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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

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**ENGLISH FIRST ADDITIONAL LANGUAGE P2
MEMORANDUM**

MARKS: 70

This memorandum consists of 24 pages.

SECTION A: NOVEL**QUESTION 1 (ESSAY QUESTION)*****TO KILL A MOCKINGBIRD***

NOTE: Use the 35-mark assessment rubric to assess the candidates' essays.

The following points may be included in the essay, among others:

- Boo's development from monster to saviour
 - The adults of Maycomb are hesitant to talk about Boo.
 - The children's notions about his grotesque appearance and his reasons for remaining hidden.
 - The gifts in the knot-hole of the tree.
 - Jem's pants is mended by Boo after it has been torn in the fence.
 - Boo covers Scout with a blanket on the night Miss Maudie's house burns down.
 - He is the one who saves them from harm/death at Bob Ewell's hands.
- How Scout's understanding of Boo develops
 - Scout's feelings after the 'roll-in-the-tyre' incident.
 - Her reluctance to continue the 'Radley family' game.
 - The realisation that Boo was the mysterious donor of the gifts; the one who had mended Jem's pants; the one who had covered her with a blanket and, ultimately, the one who had saved their lives.
 - Her regret.
- The lessons Boo teaches Scout and Jem
 - Scout realises the truth in Atticus's advice not to judge a person until she has walked around in his skin.
 - Scout understands why Heck Tate decides not to press charges against Boo after he has killed Bob Ewell.
 - Boo becomes their friend; Scout walks Boo back to his home.
 - The realisation that they did not return Boo's love saddens her.

[35]**OR**

QUESTION 2 (CONTEXTUAL QUESTION)**TO KILL A MOCKINGBIRD**

- 2.1 2.1.1 Scout/Jean Louise Finch (1)
- 2.1.2 In the Radley backyard./On the Radley property. (1)
- 2.1.3
- Jem, Scout and Dill go onto the Radley property hoping to catch a glimpse of Boo/to spy on Boo. (1)
 - While Jem crawls along the porch, a shadow moves towards him. (1)
 - Mr Radley hears 'a trespasser' and fires a shot. (1)
 - The children run but Jem's pants gets caught in the fence. (1)
- (4)
- 2.1.4 B hyperbole. (1)
- 2.1.5 False (1) "Had Jem's pants been safely on him, we would not have slept much anyway". (1) (2)
- 2.1.6
- Boo has been incarcerated/locked up in his home for twenty-five years. (1)
 - Scout imagines that he has escaped/been released and is about to pursue them/take revenge on them. (1)
- (2)
- 2.1.7 Both are frantic movements suggesting insanity/madness. (1)
- 2.1.8 He displays a determined/resolute/decisive/attitude.
NOTE: Not 'aggressive' (1)
- 2.1.9 (a) He could be shot/wounded and possibly killed by Mr Nathan Radley. (2)
- (b) Atticus will find out that he (Jem) has blatantly disobeyed him and will give him a severe whipping/lashing/hiding. (2)
- 2.1.10 'lickin' (1)
- 2.1.11 Open-ended. Accept a suitable response, e.g.:
- I would have left my pants in the Radley yard rather than risk losing my life/being shot at.
- OR
- I would have fetched my pants rather than be given a hiding and have Atticus not trust me any further. (2)

AND

- 2.2 2.2.1 Match the names in Column A to the descriptions in Column B. Write down only the question number and the letter (A – D) of your answer.
- (a) C/Uneducated, filthy whites
(b) A/Respectable, humble negro
(c) D/Scout and Jem's father (3)
- 2.2.2 Tom, a black man is accused of raping/alleged to have raped Mayella, a white woman (1) and is being defended by Atticus. (1) (2)
- 2.2.3 Tom was brave to go inside the fence at the request of a white girl (1) in those racist times. (1)
- OR
- Tom was foolish to go inside even on her request (1) knowing the consequences in those times. (1) (2)
- 2.2.4
- Mayella testifies that she asked Tom to chop up a chiffarobe.
 - According to Tom, he had chopped up a chiffarobe a year ago.
 - Mayella has, in fact, asked him to fix an inside door on the day of the alleged rape. (3)
- 2.2.5 He is honest/truthful, principled/has good morals, courteous/respectful. (1)
- 2.2.6 (a) The whites (1)
- (b) The fact that Tom went onto the Ewell property many times was incredible/unbelievable. (1)
- 2.2.7 Yes. There are still kind/generous/unselfish people in this world to whom money is not the only important thing/who are not materialistic/capitalistic.

