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Department:
Basic Education
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NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2012

MEMORANDUM

MARKS: 80

This memorandum consists of 29 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

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

SECTION A: POETRY

QUESTION 1: PRESCRIBED POETRY – ESSAY

IN DETENTION – Chris van Wyk

- Use the following, among other valid ideas/points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to pages 27–28 for the rubric to assess this question.

- This is a satirical poem written to show the patent absurdity of the reasons given by the police or government spokespersons for people's dying in detention.
- During the apartheid era, prisoners were held in detention.
- A number of people died because of beatings by the police.
- The reality of the situation is the horror and the brutality of the murders in detention.
- The speaker uses the same sentence structure,
 - * firstly, to create dark comedy by means of the increasingly entangled details;
 - * secondly, to echo the reports of the police in order to emphasize the number of deaths in detention and show how often the police lied about it.
- The structure of the poem parodies statements made by government officials in a newspaper and/or a news broadcast. It reads like an official document.
- The statements lack any depth or elaboration.
- Verbs such as 'fell', 'hanged' and 'slipped' suggest the lame quality of the official explanations offered by the authorities.
- There is no hint of sympathy.
- A tragic event is made to appear insignificant.
- The lack of full stops adds to the inconclusive nature of the statements, which lack sincerity; it helps with the flow of ideas; it is an activist's protest against the government.
- The ridiculous excuses were presented as facts.
- The speaker starts each sentence with the pronoun, 'He' in order to contribute to the sense of absurdity.
- He shows that police/authorities would portray the victim as the agent of his own death or the victim of a mere accident.
- This would dispel any suspicion that the security police and the prison authorities should be held liable for the prisoners' deaths.
- The tone of the poem is sarcastic/scornful/ironic. The speaker shows this by manipulating the language to suggest that earlier claims could be accurate, but were not, and the absurdity of the later points suggests this.
[Consider a neutral/indifferent tone, if well substantiated.]
- The details of the excuses/explanations are juxtaposed/organised in an increasingly ridiculous manner, highlighting the dishonesty of the official versions of events.

[10]

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL

OLD FOLKS LAUGH – Maya Angelou

- 2.1 The focus of the poem is on people who have lived their lives and have now reached old age; they have stopped trying to please others/doing what is expected of them by society. 'Simpering' suggests artificially amiable behaviour. They have 'spent' (used up) their supply of 'simpering' and what it suggests. (2)
- 2.2 The quivering of their bellies like tambourines suggests their freedom to laugh as they wish. They have the freedom to enjoy their laughter with no concern for appearances. They engage in the joyful sound of laughter, which is linked to the joyful sound of tambourines. (2)
- 2.3 Metaphor. The hollers/loud yells are compared to liquid overflowing. This highlights the excess and exuberance in their laughter. The joyous sounds grow louder and louder.

OR

Personification. It is as if the hollers are able to freely exercise their right to rise and spill over at will. They seem to have the power of choice. Their joyous sounds are not restricted in any way.

OR

Onomatopoeia. The emphasis is on the loud yells that become louder and louder until they cannot be contained and burst out ('spill over'). The word 'hollers' helps the reader to 'hear' the loud voices of the elderly. It sounds like the kind of loud noise they make.

[Award 1 mark for identification only.]

[If the figure of speech is not stated, award marks according to the depth of the response.]

[If the figure of speech is incorrect, ignore and mark the discussion on merit.] (3)

- 2.4 Yes. It emphasises the contrast between the idea of death, and that of 'dear' and 'painless'. The paradox emphasises that these old folks embrace death because it will offer them rest from their physical pain. Hence, death is 'dear' and friendly to them.

OR

No. The emphasis lies in the contrast between the idea of death, and that of 'dear' and 'painless'. People are generally fearful of death. Death cannot be considered friendly, since it is assumed to be painful. Embracing death is not a concept that is readily acceptable.

[Credit mixed responses. Mark globally.]

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL

FROM THE HOLLOW MEN – TS Eliot

- 3.1 These men are empty and soulless./They feel no empathy for others./They have little or nothing to offer in any human relationship./They have become dehumanised./They have no mind of their own./They add no value to society.

[Mark any two points on merit. Consider other valid responses.] (2)

- 3.2 Possibly, they lean together because they lack individuality and real independence of mind/soul. There is a lack of strength and a fear of being alone. These men are too weak/spineless/insubstantial to stand firm as individuals. As they have no purpose they find solace in one another.

[Consider other valid responses. Mark globally.] (2)

- 3.3 The reference to 'rats' suggests the degraded condition of the hollow men. The sound of rats' feet on broken glass can be equated to the raspiness in the voices of the hollow men. This comparison suggests that the sound made by the dried voices of the hollow men is raspy. The value/impact of the words spoken by the hollow men is so inconsequential that it can be equated to the idea of waste and potential harm suggested by the broken glass. (3)

- 3.4 Since, traditionally, water is associated with both physical and spiritual life, the dried-out quality of the hollow men connotes that they are without substance. They have dry, emotionless voices because they have nothing meaningful to contribute. The dryness of the grass signifies the loss of vitality of that which should be fresh and living. The dryness of the cellar emphasises this condition and associates it with darkness and griminess.

