



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**FEBRUARY/MARCH 2012**

**MEMORANDUM**

**MARKS: 80**

**This memorandum consists of 20 pages.**

**NOTE TO MARKERS:**

- This marking memorandum is intended as a guide to 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 six questions (novel) and all four questions (drama), mark only the first answer in each section, provided that one contextual and one essay have 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 himself/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 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****PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****TO A SMALL BOY WHO DIED AT DIEPKLOOF REFORMATORY – ALAN PATON**

- 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 pages 18 and 19 for the rubric to assess this question.

Candidates may agree or disagree with the statement and then provide justification.

Points to discuss:

- Repetition of 'small' in line 1 – emphasises youth.
- 'offender' NOT a criminal.
- 'innocent child' – does not blame child for what he has done.
- 'child' – youth/blamelessness emphasised.
- Alliteration – 'trivial transgression' emphasises what he has done is not really serious or a crime; yet he has lost his life in the reformatory.
- 'lost and lonely one' emphasises society's role in the way the boy has turned out – evokes sympathy.
- Child's documents/almost produced for reader to view – evokes sympathy/pity; emphasises futility of his life. This life has been reduced to mere data.
- Metaphor – 'thin cold spear of the Highveld rain' – reminds us of the misery of his existence: his suffering continues even to the grave. This contrasts with the personified attitude of 'earth' (the natural).
- Speaker's belief that the great 'Judge President' will show the boy compassion and not seek to punish him as society did.
- 'indeterminate compassion' – God's forgiveness contrasted with the human judge's sentencing (indeterminate sentence).

**[10]****QUESTION 2: POETRY – CONTEXTUAL QUESTION****LAKE MORNING IN AUTUMN – DOUGLAS LIVINGSTONE**

- 2.1 The stork is personified. This suggests that the speaker can identify and sympathise with the stork to a greater extent than would be the case were he to see the stork as a mere animal. The reader is also prompted to experience such identity and sympathy. (2)
- 2.2 The words chosen emphasise the stork's exhaustion. He is 'too tired'; he is 'swaying', which implies that in his tiredness he is vulnerable to the wind. His 'plumage' is 'wind-buffed': he looks bedraggled. His posture shows weariness: his 'neck [is] flattened' and his 'beak is on [his] chest'. (3)

- 2.3 The stork knows exactly in which direction to travel. He has his own 'tunnel' or route imprinted on his brain to guide him on his journey. The stork needs nothing else besides his instinct to know where to go. The awesome quality of the stork's travelling is suggested by an image that implies experience beyond the human. (2)
- 2.4 The metaphor is appropriate. The stork's body resembles a pillow because of its colour and shape. The metaphor emphasises the stork's tiredness – its need to rest after its long flight, as one normally associates a pillow with rest and sleep. Moreover, the idea of resting on a pillow is an aspect of the personification of the stork and therefore the presentation of him as a fellow being we can identify with. (3)  
**[10]**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION****FUTILITY– WILFRED OWEN**

- 3.1 Perhaps the speaker plays with the idea that the sun has the power to awaken his friend. It is the only hope he has of bringing his friend back to life. However, he might be expressing tenderness and respect for the dead man. (2)
- 3.2 The word 'clay' refers to the earth. The poet questions whether miserable death is the point of life. The speaker's friend will shortly be committed to the earth. It is a reminder of the expression, 'dust to dust', used in funeral services. (2)
- 3.3 His tone is of despair/hopelessness/deep regret. The poet questions the purpose of life on earth. He is disturbed/depressed by the thought that the miracle of human life is made pointless by something like death on the battlefield. (3)
- 3.4 'Futility' means that something is useless/pointless. In this instance, it suggests that the life is meaningless if it is to end as miserably as his comrade's. It also indicates that the speaker feels that war is futile. (3)  
**[10]**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION****LONDON – WILLIAM BLAKE**

- 4.1 It is a corrupt place full of sin and misery/suffering, where the monarchy and the church turn a blind eye to and even are responsible for the suffering of the common people. It is a place where prostitution is rife and marriages are doomed to failure. A place of enforced child labour. A place whose young men are sent to war to lose their lives at the whim of the powerful.  
[Accept any TWO of these options.] (2)