OR

No. Life is too expensive/jobs are too scarce, so people have to charge for their services.

NOTE:

- Do not award a mark for YES/NO only. Consider the answer as a whole and award a mark accordingly.
- The motivation/reason must suit the initial YES/NO response.

(2)
[35]

OR

QUESTION 3 (ESSAY QUESTION)***LORD OF THE FLIES***

NOTE: Use the 35-mark assessment rubric to assess the candidates' essays.

The following points may be included in the essay, among others:

- The boys' journey from civilisation to savagery
 - Discarding their clothes for nakedness.
 - From cleanliness to dirt.
 - From being responsible to having fun, e.g. kindling the fire and building shelters to war cries, ululating and enjoying the pursuit more than obtaining the meat.
 - From hunting games to murder, e.g. the hunting game with Robert hacking off the pig's head.
- The hunting and killing of the pig
 - Jack's hesitation in killing the pig on their first hunt.
 - The brutal slaughter of the sow on the second hunt.
- The killing of Simon and Piggy
 - Simon's attempt to tell the others the truth about the beast.
 - The ritual sacrifice of Simon.
 - Roger pushes a rock onto Piggy, who is smashed on the rocks.

[35]**OR**

QUESTION 4 (CONTEXTUAL QUESTION)**LORD OF THE FLIES**

- 4.1 4.1.1 Ralph is referring to the day when their plane crashed on the island. (1)
- 4.1.2 They will need shelter from the rain should the weather turn bad (1) and because of the littluns fears of the 'beastie' at night. (1) (2)
- 4.1.3 Ralph's priority is survival and rescue (1) whereas Jack focuses on his hunt for meat/food and fun. (1) (2)
- 4.1.4
- He does not want to make actual reference to fear/the problem they are experiencing with the younger boys then.
 - He wants to avoid talking about the unpleasant. (2)
- 4.1.5 The youngest boys in the group./Boys who are about four or five years old./The youngest boys who run around and are not involved in any physical labour./The small boys who play, eat fruit and make up stories. (1)
- 4.1.6 The "beastie" is a dead parachutist on the mountain (1) who has become entrapped/entangled in the lines of his parachute. (1)/A human airman, whose body has started rotting (1) and is held together by the straps of his parachute./The decaying corpse (1) of a pilot who has been entangled in the trees. (1)
- When the wind blows, it catches the parachute strings and pulls the body into a seated position, (1) giving the beast life-like movements. (1)
- NOTE:** Any FOUR points (4)
- 4.1.7 C shrank back from fear. (1)
- 4.1.8 False. (1) "... they both pushed their anger away." (1) (2)
- 4.1.9
- The mention of snakes is an unpleasant reminder of the fire that raged out of control and killed the little boy with the birthmark on his face. (1)
 - The snakes are further reminders of the fear of the beast that still haunts the boys. (1)
 - No-one wants to admit their fear of the beast that really might be there. (1)
- NOTE:** Accept any TWO of the above (2)
- 4.1.10 batty (1); crackers (1) (2)
- 4.1.11 The huts/shelters are symbolic of the organised world/civilisation/protection/basic need for shelter. (1)

AND

- 4.2 4.2.1 Simon's murder (1)
- 4.2.2 They remind Piggy of Jack and his tribe doing a ritual dance; (1)
Roger mimicking a terrified pig (1) while thunder and lightning
were cracking (1) and the rain began to fall/there was a storm.
(1) (4)
- 4.2.3 Piggy is looking for excuses/an external cause for their evil
behaviour, (1) while Ralph realises that they are responsible for
their own evil. (1) (2)
- 4.2.4 A / savagery. (1)
- 4.2.5 No. (1) Piggy's spectacles, without which he could not see, (1)
are stolen by Jack's tribe. (1) (3)
- 4.2.6 Open-ended. Accept a suitable response, e.g.

Yes. It was the result of mindless, mass hysteria./
Yes. He did not want to accept/admit that it was savage
murder/he was in denial.

OR

No. It was deliberate murder./There was no real reason to kill
Simon.

