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GRADE 12

SEPTEMBER 2013

**ENGLISH HOME LANGUAGE P2
MEMORANDUM**

MARKS: 80

This memorandum consists of 24 pages.

NOTE TO MARKERS

- This marking memorandum is intended as a guide for markers.
- Candidates' responses must be considered on their merits.

MARKING GUIDELINES

- Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. (The candidate may not answer the essay and the contextual question on the same genre.)
- In SECTION A, if a candidate has answered all four questions on seen poems, mark only the first two.
- In SECTIONS B and C, if a candidate has answered two contextual or two essay questions, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each section, provided that one contextual and one essay has been answered.
- If a candidate gives two answers where the first one is wrong and the next one is correct, mark the first answer and **ignore** the next.
- If answers are incorrectly numbered, mark according to the memo.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- *Essay question:* If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay**.
- *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalise**.
- Answers to contextual questions must be assessed holistically. Part marks should be awarded in proportion to the fullness of the response to each question.

SECTION A: POETRY**QUESTION 1 – PRESCRIBED POETRY: ESSAY QUESTION***Old folks laugh:* Maya Angelou

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

This poem is a celebration of old age. Consider how the poet uses imagery and diction to convey this. Your essay must be 250 – 300 words (about ONE page) in length.

- **DICTION:**
 - She repeats “old folks” to stress that old age does not prevent people from having fun, being happy.
 - “hollers”, “spill over” suggest abundance and joie de vivre, qualities that are not usually associated with old age.
 - “allow bellies to jiggle” – She uses “belly” instead of “stomach” or “abdomen” – it is almost child-like in describing a very physical act, and is closely associated with a spontaneous act, also a quality that is not normally associated with grumpy old people.
 - “slowly, slyly knowing” – Although they are old, and thus “slow”, they know things and choose to use their knowledge “slyly”. They are therefore not useless nor helpless, but rather in control and wise; they are involved, they engage and might even be naughty.
 - “dear, painless death” – They are at peace with death, which can be a taboo subject. Here, death is “dear”, because it has become their friend. Only because they are old, do they understand and appreciate the release that death brings.
 - “generously forgive” - They are not burdened by their past. They are enjoying the present despite their past.
- **IMAGERY:**
 - The shaking bellies add to the idea that old people enjoy life; they laugh without pretence.
 - The comparison to “tambourines” adds to the celebratory tone.
 - The image of a “hollering” person underlines the unrestricted actions of the old people. They are unfashionably loud.
 - Their old laughs “free the world”. The sense of liberation, of joy, of making others happy, all add to the celebratory tone.
 - The image of death being “dear” and “painless” removes the usual element of fear, and leaves the reader with a sense of peace and joy.

NOTE: Though “wobble”, “saliva” and “brittle” are not associated with celebration, these negative associations are dispelled by the upbeat tone of the poem.

[10]

QUESTION 2 – PRESCRIBED POETRY: CONTEXTUAL QUESTION**London:** William Blake**2.1 Explain how the rhythmic pattern so evident in the first stanza supports the image of the speaker's "wander(ing)".**

- The rhythm (iambic tetrameter) strongly suggests the sound of a person's footsteps thus the "wander(ing)" is re-enforced. The rhythm is emphatic, deliberate and harsh – a reflection of their lives.
- Line 4 sees a break in the rhythm with the first syllable stressed; this line highlights the plight of the Londoners – "Marks of weakness, marks of woe".

(2)

2.2 Comment on the effect of the repetition in stanza 2.

Very effective – "every" emphasises the pervasiveness of the conditions and so adds to the poet's conviction that the situation is dire.

(2)

2.3 2.3.1 Explain clearly the metaphor contained in "mind-forg'd manacles" (line 8).

The "manacles" are ideas, laws ("mind-forg'd") that restrain the population, just as manacles (handcuffs) restrain a prisoner.

(2)

2.3.2 What does your answer for QUESTION 2.3.1 suggest about life in London?

Society is restrained by social and other harsh, punishing conditions.

(1)

2.4 Comment on the ambiguity contained in line 12.

The "blood" symbolises the soldiers' lives lost in battle but also suggests the government's ("Palace") part in the loss of soldiers' lives. The government ("Palace") is complicit in their suffering.

(2)

2.5 What is the effect of the alliteration in "blasts" and "blights" in lines 15 – 16?

The harsh sounds remind of the harsh conditions.

(1)

[10]**QUESTION 3 – PRESCRIBED POETRY: CONTEXTUAL QUESTION****a young man's thoughts before june the 16th:** Fhazel Johennesse**3.1 Refer to the title. Explain the significance of the date.**

It was the Soweto riots in which many people were killed.

