basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2014

MEMORANDUM

MARKS: 80

This memorandum consists of 28 pages.

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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 prescribed 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/or 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, the first of which is wrong and the next 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.

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SECTION A: POETRY

QUESTION 1: PRESCRIBED POETRY – ESSAY

LONDON – WILLIAM BLAKE

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to pages 26–27 for the rubric to assess this question.

The candidates ought to focus on 'every man', the chimney-sweeper, the soldier, the prostitute, the infant and the unfaithful husband.

The diction conveys restriction, hopelessness, pain, suffering and death.

- 'Charter'd' – to limit/curtail/restrict. The poor are restricted within and to the slums. They are unable to escape their poverty. 'Charter'd Thames' is ironic: it should be open to the use of all, but it is limited/reserved for an elite group.
- The poor have 'marks' (visible signs) of their unhealthy and miserable lifestyles. It could also suggest wounds/scars.
- 'Ban' continues the feeling of restriction/oppression.
- 'Mind-forg'd manacles' highlights the extent of the restriction. The phrase conveys the strength and rigidity of the laws imposed on people. The word 'mind' suggests the people's lack of will and an acceptance of these restrictions. Moreover, the detail suggests that the restrictions are in good measure enabled by the attitudes of the oppressed themselves.
- 'Woe', 'cry', 'cry of fear' and 'sigh' emphasise their misery and suffering and a feeling of helplessness is conveyed.
- 'Blackening Church' refers to the corruption created by the church's avarice and desire for power. It ignores the plight of the poor/is hypocritical/materialistic. The figurative dirt of the church can be seen as being linked to the literal and figurative 'blackening' of the sweepers' lives.
- The hyperbole in lines 11–12 conveys a sense of the dreadful slaughter of common soldiers and the culpability of the ruling class/authorities.
- 'Youthful Harlot's curse' is a reminder of the unjust social order which causes prostitution: girls forced on to the streets in order to survive.
- The curse of the Harlot 'blasts' the infant, which suggests that the infant is also affected by the fact that it is unwanted by its mother.
- The word 'plagues' emphasises the devastating and widespread effect of disease.
- 'Marriage hearse' is an oxymoron which conveys the irony of marriage. It should be a time of happiness and celebration, but it leads to sadness and death as men are infected with disease from prostitutes.
- Tone of anger/indignation/disgust is interwoven with diction and imagery. **[10]**

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QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL

AUTUMN – ROY CAMPBELL

2.1 He creates the impression that Winter is nature's ultimate work of art. It is a season of beauty and perfection and it is something to be admired and appreciated. (2)

2.2 Referring to the branches as having lightened, implies that the harvest is plentiful. 'Brim' suggests that the vats are filled to over-flowing with the fruits of summer. (2)

2.3 In line 8, the trees are compared to huge clouds that block out the sun and create a deep, shady area. The image is appropriate as it conveys the size of the trees' canopies and introduces the contrast once they have lost their leaves.

In line 9, the loss of the leaves reveals the true structure of the trees.

In line 10, the image/metaphor compares the rays of the sun as they filter through the dark needles of the pine trees to actual needles. The image is appropriate because it conveys not only the thinness of the sun's rays but also their sharp, piercing nature. (3)

2.4 Yes. The poet focuses on how the bounty of nature is transformed into products that continue to be useful and enjoyed beyond the lifespan of the original product. Grapes and olives are turned into wine and oil, and the 'rotting stems' are used as fuel. Autumn and Winter kill off what cannot survive, thus allowing nature to be renewed.

[A cogent 'no' response is unlikely; however, treat all responses on their merits.] (3)
[10]

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QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL

THE WILD DOVES AT LOUIS TRICHARDT– WILLIAM PLOMER

3.1 By comparing the sun to a gong, the poet suggests that the intensity of the heat is jarring/oppressive. The sun is beating down on the earth. The heat causes the workers to sweat and feel uncomfortable. (2)

3.2 The 'Bubbling' sound of the doves is associated with the sound of water, which conveys the idea of coolness. The sound of the doves contributes to the feeling of upliftment/sense of relief/energy.

[Any ONE idea.] (2)

3.3 The atmosphere of the second stanza is intense. The focus is on the overwhelming quality of the heat and noise.

The atmosphere of the third stanza is one of defeat/sluggishness/ lethargy.

The contrast lies in the quietness/enervatedness of stanza 3 as opposed to the noisiness/violence of stanza 2. (3)

3.4 Agree.
Men are not in tune with nature because they cannot cope with or function in the intensity of the heat. They are listless.

The 'ominous news' suggests men bring war or are a threat to Africa/nature and are a destructive element in nature.