NOTE:

- Do not award a mark for YES/NO only. Consider the
answer as a whole and award a mark accordingly.
- The motivation/reason must suit the initial YES/NO
response. (2)

- 4.2.7 (a) double (1)
- (b) found (1)

[35]**OR**

QUESTION 5 (ESSAY QUESTION)***A GRAIN OF WHEAT***

NOTE: Use the 35-mark assessment rubric to assess the candidates' essays.

The following points may be included in the essay, among others:

- Kihika as hero
 - Kihika is the key heroic figure in the novel.
 - He is presented to us through the thoughts and recollections of others.
 - He is idealised as a hero by the village people – they only remember his inspiring speeches and daring actions.
 - Kihika easily talks of killing and bloodshed and despises the weak.
 - He undermines colonial authority and is prepared to lose his own life if necessary.
 - By carrying out all the actions which are attributed to him, he earns the respect and admiration of the people.
 - He believes that Kenyans should take action and often quotes the Bible.
 - He compares himself to Moses.
 - By dying in the struggle for independence, he achieves the status of a martyr.
- Mugo as hero
 - The villagers also consider Mugo a hero.
 - They are aware of his intervention when Wambuku was beaten in the trench – they see this as a heroic stance against the colonial regime.
 - The villagers compose a 'village anthem' to celebrate his heroism.
 - Kihika assumes that Mugo can be trusted.
 - By refusing to lead the celebrations he is perceived as a modest hero.
 - Both Gikonyo and Mumbi confide in Mugo because they regard him as a hero.
 - Even when Mugo confesses that he betrayed Kihika, Gikonyo praises his courage.
 - Like Kihika, he compares himself to Moses.
 - He desires to be a "saviour".
 - In the end, he comes to terms with his past by confessing his treachery and this is seen as a heroic act.

[35]**OR**

QUESTION 6 (CONTEXTUAL QUESTION)**A GRAIN OF WHEAT**

- 6.1 6.1.1 He is the District Officer. (1)
- 6.1.2 "a lone man" (1)
- 6.1.3 (a) He is nervous/has to sum up courage to commit the deed/He pretends to be afraid to elicit a reaction from the passer-by. (1)
- (b) Onomatopoeia (1)
- 6.1.4
- He crouches/shrinks close to the hedge. (1)
 - He walks unsteadily/stumbles. (1)
 - His knees touch each other./He appears physically impaired. (1)
- NOTE:** Any TWO of the above. (2)
- 6.1.5 True. (1) "Tom did not die immediately."/"drove himself to the hospital"/"he died three hours later". (2)
- 6.1.6 "Usiogope Mzee" means "don't fear". (1)
It is ironic for Tom to utter these words, when fear is the very emotion he evokes in the people. (1)
- NOTE:** 2 marks OR 0 (2)
- 6.1.7 A / famous. (1)
- 6.1.8 Open-ended. Accept a suitable response, e.g.
Yes. He had been friendly towards the old man.
OR
Yes. He was not given a chance to defend himself.
OR
No. He himself has committed so many murders (and people fear him).
- NOTE:**
- Do not award a mark for YES/NO only. Consider the answer as a whole and award a mark accordingly.
 - The motivation/reason must suit the initial YES/NO response. (2)

- 6.1.9
- Mugo sees a "Wanted" poster for Kihika. (1)
 - He, then, informs on Kihika/betrays him to Thompson. (1)
 - Kihika is hanged in public from a tree. (1) (3)
- 6.1.10 hatred/contempt (1)
- 6.1.11 The title of the novel means that a seed dies and a new form emerges./The seed "dies" to give way to something new./A grain of wheat must die before it can bring forth fruit. (1)
This is an image of self-sacrifice. (1)
Kihika has sacrificed himself for the independence of Kenya. (1) (3)

AND

- 6.2 6.2.1 (a) When he was in detention/the last detention camp at Wamumu. (1)
- (b) The stool was for Mumbi (1) as a wedding gift. (1) (2)
- 6.2.2 Mugo confesses to having betrayed Kihika. (1)
- 6.2.3 When Gikonyo goes to see the commandant of the detention camp to confess to having taken the oath, (1) he hears his own footsteps on the pavement/the sound of his footsteps as he walks to betray his oath. (1) (2)
- 6.2.4 "At every thought he was pricked with guilt." (1)
- 6.2.5 The theme of confession (and forgiveness). (1)
- 6.2.6 (a) biblical (1)
- (b) oath (1)
- (c) forgiveness (1)
- 6.2.7 It is the Swahili word (1) for "working together"/"pulling together"/"self-help". (1) (2)
- 6.2.8
- Karanja worked with the British/whiteman by trying to find and punish members of The Movement/Mau Mau. (1)
 - Gikonyo betrays his comrades by confessing the oath while in detention. (1)

OR

Both betrayed the Movement/the struggle. (2) (2)

[35]

TOTAL SECTION A: 35

SECTION B: DRAMA**QUESTION 7 (ESSAY QUESTION)*****ROMEO AND JULIET***

NOTE: Use the 35-mark assessment rubric to assess the candidates' essays.

