, Walter Chase, various party-goers) and class-based arrogance (Tom, Daisy, etc).
- Gatsby merges the Dream with the idea of Daisy, the dream girl – the achievement of wealth and power through criminal means becomes meaningful to him only as a means of attaining Daisy.
- The difference between the real Daisy and Gatsby's image of her.
- Gatsby tries to ignore reality: Daisy's marriage, her daughter, her five years away from him generally.
- Gatsby cannot re-live the past.
- Gatsby is doomed to failure.
- The circumstances of Gatsby's death suggest that his doom is tied to the pursuit of the Dream: he is killed by Wilson, who thinks Gatsby has done what Tom and Daisy are in fact responsible for (respectively, the adultery and death of Myrtle).
- The privileged classes go on living their careless lives while the (originally) working-class dreamer is destroyed.
- Myrtle, like Gatsby, is from the lower class and dreams of escape to the upper class.
- She thinks Tom is her way out and upward.
- She wants to go to the West; this is one aspect of the American Dream: success, fame, appreciation, even adulation, money. The very nature of her dream (to marry into the upper class) is an illusion.
- But she is destroyed: her death has obvious symbolic significance, in that she is (howbeit accidentally) killed by a member of the privileged classes and her rival for Tom – she is simply too powerless in the real America (and world) as opposed to the one the dreamers dream about.

(Candidates must discuss both Gatsby and Myrtle. However, credit candidates who focus on Gatsby more than they do on Myrtle - there must be substantial discussion of Myrtle.)

[25]

QUESTION 12: THE GREAT GATSBY: CONTEXTUAL

- 12.1 Tom has been unfaithful to her from the very day they were married. He is a bully. She is emotionally unfulfilled. An instance of her cause for unhappiness is that when she gives birth, her husband is with another woman/Tom bruises Daisy's finger/Tom is involved in a relationship with another woman. (2)
- 12.2.1 Tom does not take marital responsibility seriously. He is not only absent but almost certainly committing adultery while his wife is having a baby. So he is appallingly undutiful to his wife and careless about his own newborn child. (Award 1 mark for a 'negative' attitude.) (3)
- 12.2.2 If 'Yes': Tom uses Myrtle for his own pleasure and is unconcerned with her as a person with feelings. He is capable of brutally assaulting her when she annoys him (he breaks her nose). Tom physically and emotionally abuses Daisy, such as his absence when she was giving birth (because he is committing adultery).
If 'No': Tom wants to be married to Daisy, however shallow his feelings for her and his motives might be. However, Myrtle would never be socially acceptable as a wife and is merely a means of self-indulgence for Tom, e.g. He bruises Daisy's finger accidentally but breaks Myrtle's nose deliberately. (A mixed response would also be valid.) (3)
- 12.3 Open-ended. Mark on cogency of argument. Suggestions/examples:
If 'Yes': Whatever her faults, Daisy is a victim. Women in her society have little chance to assert themselves in the face of male control. She shows genuine heartbreak when the letter from Gatsby arrives just before her wedding, but she has been made to believe that she needs a powerful husband if she is to live successfully.
If 'No': Daisy is constantly insincere and superficial. Nick notes that she watches to see whether she has succeeded in having the desired effect on others. She poses when Nick first sees her and Jordan together/when she goes to Gatsby's house and is excited by all that she sees. She tolerates Tom's abuse instead of taking a really effective stand. (3)
- 12.4 There is a suggestion of possession of an object: 'my' plus the generic 'girl'/ It could also suggest that Myrtle is a 'girl-friend', which is something less important and respectable than a wife.
They are having an affair/ Myrtle is only the mistress. (Award 1 mark only.) (2)
- 12.5 The image on the billboard is an advertisement. One of the functions of the image is to comment on American commercialism/capitalism: it leads to the kind of misery seen in the valley of ashes.
The face is bespectacled; therefore it is short-sighted/weak when it comes to vision. This can be seen as a comment on the failure of the social order.
If the image suggests a kind of god presiding over the grey landscape, it is a grubby and failed materialistic god.
However, some might see its 'persistent stare' as intimidating and suggestive of the doomed quality of dreams, hopes, real worth and life in general as presented in this novel.
(Mark globally) (3)