[A cogent 'disagree' response is unlikely; however, treat all responses on their merits.] (3)
[10]

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL

WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT (SONNET 30) – WILLIAM SHAKESPEARE

4.1 The speaker is pensive/reflective/melancholic/depressed/despondent/ sombre. This is as a result of his reflecting on his memories, his regrets and lost opportunities. (2)

4.2 He is expressing grief for something that has happened in the past and for which he has already mourned. It reinforces the idea of the futility of dredging up sad old emotions and dwelling on them purposelessly. (2)

4.3 The repetition of words such as 'woe', 'grieve', and 'moan', associated with mourning and depression, creates an atmosphere of gloom, misery and sorrow/slows down the tempo of the poem and adds to the sense of oppressiveness. These repeated onomatopoeic words contribute to the heaviness of the atmosphere/emphasise how strongly the speaker feels about things for which he has already mourned.

[Award full marks for a discussion of any TWO repetitions.] (3)

4.4 Agree.
The rhyming couplet is hopeful/uplifting/optimistic. This is in contrast to the gloomy/depressed mood in lines 1–12, where the speaker details how sad he feels when he thinks about his life. It is an appropriate conclusion because it shows how he gains a more positive perspective on his life when he thinks of his friend.

[Candidates who may disagree that the rhyming couplet is an appropriate conclusion should be awarded marks on merit.] (3)
[10]

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UNSEEN POETRY: POETRY FROM AFRICA

QUESTION 5: UNSEEN POETRY – ESSAY

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to pages 26–27 for the rubric to assess this question.

- 'Less geography/than familiar shapes' implies that the relationship with the land is not a clinical/academic one (as suggested by 'geography'); rather, it is a close/familiar one, like the bond that exists with members of one's family.
- 'Welling', which refers to intense emotions of love that rise from deep within her, reinforces this idea.
- 'Own family' highlights the speaker's sense of belonging to the land.
- 'Unconditional shelter in the self' shows that the land feels like home/sanctuary/ a place of comfort/safety/security. It conveys a sense of complete and total acceptance by the land. It is akin to being accepted by one's family.
- 'Lying lilac in the light' creates sensory appeal through the idea of the colour of the land at this time of day and the use of sound devices. The alliteration suggests a pleasant, lyrical quality and the assonance conveys a sense of tranquillity and serenity. This conveys the speaker's admiration of the land.
- 'A man with a tractor,/ploughing' – the man seems to be an integral component of the land.
- Reveals harmony between people and nature.
- 'Small, far spurt of purple dust/hangs as a cloud' – this simile sustains the idea of the harmony between people and nature; the dust created by the tractor blends into the land.
- 'Rush of love and longing/fills me – joy' suggests her overwhelming, deep love for her surroundings; conveys nostalgia/happiness.
- 'Shards of regret' conveys a sense that she has not appreciated and has neglected her environment by not returning to it before.
- 'ancient, fierce belonging' suggests an almost primeval connection with the land; it is an integral/inborn part of her.
- 'breast/begins to burst' – the alliteration of the 'b' is forceful, which suggests overwhelming love.
- 'Pure reflection rising' refers to nostalgia and pleasant memories.
- 'blest, well beloved/country of the heart' – the final idea is that the land is a blessing and an essential part of the speaker.
- The speaker's tone is of appreciation/admiration; there is also yearning/nostalgia/happiness/joy.

[10]

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QUESTION 6: UNSEEN POETRY – CONTEXTUAL

6.1 The relationship between the speaker and the land is an intimate and familiar one and not a clinical/academic one as suggested by 'geography'. (2)

6.2 The speaker is enthralled by the beautiful colours that the landscape produces. This contributes to the picturesque setting. The words 'lying' and 'lilac' convey her admiration for the serenity of the land. The use of the 'l' alliteration suggests her admiration for the pleasant, lyrical quality of the land. (2)

6.3 The poem celebrates nature, but it does not suggest that human presence is necessarily intrusive. The image of a man and a machine associated with farming suggests that people can be in harmony with this natural world. (3)

6.4 Yes. The speaker refers to her deep love for, and connection with the land. It emphasises the special, intimate bond to which she has referred throughout the poem. The line conveys the remembrance and sense of nostalgia which is evident. It reinforces the idea that the land is an essential part of the speaker.

[A cogent 'no' response is unlikely; however, consider all responses on their merits.] (3)
[10]

TOTAL SECTION A: 30

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SECTION B: NOVEL

QUESTION 7: *ANIMAL FARM* – ESSAY

- Here is the basis for answering this essay. Use the following points as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 28 for the rubric to assess this question.