- 4.2 The suffering of the poor is compared to manacles or handcuffs which imprison and enslave them. The rich/powerful are responsible for keeping the poor in this state. The 'manacles' are 'mind-forg'd' because the oppressed are controlled (at least in part) by their own failure to understand or do anything about their plight. Alternatively, these restraints are the results of planning on the part of the rulers. (3)
- 4.3 The adjective 'black'ning' suggests that young children were employed to clean the chimneys. It could also imply that the walls of the church are literally black outside. The church is described as 'black'ning' as it is sinful/corrupt in its turning a blind eye to the plight of the oppressed. (2)
- 4.4 Yes. The suffering, poverty and corruption dealt with in this poem are prevalent in most places. The timeless, universal theme is that there is social exploitation/injustice for which the ruling classes are responsible. [Open-ended. Accept a well-substantiated response.] (3)
- [10]**

## UNSEEN POETRY: POETRY FROM AFRICA

### OLD AGE – MODIKWE DIKOBÉ

#### QUESTION 5: UNSEEN POETRY – ESSAY QUESTION

- 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 on pages 18 and 19 to assess this question.

Candidates must focus on the presentation of 'old age' and on whether the 'message' is 'powerful'.

- The present participles ('Stalking', 'Sticking', 'holding', 'Laying', 'Advancing', 'gnawing') all suggest a continuous process of destruction of the elderly. Old age is made to seem grim.
- There are various other details which contribute to the picture of the elderly person as victim:
  - Old age is 'a thief'.
  - It is impossible to avoid or get rid of the image of lifelong 'stalking' and of being sticky 'like glucose'.
  - Old age confines/imprisons/traps (the image of being '[held] captive').
  - Old age is explicitly cruel ('merciless') and a dreadful monster that is constantly 'gnawing at me'.
  - It is suggested that old age is the 'brother' of 'Death', another 'monster' that has 'formidable claws' and that ultimately devours the old person ('Snatch a morsel/Out of your mouth').
  - The idea that an old person is a helpless little 'morsel' doomed to be eaten by, first, old age, and, then, 'Death' is revolting.

**NOTE:** The candidate must present an opinion as to how powerful and successful the imagery is. **[10]**

**QUESTION 6: UNSEEN POETRY – CONTEXTUAL QUESTION**

- 6.1 The speaker finds old age and Death very daunting, even horrifying. They are inescapable and the cause of dreadful misery.  
[Candidates may discuss 'old age' and 'Death' either separately or together.] (2)
- 6.2 'Merciless' and 'gnawing at me' convey a sense that old age is a horrible monster that makes people 'sick' and devours them. 'Advancing' suggests the power of old age over the speaker. (3)
- 6.3 'Death' can be seen as the 'brother' of 'Old Age', because it inevitably soon follows 'Old Age'. Moreover, they can be seen to work together, destroying people. 'Death' can be seen as unfriendly to 'Old Age' because it steals a person from the grasp of 'Old Age', which is not 'brotherly'.  
[Accept other valid explanations.] (2)
- 6.4 If 'Death' and 'Old Age' are related, it would make sense for the one to 'bequeath' a 'legacy' to the other. The horror of 'Death' is vividly seen in the image of a monster stealing human flesh from its 'brother', 'Old Age', itself a monster with a greedy 'mouth'. The 'claws' image intensifies this sense of terror/horror. And if a human being is 'a morsel', he is utterly helpless and insignificant. (3)

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

- 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 page 20 for the rubric to assess this question.

- Napoleon is an authoritarian.
- He soon turns into an egomaniac.
- He has Minimus write a poem dedicated to him.
- He is self-serving and is only concerned with the welfare of the other pigs.
- He exercises his tyrannical power and uses the dogs to instil fear into the other animals.
- The animals are soon forced to work on Sundays with limited rations.
- He will have Squealer justify his actions with the changing of the commandments.
- The building of the windmill does not improve the lives of the animals.
- He does not lead by providing a sound moral example.
- As the novel develops, Napoleon will adopt all the vices of the humans.
- Ultimately, Napoleon's absolute corruption is achieved when he becomes more human. This results in the corruption of an ideal society.
- He takes advantage of the animals' stupidity.

- The working class, represented by Boxer, lacks the intellect to question him as a leader.
- However, he is not alone in being responsible for the conditions of the farm.
- Bear in mind that it is while Snowball is still on the farm that the milk disappears – though Snowball's visions are different, clearly the pigs are already allowed privileges.
- Napoleon is the leader but his supporters are not free of blame.
- Indirectly, Boxer can also be seen as a leader who encourages the other animals to blindly follow Napoleon.
- Boxer also foolishly believes that Napoleon's visions are the same as Old Major's.
- Boxer's hope of retiring is something he never loses sight of in spite of the pigs' mismanagement of the farm. He is naïve.
- Benjamin is a cynic, though he does have the knowledge to help bring about change.
- Mollie does not believe in the early visions for the animals and therefore flees – all animals have to keep faith if the dream is to materialise.