(1)

3.2 What is suggested about the road that "winds to the top of the hill" (line 2)?

It is a long, difficult walk to reach the destination, or ultimate goal. The road symbolises the long, uphill struggle to achieve the rights for which he was fighting.

(2)

3.3 **How does the poet create a sense of immediacy and realism? Quote in support of your answer.**

- He writes in the 1st person (“I”, “me”), which personalises the poem, and makes it realistic. (1)
- He uses the present tense – “I travel”, “I take”, “I ask” – to make it immediate. (1)

3.4 3.4.1 **Identify the tone in lines 8 – 13.**

Sad, mournful

(1)

3.4.2 **Refer to an image and the use of diction in support of your answer for QUESTION 3.4.1.**

- The “sad song” – he wants to hear “only” a sad song
- The woman’s “down-turned eyes” suggest sadness, despondency
- The old man’s “broken brow” is a sign of worry, mourning
- The “red” sunset implies the blood of the victims (Any 2) (2)

3.5 **Sunsets are often “red”. Here, the poet suggests something more. Discuss.**

This is also a reference to the bloodshed on the 16th when many rioters were killed by the Police.

(2)

[10]

QUESTION 4 – PRESCRIBED POETRY: CONTEXTUAL QUESTION

When I have fears that I may cease to be: John Keats

4.1 **Identify the sonnet form and prove your answer.**

Shakespearean/English/Elizabethan sonnet. (1)

It has a rhyming end-couplet/abab cdcd efef rhyme scheme. (Any 1) (1) (2)

4.2 **Explain the simile in lines 1 – 4.**

The poet’s many ideas (“teeming brain”) are compared to a rich, abundant harvest (“rich garners”). His writing promises the richness produced from an abundant harvest.

(2)

4.3 4.3.1 **Refer to line 9. What does the speaker mean when he refers to the “fair creature of an hour”?**

He has met the girl briefly; the meeting is just that – very short-lived.

(1)

4.3.2 **What is revealed about the speaker’s state of mind when he repeats “never” in these lines? Provide a reason for your answer.**

He expresses his sense of loss by the repetition of “never” because he is deeply aware that there is little time left for him.

(2)

4.3.3 **What is “unreflecting love” (line 12)?**

Love that is unrequited, not returned or not reciprocated.

(1)

4.4 **Explain, in your own words, what the speaker’s conclusion is in the last two lines.**

The poet sees himself as insignificant on the shore of the “wide world”, and he lets go of his dreams and wish to find love – maybe a way of accepting his inevitable death.

(2)

[10]

QUESTION 5 – UNSEEN POETRY: ESSAY QUESTION

Funeral Blues: W.H. Auden

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

The poet is mourning the death of a loved one. By analysing the poet's use of hyperbole, rhythm and the imperative (command) form, discuss how he conveys his deep loss. Your essay must be 250 – 300 words (about ONE page) in length.

HYPERBOLE

- The idea that clocks will stop and that the stars, moon and sun will be "dismantled" because a loved one is dead is unrealistic, yet it poignantly conveys the speaker's utter sense of loss.
- Public displays of an ordinary person's grief ("traffic policemen wearing black cotton gloves") indicate that the speaker feels that his loss is so overwhelming that it must be acknowledged by government institutions too.
- His grief is universal – the Universe must also mourn.

RHYTHM

- He maintains a regular rhythmic pattern throughout the poem.
- The repetition underlines the finality and inevitability of death, and the fact that the speaker cannot escape it.
- The dullness of the repetition echoes the pain of the grief.

IMPERATIVE FORM

- The speaker's instructions/orders start as domestic requests ("cut off the telephone"), then gradually expand.
- The commands are now aimed at officials, e.g. traffic policemen, even pilots.
- Finally, he orders the constellation to put out its lights, because "nothing now can ever come to any good".
- The world has to stop existing, because there is no use to continue.

[10]