- The resemblance of pigs to humans is not surprising to those within the farmhouse; in fact, it seems to be a perfectly natural situation. It is only to the animals that are positioned outside the farmhouse that the irony becomes apparent.
- The quotation refers to the ironical twist at the end of the novel, where the pigs mutate into humans, the very beings who have been despised and detested. The dinner party with the humans illustrates a complete reversal of all of old Major's ideals.
- Old Major states at the outset of the novel: 'remember ... that in fighting against Man, we must not come to resemble him. Even when you have come to conquer him do not adopt his vices.' The pigs directly oppose this fundamental principle of Animalism.
- It is ironical that the pigs who 'had elaborated old Major's teachings into a complete system of thought' that they named Animalism, unilaterally change the principles to fit their own desires.
- Initially, the animals destroy everything that reminds them of Mr Jones, resolving that the farmhouse be preserved as a museum. Later, the pigs live in the house, making use of the amenities.
- Eventually, the seven commandments are replaced with a single commandment: 'All animals are equal, but some animals are more equal than others'. If all animals are equal then it is absurd to say that there can be degrees of equality. The revision of the commandments is Orwell's way of showing how the pigs abuse their power and how easily political doctrine can be exploited.
- The situation has come full circle with Napoleon's transformation into an imitation human: walking on his hind legs, wearing Jones's clothes and carrying a whip. He ironically turns into a more oppressive leader than Jones. The name of the farm reverts to Manor Farm.
- The farm grows richer, while the animals themselves, with the exception of the pigs and dogs, do not benefit. Ironically, Pilkington compliments Napoleon on the fact that 'the lower animals on Animal Farm did more work and received less food than any animals in the country'. The animals are not paid but the humans have to pay their workers, suggesting that Napoleon is more exploitative than the humans.

[NOTE: The best essays will pay clear attention to the concept of 'extent'.]
[Credit responses that use other examples of irony.] **[25]**

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QUESTION 8: *ANIMAL FARM* – CONTEXTUAL

8.1 Soon after the Rebellion, when the animals take over the farm from Mr Jones, the humans launch a counter-attack in order to assist him to regain control. The animals are ecstatic after their victory in what comes to be known as the Battle of the Cowshed. (2)

8.2 The military honours, 'Animal Hero, First Class' and 'Animal Hero, Second Class' confer special status on some animals and not others. Despite the participation of all the animals in the battle, the contributions of some are valued more highly than those of others. (2)

8.3 'Beasts of England' is the song of the Rebellion in which the longing for a better society is expressed. Napoleon decrees that since the Rebellion is complete and a better society, in his opinion, has been established, the animals are forbidden to sing 'Beasts of England'. Napoleon eradicates everything that reminds the animals of the ideals of Animalism and thus foments rebellion. (2)

8.4 Snowball shows military prowess in developing a strategy for Animal Farm and he proves to be a brave fighter. Napoleon's actions are dubious. Snowball's deserved military decoration makes Napoleon determined to oust him as he sees him as a threat. (3)

8.5 Clover embraces her motherly role and she is a source of comfort. She is perceptive. She notices when the commandments are changed and is vaguely aware that things are not as they should be on Animal Farm, yet she is unable to articulate her thoughts and is not brave enough to take action. Her loyalty to the principles of Animalism is inspiring. It is through animals like Clover that Orwell provides insight into events on the farm. Ultimately, Clover represents those who are honest, good and decent, and who are exploited by those in power. (3)

8.6 The original ideals of equality and democracy are betrayed by Napoleon when he descends into tyranny and corruption. He uses fear, intimidation, propaganda and murder to control the animals. He asserts his authority until eventually his power is absolute. He controls food, education and information and, like Jones, becomes self-serving and cruel. The ignorance of the lower animals and their inability to act enable the abuse of power and the betrayal of the original ideals. (3)

8.7 Initially, the humans are seen as the source of the animals' hardships. When the humans are expelled, the animals feel that they have been liberated from tyranny. Clover fears the return of the humans, but the irony is that her fear is misplaced as certain of her fellow animals have become even more oppressive than the humans. (3)

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8.8 The physical threat of the dogs implies that resistance will not be tolerated. The animals have a greater fear of the dogs than a fear of death/disobedience. The animals experience guilt about the accusations, even though they have done nothing about which they should feel guilty. This results in a mass hysteria/frenzy that prompts them to confess to trivial misdemeanours, which, in turn, results in their deaths. The animals have been brainwashed to such an extent that they believe that they have to sacrifice their lives. By confessing to what they might have done wrong, they believe they show allegiance/obedience to the cult of Napoleon. Their reactions show the success of the propaganda and the reign of terror. (3)

8.9 The atmosphere in Extract A is celebratory/jubilant, with a strong sense of unity and camaraderie among all the animals – Snowball still plays a significant role. The animals feel triumphant and are proud of their victory over the humans. There is a strong sense of patriotism and harmony as they raise the flag and sing 'Beasts of England'. The atmosphere is full of joyful optimism.

In contrast, the atmosphere in Extract B is sombre and oppressive as the animals witness the terror of the slaughter of their comrades – they are aware that opposition will result in reprisals. Without Snowball's restraining presence, Napoleon's reign of terror has destroyed the atmosphere of unity that once existed. The animals are increasingly polarised, with Napoleon and the rest of the pigs taking control and exploiting the lower animals. The animals are scared of the dogs, who are the agents of the pigs, but they are unable to voice their objections. As the novel progresses, the earlier optimism is replaced by trepidation as one oppressor substitutes for another. Foreboding and pessimism prevail. (4)

[25]

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QUESTION 9: *PRIDE AND PREJUDICE* – ESSAY

- Here is the basis for answering this essay. Use the following points as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 28 for the rubric to assess this question.