**[25]****QUESTION 8: ANIMAL FARM – CONTEXTUAL QUESTION**

- 8.1 The animals have led a rebellion against Jones and expelled him from the farm. They are running the farm on their own. (2)
- 8.2 Under Jones's rule, everything happened at his whim, and he was the main beneficiary of any success on the farm. Now, although the animals work hard, they are the beneficiaries of their labour. They are all working. Every animal is doing what it can to foster the success of Animal Farm. Life is good: the animals have enough to eat; they have leisure time; they are successful at farming by themselves.  
[Accept any TWO of the above.] (2)
- 8.3 The comment is that there are people who will use every opportunity to benefit themselves. The pigs use their 'cleverness' to manipulate situations for their own benefit.  
For example, they take the milk and apples under the notion that their brains need more nourishment. They draw up 'plans' for the building of the windmill and so seem learned and constructive. Napoleon thinks ahead about the personal use he can make of the puppies. The pigs find reasons for breaking each of the commandments to suit themselves.  
[Accept a well-reasoned response.] (3)
- 8.4 Boxer works very hard. He supports the principles of Animalism, and does not question decisions that are made by the pigs. He leads by example. He is an inspiration to others who admire, trust and respect him. Ironically, the pigs send him off to the knackers once he is no longer of use as a beast of burden. (3)

- 8.5 Benjamin is a critical commentator, at least implicitly, on the reality of Animal Farm. He represents those who understand the dreadful nature of what is going on, but choose not to comment openly and endanger themselves. He could be condemned for this attitude; however, in his defence it can be asserted that it is true that he is powerless and intervention would be pointless and suicidal. He is understandably a sceptic and perhaps even a cynic. (3)
- 8.6 The animals are, in general, not intelligent. Their memories are not sharp. This enables them the more easily to be duped by the pigs. The animals are partially responsible for the way the situation on Animal Farm turns out. The pigs set about making themselves 'more equal' than the other animals. But the animals do not question and put a stop to the very first 'unequal' decisions – such as the pigs utilising all the milk and apples. The idealistic commitment of some (especially Boxer) further blinds them to reality. The animals therefore find themselves in a situation that is as bad as or worse than that which was obtained when Jones was around. (3)
- 8.7 No. The 'traitors' rebel against tyranny. It is valid to rebel for this reason. The real traitors are the pigs. The pigs have betrayed the Seven Commandments and Animalism.  
[A 'yes' response is unlikely to be valid, but must nonetheless be assessed on its merits.] (2)
- 8.8 The windmill represents the really useful fruits of hard work and fair management/government. It is like the end-product of a Stalinist five-year plan. If such a project succeeds, the standard of living of the revolutionary masses would much improve. However, it becomes a political pawn in the hands/trotters of evil revolutionary leaders. (3)
- 8.9 Yes. The pigs and the humans become indistinguishable from each other. The new leaders are the same as the old ones. Orwell suggests that the revolutionaries have become the oppressors. The suggestion about revolutions may be that, despite the overthrow of a cruel regime, the cycle is likely to be repeated as the baseness of human nature comes to the fore.  
[Consider other valid responses.] (4)  
**[25]**

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

- 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 page 20 for the rubric to assess this question.

**NOTE:** More able candidates might note that pride and prejudice are often interlinked/inseparable.

**Pride:**

Pride is one of the seven deadly sins.

Pride is closely linked to the theme of social class and it is evident in the interactions between the characters, or non-interactions in some cases. There is a strong sense of superiority in the case of some characters, such as Darcy, Lady Catherine de Bourgh, and, to a lesser extent, Mr Collins.

- **Darcy:** At the ball he is described as the proudest, most disagreeable man in the world. He dances too little, and talks little to anyone outside his immediate party. He considers Elizabeth not handsome enough to dance with. Darcy is very proud of Pemberley, his large estate.
- **Mr Collins:** His link to Lady Catherine de Bourgh makes him consider himself superior to/of a higher class than others in the novel. His inheritance of the Bennett estate makes him high-handed in his interaction with the family.
- **Sir William Lucas:** A snob and social climber who sees his daughter's marriage to Mr Collins as elevating his social status. He constantly refers to his having been at St James.
- **Lady Catherine:** A snob who has a vulgar sense of her own importance based on social class. She is crass in her treatment of those she considers beneath her.