The following points may be included in the essay, among others:

- The fights between the servants of the Capulets and the Montagues e.g. Tybalt and Romeo; Tybalt and Mercutio; the servants of the two families:
 - Capulet calls for his sword when he sees the fight between his men and Montague's men.
 - When Tybalt sees Romeo at the Capulet party he wants to attack him.
 - Kihika easily talks of killing and bloodshed and despises the weak.
 - Mercutio wants a fight rather than have Tybalt speak to Benvolio.
 - Tybalt kills Mercutio.
 - Romeo and Tybalt fight.
 - Lady Capulet's call for Romeo to be killed.
- Juliet's suicide
 - Juliet takes a knife with her when she goes to see Friar Lawrence.
 - She appears dead after consuming Friar Lawrence's potion to avoid marriage to Paris.
 - Romeo thinks she has died and kills himself.
 - Juliet learns of Romeo's death.
 - She kills herself in reality thereafter.
- Romeo's suicide
 - Friar Lawrence's letter does not reach Romeo. So, he is unaware of the plan hatched by the Friar.
 - Romeo persuades the chemist ('apothecary') to sell him poison even though it is against the law.
 - He sees Juliet's 'dead' body, kisses her and drinks the poison.

[35]**OR**

QUESTION 8 (CONTEXTUAL QUESTION)**ROMEO AND JULIET**

- 8.1 8.1.1 (a) Tybalt is Lord and Lady Capulet's nephew. (1)
- (b) Tybalt's rage/anger. (1)
- 8.1.2 (a) There is bitter hatred and a long-standing feud between the Montagues and the Capulets./As Romeo is a Montague, he is an enemy/not a friend of the Capulets. (2)
- (b) He accuses Romeo of villainous intentions/of coming to their festivities with bad intentions. (2)
- 8.1.3 Capulet remembers the Prince's warning that anyone caught fighting and disturbing the peace again will be sentenced to death. (2)
- 8.1.4 (a) Personification (1)
- (b) The city of Verona is given the human quality of bragging. (2)
- 8.1.5 True. (1) Later, Capulet himself becomes angry./Capulet is a short-tempered person. (1) (2)
- 8.1.6 C / fight. (1)
- 8.1.7
- Rosaline, a Capulet, is the woman whom Romeo is in love with. (1)
 - Romeo is saddened by the fact that she does not return his love. (1)
 - Benvolio persuades Romeo to attend the Capulets' masked ball where he can meet Rosaline and all the other beautiful ladies of Verona. (1)
 - He agrees to go because he longs to see Rosaline. (1) (4)
- 8.1.8 Open-ended. Accept a suitable response, e.g.

Yes. Romeo is a Montague and, therefore, an enemy.

OR

No. Romeo behaves like a dignified gentleman/His behaviour is well-mannered and dignified.

OR

No. Romeo is truthful and highly regarded in Verona.

NOTE:

- Do not award a mark for YES/NO only. Consider the answer as a whole and award a mark accordingly.
- The motivation/reason must suit the initial YES/NO response. (2)

AND

- 8.2 8.2.1
- She has raised/brought up Juliet (1)
 - She has been a source of advice and support for Juliet. (1)
 - She has been more of a companion than a governess. (1)
- NOTE:** Any TWO of the above. (2)
- 8.2.2 She has been to confession/gone to confess her sins. (2)
- 8.2.3 Capulet has arranged for Juliet to marry Paris. (1) She has refused this proposal, thus incurring her father's fury and threat to disown her. (1) (2)
- 8.2.4 Juliet wants to tell Friar Lawrence of her frustration/anger/despair at her imminent marriage to Paris (1) and seek his help in preventing it. (1) (2)
- 8.2.5
- (a) gadding (1)
 - (b) behests (1)
 - (c) knot (1)
- 8.2.6 Capulet thinks that the whole of Verona should be grateful to the Friar for having persuaded Juliet to accept marriage to Paris – but we know that the Friar's motives for wanting to help Juliet are quite different. (2)
- 8.2.7
- Friar Lawrence is Juliet's advisor and confidante./She places absolute trust in him. (1)
 - He marries Romeo and Juliet in secret. (1)
 - She trusts him with her life when he suggests the drinking of the potion. (1)