- 12.6 The inhabitants of the valley of ashes are failures. Their hopes and dreams are 'ashes'. A 'river' is a traditional life-symbol, but their river is 'foul': polluted and full of rotting material. The world of these people is 'dismal'. 'Main Street' is a traditional American term for good, wholesome small-town life; here it sits near a 'waste land' and is 'contiguous to absolutely nothing': another image of the desolation of the Dream.
(A close reading of the language is preferable but not essential. Award 2 marks for: the American Dream has failed; the fire has burnt out, leaving ashes; poverty/disillusionment/despair/dumping ground AND 1 mark for the irony.) (3)
- 12.7 Gatsby's heightened awareness is suggested in the phrase 'an inconceivable pitch of intensity'. However, this kind of intensity might lead to disappointment, to the sense of how 'grotesque a thing a rose is' or the recognition that the object of one's desire falls short. The image of the 'overwound clock' that is 'running down' suggests that Gatsby is moving toward the point when the clock stops, as it were. He is doomed. (3)
- 12.8 The reader feels sympathy for Gatsby – he has hoped for this day for so long, but it has been an anti-climax.
OR
The reader is indifferent to/despises Gatsby: he has lived with a naïve dream for too long and lost a sense of reality; he is especially unable to assess Daisy accurately.
(Credit candidates who make reference to Gatsby's shirts - his being flashy and ostentatious.)
(Open-ended. The candidate needs to offer an opinion of Gatsby, substantiated by close reference to the novel. Accept a mixed response.) (3)

[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.
- Refer to the rubric for marking the essay on page 24.

- Othello's vulnerability to evil derives from his insecurities: he is not a native-born Venetian; indeed, he is black in a white society; he is much older than his wife; he is concerned that he lacks the sophisticated manners of Desdemona's fellow upper-class Venetians.
- Iago is also emotionally threatened. He admits that there is 'a daily beauty' in Cassio's life that makes him aware of his inferiority; he is sexually insecure and imagines that Emilia has betrayed him with Othello (an absurd fear); he bitterly resents being subordinated to an aristocratic non-Venetian (Cassio) with no real military experience.
- A crucial point is that Iago is utterly evil, whereas Othello is (like humanity in general, and typically of tragic heroes) of mixed potential.
- The intervention of the devilish Iago is necessary to activate the evil latent within Othello and to defeat the influence of the divine Desdemona.
- Both Iago and Othello are killers. Both have killed in battle.
- However, Iago plots the destruction of innocents in a dreadfully underhanded way.
- Othello would never behave like this, until unhinged by jealousy generated by the working of Iago's lies on his insecurities.
- Iago uses imagery of coarse sexuality, animal images and reference to hellish forces.
- Othello's diction is originally that of a noble gentleman.
- However, as Iago's poison works on him, Othello sounds more and more like Iago, and uses expressions suggestive of vile, bestial behaviour.
- Othello and Iago both swear to destroy Desdemona and Cassio; in this pact, they are very much alike.

(Credit candidates who present an opposing view, with substantiation.)