QUESTION 6 – UNSEEN POETRY: CONTEXTUAL QUESTION**Funeral Blues:** W.H. Auden

- 6.1 **On which sense does the speaker focus in stanza 1?**
Hearing (1)
- 6.2 **Refer to stanza 2. There is a distinct change of place here in comparison to stanza 1. Describe the change and give a possible explanation for it.**
The speaker goes beyond his immediate surroundings (his house) to indicate that his grief cannot be contained; it affects more than just his immediate surroundings.
Award 1 mark for the change, and 2 marks for the reason. (3)
- 6.3 6.3.1 **Explain the use of capital letters in line 6.**
To indicate a headline, such as in a newspaper. The capital letters make the words prominent and the entire world can see them scrawled across the sky. They are the focus of his anguish. (1)
- 6.3.2 **Comment on the contrast between the carelessness of “Scribbling” something, and the message “He Is Dead”.**
“Scribbling” indicates writing carelessly or quickly, yet the message is serious – it is about someone’s death. The poet is so distracted by grief that he can but scribble the distressing words. (2)
- 6.4 **Discuss how the use of the first person in stanza 3 contributes to the overall tone of the poem.**
- Personalises the experience by using the 1st person.
 - He reflects on how completely he loved the person (“my North... West”).
 - The reader is drawn in by the intimacy suggested by the words “my”, “I”. (Any 2) (2)
- 6.5 **Quote from the last stanza to prove the speaker’s despair.**
“nothing now can ever come to any good” (1)
[10]

TOTAL SECTION A: 30

SECTION B: NOVEL**QUESTION 7 – ESSAY QUESTION: *ANIMAL FARM***

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

“But if there were hardships to be borne, they were partly offset by the fact that life nowadays had a greater dignity than it had had before.” Chapter 9

Considering life on Animal Farm under Napoleon’s rule, assess to what extent the “greater dignity” of their lives compensates for their “hardships”. Your essay must be 400 – 450 words (2 – 2½ pages) in length.

- This appears to be a cynical observation about the animals’ life on what soon will be known (again) as Manor Farm.
- Through Squealer and Napoleon’s well-orchestrated propaganda campaign, the animals are under the illusion that their lives are much better than under Jones’s rule.
- The propaganda campaign is successful, because the animals revere Napoleon and lose sight of their miserable conditions.
- The promises of shorter working hours, retirement plans and other benefits gradually dissipate, and the relentless dis-information campaign waged by Squealer is successful. The animals are unable to prove the existence of the Seven Commandments, and are so brow-beaten that they accept the subtle changes, e.g. “No animal shall drink alcohol to excess.”
- Their lives lack dignity. Napoleon, however, leads a very dignified life – he lives in Jones’s house, eats from his dinner service, sleeps on his bed, etc., in the company of the other pigs, too.
- Napoleon’s life is cleverly portrayed as one not of “selfishness and privilege”, but rather of sacrifice; he dislikes apples and milk, but forces himself to consume them for the benefit of all the animals. By elevating Napoleon to an almost mystical god-like figure, Squealer convinces the animals that they are privileged because he is their leader.
- There is nothing dignified about working impossibly long hours, receiving scant rations, witnessing the slaughter of their own kind by Napoleon’s dogs, watching Boxer driven away to the knackers, and generally suffering daily hardships while the pigs are living the high life.
- There cannot be any justification for their suffering. It is precisely their suffering that removes any dignity that they might have had. Their hardships are “offset by the fact that life” will not get better – they are doomed.

NOTE: Learners should understand the irony of the statement, and explore “dignity” in terms of pigs’ and animals’ lives. They are suffering, not enjoying “compensation”.

[25]

QUESTION 8 – CONTEXTUAL QUESTIONS: ANIMAL FARM**8.1 Place the excerpt in context.**

It is during the Battle of the Cowshed.

(1)

8.2 8.2.1 Refer to lines 1 – 9. Describe, in your own words, the animals' approach to the men as revealed here.

- The animals display a spirit of unity and loyalty, which allows them to fight as a united front, thus beating the humans.
- There is an element of vengeance and determination in their attack.

(Any 1 or 2 + well-structured argument) (3)

8.2.2 Explain why the humans were defeated “within five minutes” (line 7).

- The animals had planned the attack very well, and it took the humans by surprise.
- The humans had underestimated the spirit of unity and the determination of the animals to see change at Animal Farm.

(2)

8.3 8.3.1 What does Boxer's “mournful” response to the motionless stable-lad suggest about him?

He is gentle, kind and has a conscience, because even though he harms his enemy, it upsets him.

(2)

8.3.2 In contrast, Snowball's “War is war” reaction reveals a different attitude. What is that?

Snowball will do anything necessary to achieve his political ambitions; he is not “sentimental”. He is cynical and indifferent to the (presumed) loss of life.

(2)

8.4 8.4.1 Give a possible explanation for Napoleon's absence during this fight.

He was probably hiding somewhere; it is never explained clearly. Accept any logical explanation.

(1)

8.4.2 Given Snowball's position later in the novel, comment on his face being covered in blood here.

Later on Napoleon suggests that he was not involved in the Battle of the Cowshed – an outright lie. From his bloodied face here there is no doubt that he had been present.

(2)

8.5 What does the celebration and funeral mentioned in lines 28 – 30 indicate about life on Animal Farm? Mention TWO things.