NOTE: Any TWO of the above. (2)
[35]

OR

QUESTION 9 (ESSAY QUESTION)***NOTHING BUT THE TRUTH***

NOTE: Use the 35-mark assessment rubric to assess the candidates' essays.

The following points may be included in the essay, among others

- Why Themba goes into exile and Sipho stays:
 - Themba goes into exile immediately after being caught in bed with Sipho's wife.
 - Another reason for leaving is because the political situation was getting dangerous and his life was in danger.
 - He is considered 'a man' and a hero of the Struggle in the township because of his personality and his rousing speeches at political rallies.
 - He never returns to South Africa and dies in exile, not being able 'to give back' to the community.
 - Sipho remains at home in South Africa, working in the library and supporting his family.
 - Sipho is resentful that Themba left without considering what would happen to his family.
 - He has lived in the same house in New Brighton all his life.
 - He wasn't a hero of the Struggle, but he fought for freedom with thousands of other ordinary people – participating in public marches and demonstrations and helping to vote the ANC into power in 1994.
- How this affects their lives
 - Themba asks the UDF to use his father's funeral as a political rally. This he does from London.
 - The funeral loses its personal meaning for the family.
 - Sipho has to pay for the funeral, but is unable to honour his father in the way he would have liked. He is resentful about this.
 - Sipho never gets a chance to confront Themba for having cheated on him (Sipho) by having an affair with his (Sipho's) wife.
- The views of Sipho, Thando and Mandisa about the TRC
 - Mandisa accompanies Thando to a TRC hearing.
 - She returns with much criticism levelled at the TRC.
 - She is of the opinion that 'somebody must be made to pay'.
 - Thando helps the TRC as an interpreter.
 - She counters Mandisa's criticism of the TRC process.
 - Sipho shares Mandisa's sentiments about the TRC.
 - Their views about the TRC reflect their attitudes towards their sufferings and their persecutors.

[35]

OR

QUESTION 10 (CONTEXTUAL QUESTION)***NOTHING BUT THE TRUTH***

- 10.1 10.1.1 The post of Chief Librarian. (2)
- 10.1.2 He is 63 years old/two years from retirement/a younger person could be appointed in the post (1) which he was hoping to get. (1) (2)
- 10.1.3 The funeral arrangements (1)
- 10.1.4 (a) airport (1)
- (b) parents (1)
- 10.1.5 He will be wearing a suit and tie/formally dressed. (1)
He is expecting his niece/a guest from London, as well as, the body of his brother so his dress would reflect his respect. (1) (2)
- 10.1.6 Despite the gravity/seriousness of the situation (Themba's death)/The arrival of Themba's body. (1)
Thando can still be witty/humorous. (1) (2)
- 10.1.7 Sipho feels hurt/upset/bitter.
He remembers how Luvuyo compared him to Themba and regarded him a coward. (2)
- 10.1.8 Sipho dealt, in his own small but important way, with the injustices of apartheid./He stayed home and supported the family. (1)
Themba was a political activist, addressed rallies and meetings./He went into exile. (1) (2)
- 10.1.9 Sarcastic/bitter (1)
- 10.1.10 D/activist. (1)
- 10.1.11 He respects others/is considerate of other people. (1)

10.1.12 Open-ended. Accept a suitable response, e.g.

Yes. Answering these questions would bring back too many painful memories.

OR

No. Thando has the right to receive answers.

NOTE:

Do not award a mark for YES/NO only. Consider the answer as a whole and award a mark accordingly.