**Prejudice:**

- Many of the characters are too aware of people's social class, financial standing and economic backgrounds.
- Gender prejudice rears its head in that some of the characters seem to accept that women are sillier than men, that men do the real work and women become 'accomplished' – which means that they learn to sew and embroider, draw and paint, play musical instruments and sing, dance and are proficient at games such as whist.
- The superficially charming Wickham gains favour because people are prejudiced in favour of conventional charm.
- Darcy's aloofness causes people to judge him too harshly. However, this can be seen as partly his own fault.
- Elizabeth's prejudice *vis à vis* Darcy.
- Darcy's attitude to the Bennet family – whether this is prejudice can be argued both ways.
- The main focus of the mothers, and the young women, is that they should find suitable husbands. Women who do not marry are looked upon as failures.

- Lady Catherine de Bourgh is so prejudiced against anyone who is not of her class that she is almost a caricature.
- Mr Collins is pompous and pretentious and his pride in being favoured by Lady Catherine de Bourgh is laughable.

**[25]****QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

- 10.1 Bingley has promised the Bennet girls that he will give a ball to mark his entry into the neighbourhood. Darcy and Elizabeth are dancing at this ball. (2)
- 10.2 Darcy knows that Elizabeth refers to Wickham. His memories of the odious Wickham are unpleasant. (2)
- 10.3 'Unable to resist the temptation' conveys the sense that Elizabeth wishes to tease Darcy (or something similar) when, knowing that she is stirring some trouble, has a 'dig' at Darcy by slyly, and with some indirectness, mentioning the meeting with Wickham. (3)
- 10.4 They do prove to be prophetic. Wickham is expert at being charming. Like most members of the local community, Elizabeth thinks that he is a fine young man. However, he goes too far in his elopement with and intended mere seduction of Lydia and reveals himself for the scoundrel he is. Because of Darcy's intervention, he marries Lydia and his reputation is perhaps whitewashed to an extent, and Mrs Bennet thinks of him most favourably, but sensible people like Elizabeth, who know the story, no longer regard him in a friendly light. (3)
- 10.5 Because he is a decent person, a gentleman in the best moral sense, Darcy is most reluctant to engage in any gossip about Wickham, even though the latter deserves no such consideration and Darcy would be justified in saying things in order to obviate possible slander on Wickham's part. However, Wickham, who is not decent or truly gentlemanly, takes every opportunity to blacken Darcy's name in order to enhance his own reputation as a poor, deserving, innocent victim. (3)
- 10.6 The narrator describes Sir William's bow to his social superior, Darcy, as 'a bow of superior courtesy'. This satirises Sir William's constant attempts to ape the manners of and curry favour with the aristocracy. He then flatters Darcy by referring to his 'very superior dancing' and noting that 'it is evident [Darcy belongs] to the first circles'. In doing this, he also suggests his own acquaintance with such 'circles'. The foolishness of Sir William's behaviour suggests the nonsensical quality of the excessive class consciousness of the society. (3)
- 10.7 Even though Mrs Bennet does not like Darcy, she refers to him as someone whose opinion on food and entertainment matters. In doing so, she highlights the significance of the power wielded as a result of high social rank. This is emphasised by her reference to 'two or three French cooks at least'. (3)

10.8 She suggests that Jane is likely to marry Bingley and to become mistress of Netherfield, and therefore much elevated in social status. (2)

10.9 There is definitely some light. Mrs Bennet explicitly compares her dinner to that of the Lucases, to the detriment of the latter. The idea is that the Bennets score social points because of this. Mrs Bennet further glories in Jane's beauty and consequent ability to make a match with a gentleman of Bingley's superior status. By contrast, the Long girls lack fine looks and are unlikely to provide any competition for the young Bennets – Mrs Bennet 'like[s] them prodigiously' for this reason.

[Mark globally. A critical discussion of rivalry between any of the women in the novel must be considered.]

(4)  
[25]

### QUESTION 11: *THE GREAT GATSBY* – ESSAY QUESTION

- 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 page 20 for the rubric to assess this question.