- The animals are proud of their achievement; they are united by it, and want to celebrate.
- Victory came at a cost; death in the midst of life is an unavoidable reality.

(2)

- 8.6 8.6.1 **How well-prepared were the animals for the attack? Quote from the excerpt in support of your answer.**
Not well. It occurred on “the very next morning” after they had been celebrating. They “... were at breakfast ...”. (2)
- 8.6.2 **Supply a reason for this attack being in the humans’ favour.**
The humans were armed. They had been defeated previously and were determined not to succumb again. (1)
- 8.7 **Explain fully Pilkington’s message “Serves you right” (line 17).**
- Pilkington’s offer to buy the timber is rejected by Napoleon.
 - Frederick’s payment was a forgery.
 - Pilkington’s message shows spite/revenge because Napoleon’s rejection was humiliating and embarrassing. (3)
- 8.8 8.8.1 **Explain Napoleon’s attitude in lines 22 – 23.**
- He is confident, arrogant even.
 - He refuses to consider the possible destruction of the windmill. (2)
- 8.8.2 **What does Benjamin realise?**
The explosives will destroy the windmill. (1)
- 8.8.3 **What does the windmill symbolise?**
The pigs’ manipulation of the animals – they rebuild it twice, but never enjoy its benefits. (1)
- [25]**

QUESTION 9 – ESSAY QUESTION: *PRIDE AND PREJUDICE*

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

In a well-planned essay of 400 – 450 words (2 – 2½ pages) in length, critically assess how Elizabeth’s prejudice determines her relationships with Wickham and Darcy.

- Elizabeth’s “prejudice” stems from her self-confidence and her ability to observe people accurately. She does not admit, until later, that she could be mistaken in her observations.
- Her prejudice about Wickham is influenced by her initial dislike of Darcy. This seems reasonable in the light of the disparaging remarks he makes about her family, especially her mother. She knows that he has intervened to prevent the relationship between Jane and Bingley. She finds it rather difficult to be civil towards him, and understandably so.
- Wickham flatters her with his charm. She is also taken in by his account of the treatment he has endured at the hands of Darcy and his late father, and is openly critical of Darcy.
- Her judgement is compromised, because she would rather find fault with Darcy than seek the truth. She realises that Wickham is only interested in money when he turns his charms on Miss King, a wealthy heiress. Her feelings are only “bruised” by Wickham’s change of heart.
- Elizabeth’s prejudice towards Darcy is more pronounced but changes gradually. At first, she allows herself to be misled by her first impressions of him, and by Wickham’s questionable motives.
- But she changes. She hears from Darcy’s housekeeper a sincere account of her admiration for her master. She realises that Darcy has played a vital part in Lydia’s elopement with Wickham. The surprise of his first proposal, his amicable hospitality at Pemberley and his letter explaining about Wickham are all instances where Elizabeth has to reconsider her prejudice about Darcy.
- Elizabeth is willing to accept that she is mistaken about Darcy. Not only was she wrong in her assessment of him, but she is in love with him.
- So, Elizabeth’s initial prejudice turns into a sincere and deep felt love for Darcy. Her belief in Wickham’s innocence is disproved by his ungentlemanly behaviour, and she admits this.
- She admits her prejudice and changes her ideas about Wickham and Darcy. In Wickham’s case, she knows he is dishonest and not a good person. Her relationship with Darcy is based on her new-found insight and acceptance of him – no more prejudice. She has matured because she is no longer prejudiced about Darcy.

[25]