Valid.

- Women conform to gender roles. Girls are expected to be submissive, modest, pure and domesticated. Being independent, talented and outspoken are not perceived as feminine qualities.
- The opening line of the novel – 'It is a truth universally acknowledged .... wife' – defines the patriarchal role and the expectations surrounding women.
- Only men are allowed to call on a new neighbour to welcome him to the neighbourhood – hence Mrs Bennet's prompting of Mr Bennet to visit Mr Bingley. Of course, her motive is that he is eligible as a husband for her daughter.
- Women are expected to marry, not for love, but for security.
- Charlotte Lucas marries Mr Collins because she realises she has to be practical and not continue to burden her parents.
- Women rely on men for social status and acceptance, hence Mrs Bennet's constant search for suitable young men to marry her daughters.
- The injustice of the inheritance laws that make it impossible for women to inherit, intensifies the dependence of women. They have no hope of owning property of their own. The Bennet estate will be inherited by Mr Collins.
- Women are denied a formal education – they are educated by governesses. There is no question of women's supporting themselves and in the absence of a father, brother or husband, they will be destitute, with no means of providing for themselves.
- In order to be considered suitable matches, women are expected to be accomplished in singing, dancing and drawing, and to be knowledgeable about music. A woman needs to carry herself in a particular way and adopt an appropriate tone of voice and expression. All of these attributes will make women more desirable in the eyes of men.
- Spinsters are exploited and find it necessary to take on menial jobs, such as that of governess, to support themselves.
- Women cannot travel without a male chaperone or meet with young men on their own.
- Lydia's elopement is seen as a major social slur on her family because her reputation is at stake. The only solution is for her to marry immediately in order to salvage her reputation and save her family name.

Invalid.

- Elizabeth Bennet is far from a victim. She is self-assured, revolts against the patriarchal system and is spirited and confident.
- She enjoys an open relationship with her father and often voices her opinion.
- She rejects Mr Collins because she is determined to marry for love and not for the benefit of satisfying society's expectations.

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- Elizabeth is outspoken in her relationship with Darcy and tells him what she thinks of his behaviour and attitude.
- Lydia's elopement can be perceived as a challenge to the accepted social norms.
- Lady Catherine is a dominant aristocrat who expects both men and women of lower status to cringe before her.

[Accept mixed responses.] **[25]**

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QUESTION 10: *PRIDE AND PREJUDICE* – CONTEXTUAL

10.1 A loving/close bond exists between Mrs Gardiner and Elizabeth. Mrs Gardiner is very mindful of the emotional well-being of her nieces. She offers well-meant support and advice. (2)

10.2 The general attitude is that women are expected to marry and to marry well so that they can lead comfortable lives. It is for this reason that Mrs Gardiner speaks forthrightly to Elizabeth about her relationship with Wickham, whom she considers unsuitable because of his lack of 'fortune'. (2)

10.3 While Elizabeth is proud of her ability to judge people ('I, who pride myself in my discernment'), the irony here lies in her inability to see the true nature of Wickham. She is strongly attracted to him and believes everything he says. Moreover, she misjudges Darcy (although this is perhaps understandable). (3)

10.4 No.
When Mrs Gardiner says that Elizabeth can do no better, her only objection to Wickham is that he is not a man of means; however, she is unaware of Wickham's true nature and motives in displaying an interest in Elizabeth. She has been taken in by his charm. Later, it is revealed that Wickham is driven by selfish motives and uses people to elevate himself.

[A cogent 'yes' answer is unlikely; however, credit all responses on their merits.] (3)

10.5 Darcy is at the home of the Bennets. Mrs Bennet wants Darcy, Elizabeth and Kitty to take a walk so that Jane and Bingley can have time alone. It is during this walk that Darcy and Elizabeth resolve to seek Mr Bennet's approval for their marriage. Elizabeth decides to speak to her mother alone. (2)

10.6 Mr Bennet is aware of the original strained relationship between Darcy and Elizabeth – Darcy's snobbish behaviour at the ball and his generally condescending and aloof manner. Elizabeth has never had anything complimentary to say about him; she, therefore, realises that her father will be prejudiced against him. Her concern is that he will be distressed by her decision to marry Darcy, someone with whom she has appeared to have been at odds. (3)

10.7 Mr Bennet's sole concern is for the happiness of Elizabeth and whether she is making the correct decision in accepting Darcy. Mrs Bennet's reaction is delight at Elizabeth's marrying the highest-status and richest man available.