[25]

QUESTION 14: OTHELLO – CONTEXTUAL

- 14.1 He is happy/relieved/joyous to be reunited with her/loves her/admires her for her courage. (1) Othello and Desdemona have travelled to Cyprus on separate ships. There has been a storm. Desdemona's ship achieves safe harbour before Othello's. (3)
- 14.2 She has an optimistic/positive attitude: she wants to believe that their relationship can continue to prosper and even improve. She looks forward to their aging together, praying for divine assistance in strengthening their love. (3)
- 14.3 The metaphor is derived from music; the words 'tuned' and 'music' suggest harmony. At this point in the play, Othello is like a well-tuned instrument, making harmonious music. But Iago will adjust him, as it were, so that the beauty and harmony of his life will be destroyed. (Award 1 mark for metaphor and 2 marks for discussion of effectiveness.) (3)
- 14.4 The irony of the phrase emphasizes Iago's dishonesty. Iago is cynical about honesty and his own image as an honest man. It is an image he cultivates so as to manipulate people. (3)
- 14.5 The Turks are a dangerous enemy and they have been eliminated, but there are other, more deadly enemies, such as Iago and Othello's darker self. The audience knows that Iago is plotting against Othello, who thinks that his immediate problems are over, but the emotional and personal wars are yet to come. (Award 2 marks for an explanation and 2 marks for a critical discussion.) (4)
- 14.6 Othello is resentful towards Desdemona as he suspects her of unfaithfulness with Cassio. By pushing the handkerchief away, he is actually rejecting her callously and provides no explanation for his behaviour. (3)
- 14.7 Emilia picks up the handkerchief and gives it to Iago, who has been nagging her to obtain it. Iago plants the handkerchief in Cassio's room, and eventually there is the scene in which Cassio seems to be giving Othello's precious gift to Desdemona to Bianca, a courtesan/whore.(1) It confirms Othello's suspicion that Desdemona is being unfaithful to him with Cassio + elaboration.(2) (Accept other valid responses.) (3)
- 14.8 Open-ended question.
If 'Yes':
Emilia is being a loyal wife and does not understand that her husband's motives are evil. She acts in good faith. She feels intimidated and thinks taking the handkerchief will be harmless and endear her to her difficult/abusive husband.

If 'No':
Emilia is stealing. Moreover, she is betraying her mistress and friend: she knows how important the token is to Desdemona.
(A mixed response would also be valid.) (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.
- Refer to the rubric for marking the essay on page 24.

• The world of Salem: highly charged emotional atmosphere

The community feels threatened by the unknown world around it/the unseen world of spirits/the threat from within (either of witches or of non-conformity).

Proctor

- Calm initially: he knows that there is no real witchcraft, and so remains calm.
- Calm shaken by Elizabeth's demand that he tell the court what Abigail said to him; he now becomes involved in the struggle for life and death: the struggle to keep Elizabeth safe.
- Once Elizabeth has been accused, Proctor loses control; becomes violent: he rips the warrant; he has to be restrained by the officers of the court.
- When Proctor approaches the court, he knows the importance of keeping control.
- He remains calmly determined even after Danforth points out that Elizabeth will be saved from hanging for a year: Proctor cannot betray his friends.
- In the intense atmosphere created by the girls' mass hysteria, Proctor's helplessness and frustration, his anger and fear, destroy his calm determination and leave him out of control.
- The final scenes of the play show a doubtful Proctor.
- He decides to sign his confession but will not name anyone else. Here he is passionate, rather than hysterical, defending his integrity and his idea of selfhood.

Hale

- He is calmly determined, confident that he is supported by knowledge and study.
- Sure of his role and his knowledge of God's truth when he visits John and Elizabeth Proctor in their home. However, he has begun to doubt.
- Throughout Act Three, the atmosphere is charged with emotion, but he knows the importance of staying calm.
- He becomes more emotional as the scene progresses, and the atmosphere becomes more highly charged.
- He feels very strongly the struggle for life and death that he is now part of: he is burdened by the responsibility of his actions. He is threatened by Danforth and subsides 'defeated'.
- In the emotionally-charged atmosphere, after Elizabeth has lied and Proctor cries out in agony, he protests to Danforth; denounces Abigail.
- Hale in passionate determination 'denounce[s] these proceedings [and] quit[s] the court!'
- Later, he, calm and determined, spends his time with the condemned, horrified at his part in their fate.
- Tries to reason with Danforth; to persuade those condemned to save their lives.
- As the curtain closes, Hale is seen weeping 'in frantic prayer': he is distressed but not hysterical.