QUESTION 10 – CONTEXTUAL QUESTIONS: *PRIDE AND PREJUDICE*

- 10.1 **Explain briefly why Elizabeth is a guest of the Bingleys.** (2)
Jane took ill while visiting them, and Elizabeth came to nurse her.
- 10.2 10.2.1 **Refer to lines 7 – 10. Describe, in your own words, what she reveals about herself here.**
She is easily amused by people's silliness. She has a quick sense of humour. She will not mock wisdom and goodness. (2)
- 10.2.2 **At the same time, she also describes Mr Darcy. What does she imply about him in line 10?**
He is "without" humour or a sense of fun. He is not easily amused. (1)
- 10.2.3 **How does Elizabeth's implication in QUESTION 10.2.2 link to the title of the novel? Explain your answer clearly.**
 - Elizabeth's comment is prejudiced.
 - She forms an opinion of Darcy without knowing him at all well. He does have a sense of humour and in fact displays it during this conversation. (2)
- 10.3 10.3.1 **Mr Darcy says that "...pride will be always ...under good regulation." (lines 15 – 16). What does he mean?**
Pride is part of who we are and may be even a good thing. As long as it is kept in check, it is not a "weakness". (2)
- 10.3.2 **Give a possible reason for Elizabeth turning "away to hide a smile" (line 17).**
She is amused because she knows that Darcy is proud and he has just unwittingly confirmed it. (2)
- 10.4 **Elizabeth's response in lines 20 – 21 is said in a sarcastic/teasing/resentful tone. Choose the appropriate adjective and write it as your answer.**
teasing (1)
- 10.5 10.5.1 **Refer to the whole excerpt. Discuss how, despite Elizabeth and Darcy's mutual dislike of each other, the tone of their discussion is different here. Substantiate your answer.**
Tone: Lighthearted.
Darcy lacks the open criticism he showed earlier and easily engages in light banter.
He pays attention to Elizabeth and talks to her while ignoring Miss Bingley.
He seems to enjoy her company.
Elizabeth is light-hearted and might even be flirting (horror!) with Darcy.
She enjoys the easy conversation.
1 mark for identifying the tone and 2 marks for proof each from Darcy and Elizabeth. (3)

- 10.5.2 **Miss Bingley is clearly excluded from this conversation. Do you think she finds it acceptable? Explain your answer fully.**
No – she has her eye on Darcy.
Elizabeth's interest and Darcy's attention towards Elizabeth are not what she has in mind. (2)
- 10.6 10.6.1 **Assess to what extent Lydia has matured since her marriage. Prove your answer from the excerpt.**
Not much.
She almost revealed a secret that she shares with her bridegroom, Wickham.
She had promised Wickham and Darcy that she would not reveal the secret and indicates that she will reveal more at the slightest encouragement. (2)
- 10.6.2 **Comment on Jane and Elizabeth's decision not to ask any further questions about their sister's "secret" (line 5). What does this say about their characters?**
They are gracious.
They will not force Lydia to reveal her "secret".
OR: Lydia's antics are too much to bear; they prefer not to know too much. (2)
- 10.7 10.7.1 **Elizabeth is surprised at Darcy's presence at her sister's wedding. Why?**
He has made no secret of his disapproval of her family. (1)
- 10.7.2 **Why then is Elizabeth so concerned about Darcy's actions?**
She is in love with him. (1)
- 10.7.3 **From what you know about the rest of the novel, why was Mr Darcy present at the wedding?**
He cares about Elizabeth/he is a gentleman, and will do anything to help her. (2)
- [25]

QUESTION 11 – ESSAY QUESTION: *THE GREAT GATSBY*

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

Although The Great Gatsby is set in 1920's America, the author's portrayal of relationships and marriage is still relevant.

In a carefully planned essay of 400 – 450 words (2 – 2½ pages) in length, comment critically on the truth or otherwise of this statement.

- It is true – Fitzgerald's 1920's world is still in evidence today.
- The Buchanans have immense wealth, do not work, and lead lives that are mostly without purpose. Their marriage exists amidst the remnants of Tom's incessant and indiscriminate sexual encounters. These circumstances are relevant today, because immoral acts are never anything else. They have the same destructive qualities today as then.
- Daisy's acquiescence to Tom's emotional brutality reveals her shallowness and moral laziness. She prefers wealth to decency and integrity. She is also guilty of affairs – their marriage is in a state of moral collapse. The distress caused by the Buchanans' recklessness is still the response today.
- The ease with which Tom conducts his torrid affair with Myrtle eventually destroys her. Again, as Nick points out, the "carelessness" with which Tom treats others makes it difficult to accept his character.
- Nick's relationship with a cheating, professional golf player brings him no joy. Although he is attracted to her independence and intelligence, he eventually breaks off their relationship to return to the West.
- The dissolution of the relationships, the deaths (literal and figurative) caused by recklessness, and the lack of hope all hint at the sense of disillusionment. The American Dream is, in fact, a moral nightmare of disappointments, deceptions and misery. What was the cause of the American dream to shatter in Fitzgerald's 1920's world, is still the cause of broken dreams today. The novel is still relevant.

[25]

QUESTION 12 – CONTEXTUAL QUESTIONS: THE GREAT GATSBY**12.1 Briefly relate this extract to the rest of the novel.**

Tom, Gatsby, Myrtle and her sister Catherine and Nick are in the apartment in New York.

(2)

12.2 12.2.1 Refer to lines 2 – 4. Discuss what the author is trying to convey about the meeting in these lines. Mention 2 things in your answer.

The guests are anonymous (“people...”) – they are partying for the sake of partying.

There is a sense of restlessness – people come and go; they seek and find; there does not seem to be purpose to their movements.