[Award full marks only if both aspects of the question are satisfactorily dealt with.] (3)

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10.8 Our initial perception of Darcy is that he is selfish, arrogant and aware of his status, which prevents him from socialising with people of inferior class.

In this extract, he is humble, respectful and considerate. This is indicative of the change Darcy has undergone and demonstrates a reversal in his attitude. It shows growth in his character – he has undergone self-assessment.

[Award full marks only if both aspects of the question are satisfactorily dealt with.] (3)

10.9 Mr Bennet marries because the youthful Mrs Bennet was very attractive – it is a typically shallow motive of an immature man.

Darcy and Bingley both marry for love – they are men of refined sensibility. Darcy and Bingley are very different personalities, and so are the women they choose; however, the women have in common fineness of character and the men are motivated by morally superior considerations.

In contrast, Mr Collins and Wickham are both mercenary. Collins marries to advance his career as the protégé of Lady Catherine and Wickham is driven by a combination of mere lust and his need for money. Lydia and Charlotte are instruments, rather than people. (4)
[25]

QUESTION 11: *THE GREAT GATSBY* – ESSAY

- Here is the basis for answering this essay. Use the following points as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 28 for the rubric to assess this question.

Valid.

- Women are portrayed as frivolous figures who are not regarded seriously and who do not contribute much to society.
- Tom and Nick are patronising/condescending towards women, whom they hold to a different ethical standard, e.g. the discounting of Jordan's dishonesty by Nick; Tom's reference to Myrtle as 'my girl'.
- The seemingly liberated flappers are viewed with condescension; they are aimless and hedonistic; however, they are still dependent on men for their social status and wealth.
- The women at Gatsby's parties behave in a hedonistic/drunken manner in order to attract male attention.
- Daisy initially falls for Gatsby, in part, because she thinks he will provide a 'sense of security' and be 'fully able to take care of her'. She marries Tom for the same reasons.
- Men of the upper class blatantly indulge in affairs, humiliating their wives in public. These 'irregularities' are an accepted social norm.
- Tom expects Daisy to accept his indiscretions and the disruptions they cause in her life.
- There is the recognition that, for women to survive in a male-dominated world, they need to be 'beautiful little fool(s)'; this shows women's subordinate/submissive position in society.
- Myrtle needs George (initially) and Tom in order to satisfy her social and financial aspirations.
- Men physically dominate women. Tom is a physical threat to Daisy, as seen when she refers to her bruised finger. He breaks Myrtle's nose. George locks Myrtle in her room as a means of controlling her.
- Myrtle is used by Tom as a sexual object and he displays her as evidence of his male prowess.
- Tom judges Jordan's independent behaviour as inappropriate when he comments that she ought not to be allowed to 'run around the country this way'.
- The young Gatsby is 'contemptuous' of women and uses them as sexual objects when he 'knew women early'.

Invalid.

- Women in the novel are not necessarily victims. They use the male-dominated society to get what they want.
- Daisy's superficial and phony posturing is a clever facade in order to survive in a male-dominated world. In addition, her sidelong glances and smirks reveal her manipulative nature. Therefore she is a survivor in a world that tends to treat her as a 'beautiful little fool'.

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- Daisy exploits her femininity, her beauty, and her enchanting voice that is 'difficult to forget'. She is aware of the effect her charm has on men and uses it to manipulate them.
- Myrtle uses her raw sexuality to get her way in a male-dominated world. She uses Tom's money to acquire possessions which she enjoys flaunting. She is prepared to use men to ensure her independence from the limitations imposed by her social class.
- Jordan is representative of the newly liberated/emancipated woman, unafraid of breaking with convention and making her own way in the world. She is largely independent, confident and self-sufficient.
- Jordan manipulates the patriarchal world to her advantage. She has the best of both worlds as she is able to avoid scandal and 'start all over again'. Her lying is excused because 'dishonesty in a woman is a thing you never blame deeply'. She avoids clever men who will not be manipulated by her posturing.
- The shallowness/superficiality of the women masks their ambition/ determination to maintain control over their lives, despite the patriarchal society in which they find themselves.

[Accept mixed responses.]

[25]

QUESTION 12: *THE GREAT GATSBY* – CONTEXTUAL

12.1 Jordan and Nick have met in New York. She informs Nick about Gatsby's past relationship with Daisy. (2)

12.2 Nick realises that Gatsby's apparently hedonistic lifestyle has a far more serious intention. He understands the intensity of the love Gatsby feels for Daisy. The magnificence of the house now makes sense to Nick. (2)

12.3 Gatsby has learnt that Jordan and Daisy are friends. He has seen Jordan and Nick together at the party and decides to use Jordan as the go-between because he wants to meet Daisy 'right next door'. (2)