- The reader sees through Gatsby's illusions with the help of Nick.
- Gatsby is an American Dreamer and is as vulnerable as Myrtle and all the others (except Nick?) to the idea that wealth and status bring happiness.
- However, he comes to merge his dream with an idealized image of Daisy and marrying 'the king's daughter', the fairy princess (her maiden name is 'Faye') and living happily ever after.
- Gatsby creates an alter ego for himself – Jay Gatsby – he rejects his poor background and is determined to be something better (i.e. very rich).
- Gatsby's schedule which he creates as a young boy is an indication of his determination to improve and succeed.
- He attaches himself to Dan Cody, his first mentor, who has, apparently, achieved what Gatsby would like to achieve. However, it becomes clear to the reader that Cody has made his fortune in an unsavoury manner and becomes increasingly degenerate as he grows older. This is an indication of the illusoriness of the Dream.
- The war gives Gatsby the opportunity to improve his image as he is able to recreate himself as an Oxford man. He receives the Montenegro decoration for his service in the war.
- His parties give him an air of belonging and glamour. However, he never mingles with the guests and this sets him apart from the vulgar crowd.
- The reader is not blind to Gatsby's faults, but he may be admired for being something better than his party-going guests.
- His authentic idealism is seen in his concern for Daisy after the death of Myrtle. He is willing to take the blame for Myrtle's death, indicating that he lives for someone other than himself. He is true to his ideal woman, not seeing how unworthy she is of his devotion.
- Gatsby believes that he can recapture the past, believing he can erase Daisy's intervening years by her simply stating that she never loved Tom.

- He spends five years earning the money that he hopes will win Daisy over.
- Gatsby never loses focus on the dream.
- It is possible to admire Gatsby for his single-minded devotion to Daisy.
- When his father arrives after his death, we learn that Gatsby has not completely abandoned his parents.
- It can be argued that he does prove to be great – Nick's final summation of him is justifiable and the novel has made a convincing case that he is 'worth the whole damn bunch put together'.  
[Accept the contrary view that Nick is a flawed authority and idealises Gatsby unjustifiably.]

**[25]****QUESTION 12: THE GREAT GATSBY – CONTEXTUAL QUESTION**

- 12.1 Nick Carraway is a recent arrival in New York. Daisy Buchanan is his cousin. Nick has been invited to the Buchanans' home for dinner. (2)
- 12.2 White represents purity and innocence. (1) Ironically, both Daisy and Jordan will corrupt innocence through lies and displays of superficial behaviour. Moreover, whiteness works with other images to convey a sense of insubstantiality. It might even connote deathliness.(2)  
[Candidates must show contrast between figurative 'whiteness' and the behaviour of the women.] (3)
- 12.3 The words 'whip and snap' have connotations of something quite violent and therefore ominous/threatening. It might be seen as a hint at the various forms of violence that occur later. A 'groan' is an expression of misery and/or pain and supports the sense that there is something menacing in the mood of the novel.  
[Award full marks only if both 'whip and snap' and 'groan' are dealt with.] (3)
- 12.4 Tom's aggressive nature is captured by the word 'boom'. In this instance Tom 'shut[s] the rear windows' in the same manner that he will shatter Gatsby's dream later in the novel. It is Tom's aggressive and destructive nature that leads to Gatsby's tragic death, without Gatsby's attaining his goal. (3)
- 12.5 Jordan's appearance and behaviour are typical of her social class. She does not acknowledge Nick, which indicates the 'carelessness' of the society she represents. She is sitting with 'her chin raised a little': her pose is representative of the snobbery/pretentiousness common to the members of the privileged classes. (2)
- 12.6 Yes. Instead of judging the artificiality of the women's posing, Nick feels apologetic. He is not at home in this social milieu. At the end, he rejects it. Nick is very unobtrusive. Other characters confide in Nick because he is so unthreatening. Therefore, he is in a position to know so much that he can be the narrator.  
[Award marks for other responses.]  
**OR**  
No. [Consider clear and well-substantiated responses.] (3)

12.7 Daisy is dressed in 'white' and her dress is described as 'rippling and fluttering' which creates the image of a goddess, a fairytale image – delicate and fragile in nature. Daisy's laughter is described as 'charming' and later Nick refers to her as an 'enchantress'.

Myrtle is dressed in a 'dark blue crepe-de-chine' dress and her face lacks any 'gleam of beauty'. Myrtle's voice is referred to as being 'coarse' – a reference to her working-class status and, perhaps, her rough reality. She moves 'sensuously', which is in contrast to Daisy's 'conscientious expression' and lack of any apparent emotion.

(3)

12.8 Myrtle is vital/energetic/passionate. She is not as defeated as Wilson and the typical inhabitant of the valley of Ashes. She is attempting to break out of the bleakness and hopelessness of her husband's world. She sees Tom as offering her hope for an escape and the achievement of the American Dream.

(2)

12.9 Fitzgerald portrays all of the female characters in a predominantly negative light. He portrays women as superficial and materialistic. Daisy and Myrtle commit adultery. Daisy is unworthy of Gatsby's dream. She is careless and self-indulgent. Jordan Baker is a cheat and is referred to as 'dishonest'. Myrtle is different and deserving of more sympathy than the other two, as she is a working-class victim and they are highly privileged 'careless drivers'. All the same, her attempts to behave in an upper-class manner are presented as amusingly absurd.