(4)

12.2.2 Identify the mood contained in these lines.

Disconsolate/resigned/pretentious.

Use discretion.

(1)

12.2.3 How does this party compare to the many parties that Gatsby has hosted earlier? Point out any similarities.

It is similar to Gatsby’s parties: a random group of people together, not because they are friends, but because there is a party.

(2)

12.3 12.3.1 Refer to lines 8 – 13. What is the conclusion the reader can draw about the relationship between Myrtle and Tom?

They do not respect each other.

- Tom abuses her physically. He hits her.
- She taunts him by repeatedly mentioning Daisy’s name.

1 mark = describe the relationship

1 mark = justify

(2)

12.3.2 Given Tom’s background and his regular criticism of Gatsby’s background, discuss the irony of Tom’s behaviour here.

Tom is an upperclass, educated, smart man, who is quick to point out that he has a higher status than others, yet he behaves in a common, vulgar way.

(3)

12.4 From what you know about Nick, do you think he would meet Mr McKee for lunch “some day” and “anywhere” (lines 21 – 24)? Explain your answer.

Probably not – the vagueness of McKee’s “invitation” is exactly the type of superficiality that Nick comes to despise.

Candidate must link a characteristic of Nick to the explanation.

(2)

- 12.5 12.5.1 **Refer to lines 5 – 6. Explain briefly what Michaelis refers to when he talks about “times like this” (line 5).**
Difficult, sad times.
Myrtle has just been killed in a hit-and-run accident. (2)
- 12.5.2 **Provide evidence from the passage to confirm Michaelis’s concern for George.**
He wants to call a priest to comfort George. (1)
- 12.6 12.6.1 **Give TWO reasons why George would regard the dog-leash as “funny” (line 21) and strange.**
It is expensive and specially wrapped. They do not own a dog. (2)
- 12.6.2 **Give a possible explanation for the presence of the dog-leash (line 16).**
Tom had bought it for Myrtle’s puppy in New York. (1)
- 12.7 **“Then he killed her.” (line 29) What does George realise here?**
He believes that Myrtle’s “lover” is also her killer. The person who gave her the dog-leash shares another life with Myrtle. (2)
- 12.8 **What is ominous about George’s last words (line 31)?**
He is determined to find out who had killed his wife, and in his current, unhinged state, will probably do something dangerous. He in fact kills Gatsby and himself. (1)
- [25]**
- TOTAL SECTION B: 25**

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

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

Othello's demise is as much the result of his self-doubt as it is of Iago's determination to ruin him.

In a carefully planned essay of 400 – 450 words (2 – 2½ pages) in length, discuss to what extent you agree with the statement.

- It is true.
- Othello's greatness is only relevant to the military and the battlefield. In his role as husband, however, he is adrift. The confidence with which he handles Brabantio's accusations and the respect he commands from the Venetian court are not enough to ensure domestic confidence and respect. He clearly lacks "those soft parts of conversation" that Venetians, and specifically Cassio, have. So, Othello is an outsider.
- Othello's self-doubt also stems from his age. He is "into the vale of years". At first, the age difference is not an issue. When Othello has to deal with Iago's slurs about Desdemona's relationship with Cassio, he assumes (incorrectly) that the much younger Cassio has the advantage.
- While not clear to Othello himself, this situation is obvious to Iago. He relishes the knowledge that Othello is "rude in his speech", "an erring barbarian" clearly out of his depth in the "super subtle" sophistication of Venetian society.
- Iago has to do very little to unhinge Othello. He is a "super subtle" manipulator, and influencing an unsophisticated general is not difficult. When Iago produces the ocular proof and deceives Othello into listening to a conversation between Cassio and Desdemona, the damage is done. Othello is incapable of the strategy, decisiveness and control so easy when he is on the battlefield. He has become the pawn to the master Iago.
- While it is understandable that Othello cannot resist Iago's spiteful and cruel intentions, his persistent debasement of Desdemona is abhorrent. It is this development that proves exactly how successful Iago's plan has worked. Not only has Iago destroyed Othello because "I do hate him as I do hell's pains", he has also destroyed Desdemona, a happy marriage and the reputation of a remarkable man.

[25]

QUESTION 14 – CONTEXTUAL QUESTION: OTHELLO

- 14.1 **Emilia has not followed Iago's instructions to "steal" Desdemona's handkerchief. Briefly explain what this reveals about their characters.**

Emilia: She will not steal. She is loyal to Desdemona.