12.4 Gatsby consistently adopts a casual manner, while all his actions are carefully considered. He wants to create the impression of a casual, unexpected meeting without its appearing contrived. He casually mentions that Daisy should 'come over' to his house, as if it were a spontaneous thought; however, it is something he has obviously been planning for a while. His use of the expression, 'old sport', helps to convey his affected informal attitude. He opens his house to people on a regular basis – there is no guest list, so people can casually drop in. The real reason for the casualness of the parties is his hope that Daisy will attend. His casual invitation to Nick to have lunch/take a trip on his hydro-plane is really a concealed attempt to use Nick to get close to Daisy. (3)

12.5 Tom is shocked by the brutal death of Myrtle and experiences some grief at her loss. He realises how close he has come to losing Daisy and he is determined to remove her from Gatsby's presence. (3)

12.6 Nick's disillusionment raises questions about the morality of American society as it suggests that people accept dishonesty/lying and potentially corrupt behaviour. Jordan's inviting Nick into the house suggests that she wants to ignore the unpleasantness of the evening. Jordan's invitation and casual attitude indicate her callousness and the insensitivity of American society. Nick's refusal is an implicit indictment of this society. (3)

12.7 Gatsby is more concerned with Daisy than with Myrtle. He has a detached/unemotional reaction because he does not know Myrtle. He is callous because his primary concern is Daisy's welfare. When he says, 'I thought so,' he shows no sympathy or remorse for her death. He is simply glad that Daisy 'stood it pretty well' – he thinks she is able to take it in her stride. It suggests that Daisy is his world and he has no concern for anyone else's welfare. (3)

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12.8 Gatsby thinks Daisy has handled the situation well, but, ironically, what he doesn't realise is that Daisy is unaffected by the fact that she is responsible for someone's death. Her self-centred attitude and carelessness are typical of her. She is accustomed to having other people sort out her problems. Gatsby thinks his protection of her will bring her closer to him, but it pushes her closer to Tom.

(3)

12.9 No.
Nick's comment about his inclination to 'reserve all judgement' implies that he will be a reliable narrator; however, throughout the novel there are many examples of his judgement of others, e.g. he is critical of Myrtle's affected '*hauteur*', he expresses contempt for Tom at the confrontation in New York, ('the transition from libertine to prig was so complete'), he becomes critical of Daisy's actions/words. He also displays an ambivalent attitude towards certain characters. As the novel progresses, it is difficult to separate Nick's role as narrator from his role as a character because he is an active participant in the story, thus he is not fully reliable.

As the narrator, he has judged Gatsby as someone who is indulgent and purposeless and who flaunts his wealth with his lavish parties. In the first extract, the knowledge that Gatsby has a greater purpose, changes his perception of Gatsby.

Nick passes judgement on the society of the time. His diction in describing the party-goers as 'casual moths' is indicative of this judgement, as is his not wanting to spend time with Tom, Daisy and Jordan after the accident. Nick's disgust and repulsion influence the reader's response to the characters. When he refers to Tom and Daisy as the 'foul dust' and tells Gatsby that 'they're a rotten crowd ... you're worth the whole damn bunch put together', he is being judgemental.

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

(4)
[25]

TOTAL SECTION B: 25

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SECTION C: DRAMA

QUESTION 13: *OTHELLO* – ESSAY

- Here is the basis for answering this essay. Use the following points as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 28 for the rubric to assess this question.

Shakespeare explores the dark side of human nature by focusing on the deplorable qualities displayed by certain characters. These qualities are responsible for the destruction of characters in *Othello*.

- Iago, Roderigo and Brabantio hold Othello in contempt; their attitudes and derogatory comments are based on racial stereotypes. The veiled racism in Venetian society possibly undermines Othello's confidence and self-esteem, making him more vulnerable to Iago's machinations.
- Brabantio's prejudice prevents him from accepting the marriage, and his rejection of Desdemona results in his heartbreak and ultimate death.
- Iago, Brabantio, Cassio and, later, Othello, display sexist attitudes.
- Cassio's sexist attitude towards Bianca is used by Iago to provide 'ocular proof' of Desdemona's alleged adultery, thus contributing to her death. Cassio's immoral behaviour with Bianca leads to Iago's being able to implicate him in an affair with Desdemona, and contributes to the deaths of Othello and Desdemona.
- Roderigo sees Desdemona as a prize, believing he can woo her with money and jewellery. This enables Iago to exploit him, leading to his financial ruin and, ultimately, his death. His gullibility and belief in Iago blind him to rational thinking, allowing him to become Iago's dupe. When his usefulness is over, Iago disposes of him.
- Emilia's desire to please her husband by stealing the handkerchief betrays Desdemona's trust and has fatal consequences for herself and for Desdemona.
- Iago's ambition and desire for power and revenge lead to his plotting, since he has an innate need to have control over others. He is caught in his own web of deceit.
- Iago's disappointment at not being promoted and his jealousy of Cassio and Othello motivate him to destroy what is good in others because of his own contempt for virtue and his envy of the 'daily beauty' in others.
- Othello's jealousy is aroused when he believes he has been cuckolded, but he is unable to react rationally. His pride and his fear of having his suspicions confirmed, prevent him from questioning the validity of the accusations, which reveals his lack of judgement.
- Othello's actions are motivated by a desire for revenge, although he deludes himself that his actions are just.