[For full marks, there must be a critical element: a comment on the attitudes and behaviour of the female characters **and** a comment on the success of Fitzgerald's portrayals.]

(4)  
[25]**TOTAL SECTION B: 25****SECTION C: DRAMA****QUESTION 13: OTHELLO – ESSAY QUESTION**

- 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 page 20 for the rubric to assess this question.

- Othello is a great man. However, he does have some significant weakness that mitigate his claim to greatness.
- Othello is much admired as a leader on the battlefield.
- He has fought in several wars in various parts of the world.
- Brabantio also admired Othello greatly and this is what prompts him (Brabantio) to invite Othello to his home so that he can listen to stories of Othello's adventures in different parts of the world.
- Desdemona has spurned the advances of eligible young Venetian men, but is captivated by Othello chiefly because of his harsh experiences.

- His leadership ability is so admired by the Venetian state that he is appointed general of Cyprus when it is under threat of invasion by the Turks – an achievement when one considers that he is Moorish and not Venetian.
- He is a noble character who gives his all to any task.
- He is willing to make sacrifices e.g. he leaves Desdemona shortly after their marriage to take up his position as general in Cyprus.
- He is able to make decisions on his own, e.g. the decision to fire Cassio.
- He loves very deeply/passionately, and is also capable of a deep sexual jealousy; this is why Iago is able to manipulate him into believing that Desdemona has cuckolded him.
- His gullibility/trusting nature/inability to judge character is a flaw. He is unable to see through Iago and his plans, or to believe that Desdemona is telling the truth.
- His profound insecurities to do with his colour, his age, and his inexperience of sophisticated Venetian life are crucial.
- The play as tragedy: traditional definition of tragedy – a great man brought to his downfall as a result of flaws in his character.

This topic requires the candidate to refer to both Othello's great qualities and his weaknesses.

[25]

#### QUESTION 14: *OTHELLO* – CONTEXTUAL QUESTION

- 14.1 The Turks represent the idea of all that is hostile to Venetian civilisation: barbarism and evil in general. Ironically, Venetian gentleman, in their brawling, are behaving like barbarians. Furthermore, the Turks would never descend into drunken behaviour. (3)
- 14.2 Cassio has disgraced himself very badly: he has become drunk while on duty as officer in charge of the watch; he has struck a soldier; he has wounded Montano, who is the civilian governor of Cyprus. He must be cashiered. Iago would then take over as lieutenant. (3)
- 14.3 Iago tells Cassio to cease fighting 'for shame'. But it is Iago who has instigated the entire dreadful event. He appeals to the combatants' respect for and duty to 'The General', while he plots to destroy that General. He is the one with absolutely no 'sense of place and duty', except insofar as pretending to do so advances his plans. (3)
- 14.4 Othello is a confident, moral Christian leader who insists on proper behaviour. He condemns barbarous violence. However, he later becomes morally confused and descends into irrational violence, striking his wife and eventually killing her.  
(Accept other valid responses.] (3)
- 14.5 It can be seen as appropriate, in that 'bride and groom' validly suggest harmony and close human bonds; moreover, Othello and Desdemona are the play's 'bride and groom' and their marriage is still ideal. However, it is typical of Iago to use imagery suggestive of sex – he seems to be using an innocent and appropriate simile, but is in fact being smutty. (3)

- 14.6 Emilia is sympathetic towards Desdemona. She is shocked and angered by Othello's treatment of her. She cannot understand how Othello could call someone like Desdemona a 'whore'. In Emilia's view, 'a beggar in his drink could not have laid such terms upon his callat'. She feels Desdemona has given up a great deal in order to marry Othello and therefore does not deserve such treatment. Emilia is convinced that Desdemona is innocent.  
[Accept any TWO of the above.] (2)
- 14.7 She picked up the handkerchief Desdemona dropped and gave it to Iago, who placed it in Cassio's room. Iago used the handkerchief as proof of Desdemona's infidelity. (2)
- 14.8 Emilia has no idea that it is her own husband that is the one responsible for the predicament in which Desdemona finds herself, but Iago and the audience do. (2)
- 14.9 Yes. Desdemona is, to a large extent, responsible for her own death. She does not set out to prove her innocence in any way (until it is too late), but simply accepts Othello's treatment of her. She goes to bed and waits for him, suspecting that he is planning to kill her.