Iago: He sees nothing wrong in stealing if it is necessary. (2)

- 14.2 **"A good wench" (line 4). Comment on the irony of Iago's praise.**

There is nothing "good" about her taking the handkerchief – his purposes are corrupt. Taking something as precious as the handkerchief from a mistress whom trusts her cannot be justified so she cannot be "good". (2)

- 14.3 **Iago "snatches" (line 7) the handkerchief. Why?**

Iago is not interested in Emilia's delaying tactics – his plans are taking shape.

OR: He is rude, aggressive. (1)

- 14.4 **Describe Emilia's relationship with Desdemona as she implies it in lines 8 – 10.**

It is a close one.

Emilia knows Desdemona well.

She would not do anything that would cause her harm. (Any 1) (2)

- 14.5 14.5.1 **Refer to lines 13 – 16. Iago calls the handkerchief a "trifle" that can turn into a "holy writ". Prove how Iago's observation here is prophetic.**

Something worthless ("trifle") like the handkerchief becomes the "ocular proof" ("holy writ") of Desdemona's infidelity. (2)

- 14.5.2 **In lines 17 – 19 Iago refers to his influence on Iago as "poison". Discuss to what extent this metaphor is appropriate. Refer to lines 22 – 25 in support of your answer.**

It is appropriate. Poison affects the whole body. Iago's "poison" – his manipulations, lies, deceit – destroys Othello's whole being, happiness and marriage. (3)

- 14.6 **In line 27 Iago addresses Othello as "General". Why can this title be considered ironic in view of their relationship at this stage?**

Although nominally the "General", Othello is not; he is being ruled by Iago.

NOTE: Candidates must clearly show an understanding of irony. (2)

- 14.7 **Explain why Othello considers himself "on the rack" (line 28) and "much abused" (line 29).**

He is being tortured by images/knowledge of his wife's infidelity. (2)

14.8 **How truthful is Iago when he refers to Roderigo as his “dear friend” (line 6)? Explain clearly.**

- He is lying.
- He killed Roderigo “*his dear friend*”.
- Roderigo thought of him as his friend but Iago used him as his “purse” and in the plot to kill Cassio.

(3)

14.9 14.9.1 **In lines 2 – 14, Iago takes charge. Explain why.**

He wants to create distance between himself and the murders, so that he will not be a suspect and pretends to be the efficient ensign.

(2)

14.9.2 **If you were directing the play, explain how you would instruct the actor playing Iago to say and act lines 2 – 14.**

Say: Positive, strong tone to indicate that he is in charge.

Act: He would be animated and would use gestures to direct the men carrying Roderigo’s body/he would point a finger at Bianca when he addresses her directly.

(4)

[25]

QUESTION 15: ESSAY QUESTION: *THE CRUCIBLE*

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

*Although the play takes place in the 15th Century, much of it is still relevant today. By focusing on the role of the individual in an oppressive society, assess to what extent *The Crucible* is relevant. Your essay must be 400 – 450 words (2 – 2½ pages) in length.*

The Crucible is relevant.

- It is very relevant.
- In an open society, individuals can freely challenge existing norms, ideas and beliefs. In more restrictive societies, these challenges often leave those in power with a sense of discomfort.
- In Proctor, Miller has created a character who is individualistic. He is not churchy, works hard and sees God as benevolent and not residing in a building. This is against the community's beliefs, thus he has to endure its criticism and intolerance. His confidence and intelligence make others admire him. He does not suffer fools gladly, and distances himself from the conventional citizens such as Parrish and the Putnams. They resent him for his insolence, and do not hesitate to point out the error of his ways. Proctor's strength of character, although flawed, demands our admiration, because he resists the bullying of convention and tradition for his convictions based on a sound morality.
- Hale is initially "one of them", but gradually sees the truth of the situation. He joins Proctor and others in their challenge of the existing order. In court, his voice and pleas are lonely. His character shows that change is possible, and that it is achieved through critical thinking and strength of character. It is the last two qualities that do not endear him to the Salem community – he is supposed to prove their beliefs, not disprove them.
- Individuals think independently, always a dangerous quality when the State/Church wants to maintain its rule and grip on society. The State is represented by Parrish. He only has his own aims in mind. He is unconcerned about the well-being of his parish. Proctor's criticism angers him, because it erodes his status.
- In the end, the irony of Proctor's death as a Christian martyr is obvious. He dies because he believed in and lived by a deep-rooted sense of what is fair and "godly", and not what society's restrictive beliefs prescribed. Miller succeeds in creating a hero who stands by his beliefs, dies by them, but does so with his community's admiration and support of his individualism.
- The play shows the rebellion of the individual against the accepted norms is a successful one – the community is saved by exposing the hegemony of church rule. The play's relevance lies in the truth that the individual's capacity for critical thinking is the basis for freedom from oppression.