[25]

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QUESTION 14: *OTHELLO* – CONTEXTUAL

14.1 14.1.1 The Turks are launching an attack on Cyprus, an island ruled by Venice. Othello has been summoned by the Senate to lead the army to defend Cyprus. (2)

14.1.2 He is the general of the Venetian army. He is highly respected and trusted. He excels as a military commander. The Venetians rely on him for his expertise.

[Accept any TWO points.] (2)

14.2 Iago has a cynical/mocking attitude toward love and marriage. This is evident in the comment in which he refers to Othello's marriage to Desdemona in terms that suggest that Othello's motives are crudely sexual and financially mercenary. Iago sees marriage as a way of improving one's status. (3)

14.3 Iago pretends to be concerned about Othello's safety. It is ironical that Iago warns Othello about Brabantio's 'bad intent' when he, himself, is planning to bring about Othello's downfall. It is Iago who initially informs Brabantio of the elopement. (3)

14.4 Brabantio's behaviour in this extract is violent and irrational, both qualities that are unbecoming of someone of his age and stature. Othello implies that Brabantio will command his respect if he behaves with dignity and wisdom, instead of with violence. (3)

14.5 Emilia steals the handkerchief which Othello has given Desdemona as a token of his love, and hands it over to Iago, who subsequently places it in Cassio's lodging, making it appear as if Desdemona has given the handkerchief to him. (2)

14.6 When Othello marries Desdemona, she becomes his world. His statement that his 'occupation's gone' suggests that the importance of his achievements on the battlefield is now insignificant in the light of Desdemona's betrayal. He is utterly devastated by her supposed infidelity. The word 'farewell' implies finality and that life has become meaningless. (3)

14.7 Iago's devices work well and Othello is increasingly convinced that Desdemona is unfaithful.

Iago pretends to be shocked/disturbed/outraged by the intensity of Othello's passion, when this is the outcome he fully expects. He feigns concern for Othello. This is typical of Iago's manipulative strategy to gain people's trust and create the impression that he has their best interests at heart, while, in reality, he intends to destroy them.

At the beginning of the play, when Iago advises Othello to avoid confrontation with Brabantio, he appears to be anxious about Othello, but in reality he has informed Brabantio about the elopement. When Othello has a fit, Iago pretends to be concerned about Othello's well-being although he has contributed to Othello's condition.

[For full marks, candidates must comment on 'the effectiveness of the manipulative technique'.] (3)

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14.8 In Extract A, Othello is calm/dignified/controlled/commanding. He rebukes Brabantio for resorting to violence and defuses the situation with a few well-chosen, elegant expressions ('Keep up your bright swords or the dew will rust them'). Othello is polite and deferential in his attitude towards Brabantio. This is typical of him.

In Extract B, Othello is no longer in control of his emotions and is ruled by passion. He has become violent. He threatens to kill Iago if it is proven that he has been lying/cannot provide the 'ocular proof' of Desdemona's guilt. There is a lack of emotional control in his use of language and he starts to use crude animal imagery. His language deteriorates as is evident in his use of the word, 'whore' – this signifies his change from the loving husband. There is a major shift from the controlled, dignified man at the beginning of the play.

[For full marks, candidates must refer to both Othello's language and his behaviour.]

(4)
[25]

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QUESTION 15: *THE CRUCIBLE* – ESSAY

- Here is the basis for answering this essay. Use the following points as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 28 for the rubric to assess this question.

- Salem society feels the need to protect itself by applying strict rules of conformity.
- The girls' dancing unleashes the hysterical reign of terror which is exploited by certain villagers to satisfy their greed, desire for power and lust for revenge.
- In a frenzy of naming allegedly guilty people, the girls project their guilt onto the innocent.
- Hysteria seizes the girls as they realise their power in naming people.
- Suddenly, from being lowly members of Salem society, they become respected and feared.
- Their accusations are not refuted: anyone who is sceptical is accused as well, since such scepticism is regarded as a denial of God.
- Abigail, especially, uses this for her own selfish ends when she aims her wrath at Elizabeth.
- Even insignificant girls like Mary, and the slave, Tituba, become powerful. People of lowly status, like Herrick and Cheever, as officials of the court, hold sway over people's freedom. Superstition increases and each small act is perceived as a sign of witchcraft. People twist actions and words in order to gain power, take revenge or settle old grudges.
- The villagers feel perfectly justified in accusing others of witchcraft to satisfy their selfish ends and experience no remorse over their actions.
- Mrs Putnam uses the opportunity to satisfy her desire to avenge the deaths of her babies by accusing Rebecca Nurse.
- Hale takes pride in the power he enjoys while displaying his 'scientific' knowledge of witchcraft.
- Hale is so excited about exposing the alleged witches, that he loses all objectivity. His religious fervour contributes to the hysteria. His single-mindedness unleashes an orgy of accusations, superstition and fear.
- The witch-hunt is a manifestation of the panic that sets in among the villagers. Seeds of suspicion and superstition are sown.
- Greed for land is paramount and is the driving force behind some of the accusations.
- The courts, which are supposed to uphold justice, become instruments used by the villagers to accuse and condemn enemies; they exploit the justice system to exact revenge, not justice.
- Danforth and Hathorne are proud of and enjoy the power of their status as judges who uphold the law and combat the devil, yet their subjective approach encourages the hysteria of accusation and suspicion, since they believe the accusers and not the accused.
- It is only when upstanding, respected citizens are executed in the name of justice that the villagers are prepared to voice their disapproval.
- When the trials are over, many respected citizens are dead.
- The hypocrisy of Puritan society has been exposed.