[25]

QUESTION 16: THE CRUCIBLE – CONTEXTUAL

- 16.1 Betty is one of the group of destructive girls who collaborate to escape punishment for their irreligious activities (dancing in the woods). Here, she turns against Abigail, denouncing her. (2)
- 16.2 Abigail is single-mindedly determined to keep the protective pretence going. She is vicious and violent. (2)
- 16.3 It is directly threatening, exaggerated, vicious and vengeful/retributive. Her purpose is to stop the other girls from talking and revealing the truth. She threatens: 'Let either of you breathe a word, or the edge of a word.' She makes her threat terrible by referring to 'the black of some terrible night'. She hints at a terrible punishment ('a pointy reckoning') with horrific consequences 'that will shudder' or shake the girls violently. (3)
- 16.4 To a large extent he is responsible. He is greedy for land. He persuades Ruth to accuse those whose land he wants to acquire. To that extent he is guilty of some of the deaths. However, he would not have been successful had there not been a general hysteria in the village. (Mark globally.) (3)
- 16.5 If 'Yes':
The audience sympathises with the girls because they are terrified and hysterical; they feel vulnerable to the tyrannical rule of the elders in the community. The (other) girls are also intimidated by their leader, Abigail. (An answer that elaborates only on Abigail can be given 4 marks.)
- If 'No':
The audience is appalled by what the girls have done. The girls are prepared to lie to escape punishment. They are endangering the lives of others by creating religious hysteria in Salem. (Mixed responses are also acceptable.) (3)
- 16.6 Proctor has been sentenced to death and will soon hang. Mary has implicated Proctor in the alleged witchcraft. Were Proctor to confess, he would save his life. As he will not compromise his principles and will not lie even to save his life, Hale enlists Elizabeth's help in saving Proctor's life. (3)
- 16.7 Hale arrives in Salem calm and determined, sure of his role. He is an honest man and, as events develop, he increasingly starts to doubt the validity of the witchhunt because honest people like Rebecca Nurse are denounced as witches. His belief in his faith is tested as he realizes that events are not as he had thought. (Award 1 mark for the past and 2 for the present.) (3)
- 16.8.1 There are times when honestly-held beliefs should be questioned because acceptance of them can lead to suffering and unjust death. Hale would prefer the people to live than to sacrifice their lives for their beliefs. He is advising the inversion of values. (3)

16.8.2 Elizabeth rejects Hale's advice. She is very strong in her commitment to honesty. Previously, because of her love for Proctor, she has lied to protect his reputation. Proctor's honesty is thus compromised. Now she refuses to lie because a lie has caused harm and further complications.

(Award 1 mark for the evaluation and 2 marks for the judgement.)

(3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

RUBRIC FOR MARKING THE POETRY ESSAY HOME LANGUAGE 10 MARKS	LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay.	Outstanding - Coherent structure. - Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct.	Meritorious - Essay well structured. - Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation.	Substantial - Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct.	Adequate - Some evidence of structure. - Essay lacks a well-structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. - Paragraphing mostly correct.	Moderate - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.	Elementary - 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.	Not achieved - Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. - Incorrect style & tone. - No paragraphing or coherence
CONTENT Interpretation of topic. Depth of argument, justification and grasp of poem.		7 80 – 100%	6 70 – 79%	5 60 – 69%	4 50 – 59%	3 40 – 49%	2 30 – 39%	1 0 – 29%
Outstanding 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.	7 80 – 100%	8 – 10	7 – 7½	7 – 8				
Meritorious 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.	6 70 – 79%	7½ – 8½	7 – 8	6½ – 7½	6 – 7			

<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.

NOTE: If a candidate has ignored the content completely and written a creative essay instead, award a 0 for both content, and structure and language.