The motivation/reason must suit the initial YES/NO response. (2)

10.1.13 False. (1) "Tell me more about him." (1) (2)

AND

10.2 10.2.1 (a) The struggle for freedom in South Africa./The efforts and sacrifices of people working for democracy. (1)

(b) A South African who left the country illegally or on exit permits and were not allowed back. (2)

10.2.2 He was sick./His sickness. (1)

10.2.3 A policy of racial segregation in South Africa. (2)

10.2.4 (Themba's) ashes in an urn. (2)

10.2.5 negotiate (1)

10.2.6 (a) frustration/loss/despair (1)

(b) The fact that Mandisa, Themba's daughter wants to lure Thando away from him is tantamount to Themba still "taking from him".
Mandisa, like her father, wants to take away from him, his only family member left. (2)

10.2.7 Political exiles vs. those who stayed. (1)

[35]

TOTAL SECTION B: 35

SECTION C: SHORT STORIES**QUESTION 11 (ESSAY QUESTION)*****Relatives – Chris van Wyk***

NOTE: Use the 35-mark assessment rubric to assess the candidates' essays.

The following points may be included in the essay, among others:

- The trio
 - They are drinking beer straight from the can and are very cheerful.
 - They are friendly and make the narrator feel at home/welcome him into their circle.
 - They draw him out with stories and joke about his 'quota of ten girls'.
 - After a few hours, the three men get off.
- The juvenile delinquents
 - Their khaki uniforms indicate that they are young offenders from a reformatory.
 - They do not smile and appear tough/threatening.
 - They do not join in the general conversation.
 - After the trio alight, the boys in khaki undergo a 'transformation'.
 - They spread themselves and their possessions carelessly all over the compartment.
 - They start speaking loudly about their gang fights and about revenge.
 - They are on their way home to attend the funeral of their brother, who has been killed by a rival gang.
- The narrator's changing moods
 - The narrator experiences warmth and a sense of belonging with the three young men.
 - He entertains them with the story of his travelling companion, a colourful character called Georgie Abrahams, on the journey from Johannesburg to Cape Town.
 - His mood changes to one of alarm when the trio alight.
 - His terror increases when he realises that he has to spend the night with the boys dressed in khaki.
 - The narrator's terror causes him to lose his appetite./He does not order anything when the caterer comes for their orders for supper.
 - He is horrified when the older brother addresses him directly.
 - His relief is visible when he establishes that he is 'related' to the brothers.
 - His appetite returns and he shares some of the brothers' supper. **[35]**

OR

QUESTION 12 (CONTEXTUAL QUESTION)**THE COFFEE-CART GIRL – Es'kia Mphahlele**

- 12.1 12.1.1 Pancakes (1) and coffee (1) (2)
- 12.1.2 'a brief spell'/'She hardly looked' (1)
- 12.1.3
- She has a vague memory of the man and the strike incident and tries to put bits of her memory together (like a torn photograph).
 - She tries to remember where she knows the man from and only after a while does she realise that he is the man who had rescued her earlier that day. (2)
- 12.1.4 B / looking her up and down. (1)
- 12.1.5 She feels both embarrassed (1) and surprised.(1)/embarrassment and surprise (2)
- 12.1.6
- The workers at Metropolitan Steel Windows Ltd go on strike. (1)
 - Chaos erupts in the streets. (1)
 - One of the coffee-carts is pushed over and damaged. (1)
 - A man named Ruben/China drags Pinkie's/Zodwa's cart to safety. (1) (4)
- 12.1.7
- He has eyes that look like slits/slanting eyes which made him look Chinese. (1)
 - 'China' is a slang word for 'friend' and he was probably given this name by his friends. (1) (2)
- 12.1.8 Open-ended. Accept a well-substantiated response, e.g.

Yes. She is thin/delicate/slightly built. She seems undernourished and, therefore, not strong./She seems defenceless and vulnerable.

OR

No. Despite her small and 'tender' appearance, she is emotionally strong.

NOTE:

- Do not award a mark for YES/NO only. Consider the answer as a whole and allocate marks accordingly.
- The reason/motivation must suit the initial YES/NO response. (2)

- 12.1.9 He was interesting to look at but he was not quite what he seemed./China was civil, initially, but later the real person/his violent nature was revealed. (2)
- 12.1.10 Steel windows (1)
- 12.2 12.2.1 To explain her situation. (2)
- 12.2.2
- He sees Naidoo regularly in Pinkie's company/talking and laughing with Pinkie. (1)
 - Naidoo gives Pinkie a glass-studded ring. (2)
- 12.2.3
- She is mentally and emotionally strong. (1)
 - She is brave and wise. (1)
- OR
- She does not resist or struggle to get away. (1)
 - She refuses to beg for her life and does not fear him. (1) (2)
- 12.2.4 Simile (1)
- 12.2.5 The theme of violence. (1)
- 12.2.6 He is ashamed of his coward/violent behaviour. (2)
- 12.2.7 True. (1) China had sent two men 'packing' with a knife. (1) (2)
- 12.2.8 (a) B / The beginning and end of Pinkie and China's relationship (1)
- (b) C / China's violent past (1)
- 12.2.9 China was raised in the township, (1) where poverty and violence was the order of the day. (1) (2)
- [35]**