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QUESTION 16 – CONTEXTUAL QUESTION: *THE CRUCIBLE*

- 16.1 **Briefly explain what has led to Tituba's conversation with Hale.**
She is called to explain the girls' dancing in the forest that Parris has witnessed. (2)
- 16.2 16.2.1 **Based on the dramatist's instructions for Tituba's character (lines 8 – 23), suggest what Miller wants the audience to learn about her state of mind here.**
She is agitated, almost in a trance, which could suggest that she feels extreme pressure to confess. (2)
- 16.2.2 **As the director of the play, explain how you would want the actress to act and speak lines 14 – 21.**
Act: strong movements to show intensity of her emotions; she faces Hale when she talks. (Any other appropriate action)
Speak: tense, strained voice tone to prove her innocence; she desperately wants to prove she is willing to help. (4)
- 16.3 16.3.1 **"Oh, how many times he bid me kill you, Mr Parris!" (line 12) Who is "he"?**
The devil; Satan. (1)
- 16.3.2 **Account for Parris's surprise at Tituba's statement here.**
He is arrogant; he usually blames others for things that go wrong. (2)
- 16.4 16.4.1 **Comment on the irony contained in the promise that Tituba will "fly back to Barbados" (lines 18 – 19).**
She strongly denies that she is involved in witchcraft, yet she visualises flying, as only a witch can do, to Barbados. (2)
- 16.4.2 **What does the line "I have white people belong to me" (line 20) imply about popular beliefs in Salem during the late 1600s?**
Blacks were seen as associated with Satan and evil, and Whites not. (1)
- 16.5 **Mrs Putnam is quick to believe Tituba's accusations about Goody Osburn. Why? Refer to a theme from the play in your answer.**
She is deeply saddened by the inexplicable deaths of her unborn children, and is desperate to find an explanation. It is easier to blame someone than it is to admit some wrongdoing on her side. (2 marks for clear explanation)
Theme: ignorance (1 mark) (3)

- 16.6 **Refer to lines 27 – 31. Comment critically on the dramatic effect created by the use of imagery.**
He uses contrasting images, e.g.
“tender”, “pure” and “beast”, “preying”, all emotive words, to point out the severity of Tituba’s fate, and the dreaded power of the Devil.
Award 1 mark for “contrast”
Award 1 mark for contrasting references
Award 1 mark for the explanation. (3)
- 16.7 **Account for Hale’s support of Proctor in Lines 1 – 5.**
He has come to realise that Abigail is lying, and that the community wants a scapegoat, even if it means accusing an innocent person. (2)
- 16.8 **By closely studying Abigail’s behaviour in this excerpt, comment on her character.**
 - She is quick to manipulate a situation to her advantage.
 - She lies convincingly.
 - Her strong presence is enough to persuade the other girls to follow her lead.*(Any 3 qualities evident from these lines.)* (3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

RUBRIC FOR MARKING THE POETRY ESSAY HOME LANGUAGE 10 MARKS		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 and conclusion. Arguments and line of thought easy to follow. Language, tone and style correct and suited to purpose. Good presentation.	Substantial Clear structure & logical flow of argument. Introduction and conclusion and other paragraphs coherently organised. Flow of argument can be followed. Language, tone and style largely correct.	Adequate Some evidence of structure. Essay lacks a well-structured flow of logic and coherence. Language errors minor, tone and style mostly appropriate. Paragraphing mostly correct.	Moderate Structure shows faulty planning. Arguments not logically arranged. Language errors evident. Tone and 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 and 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 and tone. No paragraphing or coherence.
CONTENT Interpretation of topic. Depth of argument, justification and grasp of poem.		7 80–100%	6 70–79%	5 60–69%	4 50–59%	3 40–49%	2 30–39%	1 0–29%
Outstanding - In-depth interpretation of topic, all aspects fully explored. - Outstanding response: 90%+. Excellent response: 80–89%. - Range of striking arguments extensively supported from poem. - Excellent understanding of genre and poem.		7 80–100%	8–10	7–7½	7–8			
Meritorious - Above average interpretation of topic, all aspects adequately explored. - Detailed response. - Range of sound arguments given, well supported from poem. - Very good understanding of genre and poem.		6 70–79%	7½–8½	7–8	6½–7½	6–7		
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
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
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

RUBRIC FOR MARKING THE ESSAY QUESTION FOR NOVEL AND DRAMA

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 8–10marks	- 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 and conclusion. - Arguments and line of thought easy to follow. - Language, tone and 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 and logical flow of argument. - Introduction and conclusion and other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone and 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 and 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 and 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 and 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 and tone. - No paragraphing or coherence.

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