**OR**

No. Desdemona cannot be held responsible for her death. She behaves as submissively as she does in good measure because of the way she has been conditioned by her society and the limitations placed on female self-determination. What is more, she has absolutely no idea about who could have poisoned Othello's mind.

[Accept a well-substantiated response. The 'Yes' response is less acceptable and too limited to earn full marks. The 'No' response caters for the candidate who has a thorough understanding of the play.]

(4)  
[25]**QUESTION 15: THE CRUCIBLE – ESSAY QUESTION**

- 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 page 20 for the rubric to assess this question.

- Abigail is a wicked girl.
- She is vicious and vengeful, without conscience.
- She is manipulative and spiteful and tells lies.
- She is able to persuade many of the girls in Salem to take part in activities that are frowned upon or considered 'sins'.
- She is able to control their behaviour when they are questioned about their participation by their families and the figures of authority. This again is a means of safeguarding her position – often others are harmed in the process.

- She is able to persuade her uncle to address the community of Salem on the issue of witchcraft – at this stage she is clearly aware of the consequences this will have for the citizens.
- One of the key motives for her behaviour in the play is to avenge herself on Elizabeth Proctor, who has fired her as a result of the adulterous affair between her husband and Abigail.
- Abigail imagines that she will take Elizabeth's place as John's wife once Elizabeth has been 'dealt with'. She is fully aware of the Salem community's understanding of the implications of extra-marital relationships on their souls but pursues it.
- Proctor is reluctant to expose Abigail as a fraud when people of the village begin to believe in witchcraft.
- He fears that if he exposes her, his good name and reputation will suffer.
- Before his death Proctor points out that he is no saint: he has sinned – referring to his relationship with Abigail.
- Her dissembling in this regard comes to nothing.
- Abigail accuses many women of witchcraft.
- During the court proceedings, Abigail makes a doll which is given to Mary Warren. The motive of this is to trap the innocent Elizabeth Proctor into her web of lies. She goes to the extreme of piercing her own tummy with a needle to prove that Elizabeth Proctor is involved in witchcraft.
- She will stop at nothing – she will not confess anything in court owing to her strong, manipulative nature. She is a key witness in the case and threatens to leave when asked about her sexual relationship with Proctor.
- She is able to control much of the witch-hunting process that happens in Salem, despite the fact that many of the men involved in the process are older and more experienced than she.
- Abigail's dissembling and her manipulative nature destroy an entire community.
- As the antagonist, she wreaks destruction and escapes relatively unharmed.

[25]

**QUESTION 16: THE CRUCIBLE – CONTEXTUAL QUESTION**

- 16.1 Betty, Parris's daughter is experiencing some kind of 'fit'. She is unconscious, or feigning unconsciousness, on her bed. Parris has been made aware that Betty, Abigail and some of the other girls have been caught dancing naked in the forest. Now everyone is concerned about what has caused Betty's illness. (2)
- 16.2 Abigail wants Parris to declare that witchcraft has occurred. This will mean that the behaviour of the girls will be acceptable – dancing and being naked. It will also allow Abigail the privacy with the other girls so that she can coach them on what is to be revealed.  
Putnam is a fanatic who believes in witchcraft and wants Parris to take action to drive out the devil. He might also already be thinking about how he might profit by the condemnation of some neighbours as witches: he wants their land.  
[An answer that deals with one of the two characters well, but does not provide anything worth rewarding about the other, could earn TWO marks.] (3)