TOTAL SECTION C: 35

SECTION D: POETRY**QUESTION 13****Let me not to the marriage of true minds – William Shakespeare**

- 13.1 (a) "true minds" (1)
- (b) There cannot be any hindrances/obstacles/barriers/handicaps to the union of true minds/True love will not allow obstacles to change its nature. (1)
True love will not allow itself to be changed by outside forces. (1) (2)
- 13.2 The exclamation shows how strongly/passionately Shakespeare feels about what love is NOT.
- OR
- The exclamation marks/signifies a shift in the poem from what love is NOT to what it is. (2)
- 13.3 13.3.1 Metaphor (1)
- 13.3.2 Love is compared to a star which guides/navigates (the course of) ships lost at sea. (2)
- 13.4 The poet has personified them/made them similar to people (1) (to emphasise his point about true love). (1) (2)
- 13.5 A sickle is a curved knife that is used to harvest/cut down the crops. Human beings will lose their 'rosy lips and cheeks' as time passes/'rosy lips and cheeks' will be affected by the passage of time./The passing of time will be like a knife cutting down youth and causing beauty to fade. (2)
- 13.6 False. (1) 'That looks on tempests and is never shaken'. (1) (2)
- 13.7 C / end of time. (1)
- 13.8 (a) constant (½)
- (b) impossible (½)
- (c) affected (½)
- (d) untrue (½)
- (e) loved (½)

[17½]

QUESTION 14**On his blindness – John Milton**

- 14.1 His sight/eyesight. (1)
- 14.2 Alliteration (1)
- 14.3
- The world is dark for Milton because he is blind. (1)
 - There is much of the world that has not received the light of God's truth. (1)
- (2)
- 14.4 14.4.1 The use of the word "talent" is a metaphor derived from the Biblical unit of money.
- OR
- In the Bible, we read Christ's parable of the talents (a unit of money). (1)
- 14.4.2 His talent for writing poetry. (1)
- 14.5 Milton fears that God will be angry with/scold him. (1)
- 14.6 A / distressed (1)
- 14.7 "fondly" (1)
- 14.8 The word "Patience" has been personified/given the characteristics of a person. "Patience", in this case, is the personification of God. (2)
- 14.9 Those people who accept God's will as the ox accepts the wooden yoke to which his burdens are attached, are the ones who best serve God. (2)
- 14.10 True. (1) "... though my soul more bent.
To serve therewith my maker ...". (2)
- 14.11
- (a) frustration (½)
 - (b) spent (½)
 - (c) solution (½)
 - (d) accept (½)
 - (e) patience (½)

[17½]

QUESTION 15**The serf – Roy Campbell**

15.1 The sun is hot./The sun is scorching. (1)

15.2

- He has probably removed his shirt because of the heat. (1)
- He works close to the earth and, probably, has few possessions/is poor. (1)

(2)

15.3 15.3.1 He ploughs the fields (to prepare the soil for the planting of crops). (1)

15.3.2 Alliteration (1)

15.3.3 The ploughman is compared to a sleepwalker/someone who walks in his sleep. A somnambulist normally moves very slowly and the ploughman also moves very slowly across the field with his plough. (2)

15.4 The soil is a rich red. (1)

15.5 Accept a well-substantiated response, e.g.

I feel sorry because he has been (emotionally) hurt by the cruel insults of his master.

OR

I do not feel sorry because there is no indication/proof that he has been emotionally abused.

NOTE:

Do not award a mark for “I feel sorry”/“I do not feel sorry”.