[25]

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QUESTION 16: *THE CRUCIBLE* – CONTEXTUAL

16.1 There are rumours of witchcraft in the village and the villagers have flocked to Parris's house to see Betty, one of the girls involved. Hale has been summoned by Parris to disprove the allegations of witchcraft. (3)

16.2 In these lines, Hale is proud, enthusiastic and filled with self-belief. He relishes his task and is confident about his ability.

His character changes radically. When he realises the injustices he has helped to perpetrate, he is devastated, deflated, defeated and guilt-stricken, and has lost his enthusiasm. He is humbled, self-critical, remorseful and repentant because of his complicity in the hysteria unleashed by his initial fervour.

[For full marks, candidates must refer to Hale's character in lines 3–7 and later in the play.] (3)

16.3 16.3.1 Parris resents the implication that he has no control over the girls living in his house. His concern is that he will be implicated in the girls' actions and the witchcraft, and feels the need to divert blame and attention from himself. His words reveal his concern for his reputation. He is afraid that people will point fingers at him, since he is the minister in the village and should have better control over the girls. He resents Rebecca's implication that he needs God's help. (3)

16.3.2 He compares the trouble in Salem to a boil which needs to be lanced. It is ironic that the exposure of the problems in Salem leads, not to healing, but to accusations which are based on a desire for vengeance, culminating in tragic consequences. (3)

16.4 The stage directions refer to Rebecca's moral superiority. She stands by her principles and refuses to be forced into making a false confession, as this will condemn her soul. This influences the outcome of the play as Proctor follows her example: he chooses execution in order to preserve his reputation and his soul, rather than save his own life and live as a liar. (3)

16.5 Danforth is initially polite since he wants to ingratiate himself with Elizabeth in an effort to use her to persuade Proctor to make a false confession.

Then he becomes frustrated when she does not respond to his polite address in the manner which he anticipates. He is offended that a mere 'woman' dares to disregard him. His arrogance accounts for his impatience with her. (3)

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16.6 Elizabeth is afraid that she may also become a victim of the current perversion of justice; therefore she feels the urgent need to warn the authorities of her pregnancy to prevent them from executing her.

On the one hand, the rulers of Salem are largely out of control and murderous. On the other hand, there is a vestige of their Christian morality that will prevent them from killing a pregnant woman. (3)

16.7 Parris is the hypocritical minister who is more concerned with status and financial security than with the welfare of his congregation. He is afraid that the girls' dancing will be interpreted as his lack of control over his niece and daughter. He summons Hale because he wants him to disprove the existence of witchcraft. When the 'discovery' of witchcraft works in his favour, he is keen to encourage the witch-hunt. His words to Rebecca reveal his hypocrisy since he does not really want anything exposed – he would prefer to keep things covered up.

Danforth tries to reassure Elizabeth that they are not keen on executing her, yet the main focus of the court has been to find people guilty and punish them. Danforth pretends that he is concerned about Elizabeth's welfare, but his main concern is to use her to persuade Proctor to confess. In that way he [Danforth] will be vindicated.

[Award full marks only if both Parris and Danforth are successfully discussed.]

(4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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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– 00%**	**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**			

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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.	**5 60–69%**	**7–8**	**6½–7½**	**6–7**	**5½–6½**	**5–6**		
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.	**4 50–59%**		**6–7**	**5½–6½**	**5–6**	**4½–5½**	**4–5**	
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.	**3 40–49%**			**5–6**	**4½–5½**	**4–5**	**3½–4½**	**3–4**
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.	**2 30–39%**				**4–5**	**3½–4½**	**3–4**	**1–3½**
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.	**1 0–29%**					**3–4**	**1–3½**	**0–3**

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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	- 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	- 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	- 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	- 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	- 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	- 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	- 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	- 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	- 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	- 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	- 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	- 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	- 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	- Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style & tone. - No paragraphing or coherence.

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