- 16.3 People become frightened and suspicious of one another. They are frightened of being accused and draw attention to others. It is also an opportunity to settle old scores. People like Putnam can profit by acquiring land belonging to the condemned. On the other hand, it brings out the best in some finer characters. Proctor confronts his demons and dies rather than compromise his integrity. Giles dies heroically and dreadfully so that his heirs might inherit his property. (3)
- 16.4 It is made clear that Abigail must sound anxious ('hushed trepidation'; 'fear in her voice'). Her tone contributes to the mood of fear. Abigail then shakes Betty, but Betty doesn't stir: the audience cannot be sure whether Betty is alive or dead. The repetition of the direction reinforces this effect ('doesn't move'; 'doesn't stir'). When Abigail '[holds] Mercy back', there is a degree of physical struggle, which also adds to the dramatic tension generated onstage. (3)
- 16.5 The servant to the Proctors, Mary Warren, made a poppet during one of the court proceedings. Abigail has pierced a needle into the doll and Mary gives the doll to Elizabeth Proctor. Abigail collapses as she pierces a needle into her own belly and claims that Elizabeth Proctor has sent out her familiar spirit to pierce her with a needle. Elizabeth is arrested. (2)
- 16.6 Finally, Proctor chooses to die rather than compromise his reputation as an honest man. He will not confess to something of which he is innocent. Earlier, he was more interested in saving his life. Proctor's core values are forced to the surface now. (3)
- 16.7 16.7.1 Yes. She tells the lie to protect her husband and to save his reputation. Most women would do something like this.  
[A 'No' response would be hard to justify; however, assess such responses on their merits.] (2)
- 16.7.2 Hale has lost all faith in the justice system. It sums up the idea that Abigail is seeking vengeance on Elizabeth. Hale refuses to be a part of these proceedings any longer as he is able to see the real 'evil'. The theocracy kills innocent people, including Proctor, because evil motives that have nothing to do with religion have a strong measure of success. (3)
- 16.8 Yes. Elizabeth lies under oath in order to save her husband. She denies that he is a lecher. This is potentially very dangerous for her. Previously, she was very resentful of his adultery. Therefore she has become less concerned with herself and more focused on the fate of the man she loves. Hale is no longer the zealot who wants to make people confess to being witches. Now he sees that the process of investigation has become corrupted and that innocent people are being condemned. He has become far humbler and sensitive to the truth.  
[Award TWO marks for discussion of Elizabeth and TWO marks for discussion of Hale.] (4)

(4)  
[25]

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

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

| <b>RUBRIC FOR MARKING THE POETRY ESSAY</b><br><br><b>HOME LANGUAGE</b><br><br><b>10 MARKS</b>  | <b>LANGUAGE</b><br>Structure, logical flow and presentation. Language, tone and style used in the essay. | <b>Outstanding</b><br>- Coherent structure.<br>- Excellent introduction and conclusion.<br>- Arguments well structured and clearly developed.<br>- Language, tone and style mature, impressive, correct. | <b>Meritorious</b><br>- Essay well structured.<br>- Good introduction & conclusion.<br>- Arguments and line of thought easy to follow.<br>- Language, tone & style correct and suited to purpose.<br>- Good presentation. | <b>Substantial</b><br>- Clear structure & logical flow of argument.<br>- Introduction & conclusion & other paragraphs coherently organised.<br>- Flow of argument can be followed.<br>- Language, tone & style largely correct. | <b>Adequate</b><br>- Some evidence of structure.<br>- Essay lacks a well-structured flow of logic and coherence.<br>- Language errors minor, tone & style mostly appropriate.<br>- Paragraphing mostly correct. | <b>Moderate</b><br>- Structure shows faulty planning.<br>- Arguments not logically arranged.<br>- Language errors evident. Tone & style not appropriate to the purpose of academic writing.<br>- Paragraphing faulty. | <b>Elementary</b><br>- Poor presentation and lack of planned structure impedes flow of argument.<br>- Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone & style not appropriate to the purpose of academic writing.<br>- Paragraphing faulty. | <b>Not achieved</b><br>- Difficult to determine if topic has been addressed.<br>- No evidence of planned structure or logic.<br>- Poor language.<br>- Incorrect style & tone.<br>- No paragraphing or coherence |
|--|--|--|---|---|---|---|---|---|
| <b>CONTENT</b><br>Interpretation of topic. Depth of argument, justification and grasp of poem.   |  | <b>7</b><br><b>80 – 100%</b>   | <b>6</b><br><b>70 – 79%</b>   | <b>5</b><br><b>60 – 69%</b>   | <b>4</b><br><b>50 – 59%</b>   | <b>3</b><br><b>40 – 49%</b>   | <b>2</b><br><b>30 – 39%</b>   | <b>1</b><br><b>0 – 29%</b>  |
| <b>Outstanding</b><br>- In-depth interpretation of topic, all aspects fully explored.<br>- Outstanding response: 90%+. Excellent response: 80 – 89%.<br>- Range of striking arguments extensively supported from poem.<br>- Excellent understanding of genre and poem. | <b>7</b><br><b>80 – 100%</b>   | <b>8 – 10</b>  | <b>7 – 7½</b>   | <b>7 – 8</b>  |   |   |   |   |
| <b>Meritorious</b><br>- Above average interpretation of topic, all aspects adequately explored.<br>- Detailed response.<br>- Range of sound arguments given, well supported from poem.<br>- Very good understanding of genre and poem.                                 | <b>6</b><br><b>70 – 79%</b>  | <b>7½ – 8½</b>   | <b>7 – 8</b>  | <b>6½ - 7½</b>  | <b>6 – 7</b>  |   |   |   |

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