Consider the answer as a whole and award the mark accordingly. (2)

15.6 False. (1) The poet has not used the words “as” or “like” so it cannot be a simile. (1) (2)

15.7 D / unused land (1)

15.8 “tribal spears” (1)

15.9 (a) patience (½)

(b) monotonous (½)

(c) emotions (½)

(d) change (½)

(e) rebel (½)

15.10 15.10.1 figurative (½)

15.10.2 authority (½)

[17½]

QUESTION 16**Mementos, 1 – W. D. Snodgrass**

- 16.1 16.1.1
- Old letters (1)
 - Old cheques/cancelled or cashed cheques (1)
 - Old newspaper clippings (1)
 - Old note cards (1)

NOTE: Any THREE of the above (3)

16.1.2 “yellow” (1)

- 16.2 The word “*That*” is written in italics to show the poet’s shock when he discovers the photograph. (2)

OR

It emphasises that it is a specific/particular/significant photograph that he remembers well./It reminds him of a special occasion in his life and in their relationship. (2)

16.3 16.3.1 Simile (1)

16.3.2 The poet compares his shock at the discovery of the photograph to the shock of a man raking leaves in his yard, who finds a hand that has been severed/cut off from the body. (2)

16.4 False. (1) “I happened to find/Your picture”. (1) (2)

16.5 C / sympathy (1)

16.6 He wants to remember her. (1)
He is able to, momentarily, forget about the war. (1) (2)

16.7 Regret/loss/bitterness/trauma (1)

16.8 (a) ex-wife (½)
(b) attractive (½)
(c) survive (½)

16.9 A memento is a keepsake/souvenir/token/reminder of a person/occasion/something. (1)

[17½]

TOTAL SECTION D: 35

GRAND TOTAL: 70

RUBRIC FOR MARKING THE LITERATURE ESSAY

Note the difference in marks awarded for content versus structure and language.

CODES & MARK ALLOCATION		CONTENT [25] Interpretation of topic. Depth of argument, justification & grasp of prescribed work.	MARK ALLOCATION	STRUCTURE AND LANGUAGE [10] Structure, logical flow & presentation. Language, tone and style.
Code 7 80 – 100%	Outstanding 20 – 25 marks	- In-depth interpretation of topic, all aspects of topic fully explored. - Excellent response. (90+: outstanding response). - Range of striking arguments extensively supported from text. - Excellent understanding of genre & text.	Outstanding 8 – 10 marks	- Coherently structured piece. - Excellent introduction & conclusion. - Arguments well structured & clearly developed. - Language, tone & style mature, impressive & correct.
Code 6 70 – 79%	Meritorious 17½ - 19½ marks	- Above average interpretation of topic. All aspects of topic adequately explored. - Detailed response. - Range of sound arguments given, well supported from text. - Very good understanding of genre & text.	Meritorious 7 – 7½ marks	- Essay well structured. - Good introduction & conclusion. - Arguments & line of thought easy to follow. - Language, tone & style correct & suited to purpose. - Good presentation.
Code 5 60 – 69%	Substantial 15 – 17 marks	- Shows understanding & has interpreted topic well. - Fairly detailed response to topic. - Some sound arguments given, but not all as well motivated as they could be. - Understanding of genre & text evident.	Substantial 6 – 6½ marks	- Clear structure & logical flow of argument. - Introduction, conclusion & other paragraphs coherently organized. - Flow of argument can be followed. - Language, tone & style largely correct.
Code 4 50 – 59%	Adequate 12½ – 14½ marks	- Fair interpretation of topic, but 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 & text.	Adequate 5 – 5½ marks	- Some evidence of structure. - Essay lacks well-structured flow of logic & coherence. - Language errors minor, tone & style mostly appropriate. - Paragraphing mostly correct.
Code 3 40 – 49%	Moderate 10 – 12 marks	- Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing & very little justification from text. - Learner has not fully come to grips with genre or text.	Moderate 4 – 4½ marks	- Planning and/or structure faulty. - Arguments not logically arranged. - Paragraphing faulty. - Language errors evident. - Tone & style not appropriate to purpose of academic writing.
Code 2 30 – 39%	Elementary 7½ – 9½ marks	- Poor grasp of topic. - Response repetitive & sometimes off the point. - No depth of argument, faulty interpretation/Arguments not supported from text. - Very poor grasp of text & genre.	Elementary marks 3 – 3½	- Poor presentation & lack of planned structure impedes flow of argument. - Language errors & incorrect style make this a largely unsuccessful piece of writing.
Code 1 0 – 29%	Not achieved 0 – 7 marks	- Response bears some relation to 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 text & genre.	Not Achieved 0 – 2½ marks	- Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style & tone.