[Mark globally. Award full marks **only** if the candidate has made a critical comment.] (3)

[10]

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL

AUTUMN – Roy Campbell

4.1 The speaker admires the trees' loss of leaves (bare branches), leaving a skeleton of trees (trunk of trees). He loves being able to view the core of nature. Nature is stripped of inessentials. (2)

4.2 The word 'chains' emphasises that the geese are in flight formation, spread out one behind the other and appear to be linked in their flight. They are harnessed because they appear to be drawn or guided by the moon.

[Award a maximum of 1½ marks if only one of the images is discussed.]
[The focus of the answer must be on 'formation' and not on 'sound'.] (2)

4.3 Simile. Olive trees are compared to aged/ancient wrestlers who are bent over because of the effects of wrestling over many years. The olives are seen as old and tired, emphasising their readiness to be harvested.

OR

Personification. Olive trees are compared to wrestlers whose hair is white because of age. They are bent and this emphasises their battle against the effects of the strong winds of Autumn.

OR

Assonance. The sound device links the effort the olive tree has to make with the cause (gale).

[Award 1 mark for identification only.]
[If the figure of speech is not stated, award marks according to the depth of the response.]
[If the figure of speech is incorrect, ignore and mark the discussion on merit.]
[Credit a well-justified mixed response.] (3)

4.4 Yes. After harvest time in autumn, the stems of the vine are still useful as firewood in winter. The grapes have now been transformed into wine. In the glow of the fire, the wine sparkles. One enjoys the fruit of the harvest in winter. The passage of the seasons drives the wonderful process of constant transformation and renewal in nature. The residue and produce of autumn are transformed into the delightful fire and wine enjoyed in winter.

OR

No. The speaker focuses more on the warmth and beauty of winter than on the beauty of autumn. He describes the vine stems as being useful in winter because they are used as fuel for the reviving power of fire in the home. Grapes that are harvested in autumn are transformed into the rich, warm wine enjoyed in winter.

[Credit a well-justified mixed response.] (3)
[10]

UNSEEN POETRY: POETRY FROM AFRICA

THE MARBLE EYE – Mbuyiseni Oswald Mtshali

QUESTION 5: UNSEEN POETRY – ESSAY

- Use the following, among other valid ideas/points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to the rubric on pages 27–28 to assess this question.

- The world of the speaker encompasses tears, anger, vulnerability, prejudice and hatred, as well as a lack of love.
- The speaker uses an **extended metaphor** to portray his desire for a marble eye which will enable him to escape the reality of his life.
- The **simile** in lines 4–5 suggests that the marble eye will fill the void within him in the same way that a corpse fills a coffin. This implies that the marble eye is a metaphor for a complete lack of sensitivity – a kind of deathliness.
- In stanza 2, his descriptions of an emotionless eye serve as a contrast to real eyes, hence emphasizing the attraction of the marble eye because it allows a person to escape the harsh reality of life.
- The harshly insistent **repetition** of 'it' and 'no' in stanza 2 drives home the idea that the marble eye is without any receptivity or sensitivity to any human emotion.
- He covets a marble eye because it will have no real vision and prejudice and will not see the differences between people (it is 'Blind ... to all colours').
- In reality, he is able to see the evil that surrounds him and he wishes for the marble eye to whisk away the vision. He uses the **image** of a horse's tail whisking away a fly.
- He longs for peace, which is unattainable with his real eyes.
- The **exclamation** 'Oh!' in the final stanza emphasizes his unattainable desire to possess a marble eye and hence escape from the reality of his pain. This emphasises the hopelessness of his desires.

[Credit references to tone and other poetic devices.]

[10]

QUESTION 6: UNSEEN POETRY – CONTEXTUAL

- 6.1 The word 'coldly' suggests that the craftsman shows no emotion during the carving process./The speaker conveys a desire to escape emotion./Cold is associated with death.

[Award 2 marks for any two points.]

OR

[Award 2 marks for any one point, well-developed.]

(2)

- 6.2 The repetition of 'no' before each word denoting emotion emphatically indicates negation of such emotion. The speaker is aspiring towards complete insensitivity/blindness to all feeling because, in his eyes, it provides escape from the listed everyday emotions.

OR

The repetition of 'it' implies cold and impersonal quality.

[Consider 'listing' as a response.]

(2)

- 6.3 The marble eye does not have the ability to see – colour will have no impact whatsoever on it. It will not be able to appreciate beauty or even judge good and evil. The person with the marble eye will not see racial differences and their accompanying prejudice. All people are equal in the eyes of the marble eye. It is therefore desirable.

[Reference to the line as a stand-alone stanza (1 mark) + to emphasise its importance (½ mark). This idea must be fully developed with a critical element to earn full marks.]

(3)

- 6.4 Yes. It would free him from the reality of the pain, suffering, prejudice that his real eyes see on a daily basis. He will escape into a painless world. In his eyes, the ideal world would be that in which he has a marble eye. If perception is cancelled, so is hurt.

OR

No. An eye is a tool for seeing things (literally). It is not necessary to one's ability to experience emotion. One can feel greatly even if one is literally blind. Even if the 'eye' is seen as a metaphor for all forms of perception/sensitivity, no-one can escape sensation.

[A well-justified mixed response is acceptable.]

(3)

[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

QUESTION 7: *ANIMAL FARM* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

A **competent essay** will weave the points that follow with specific pieces of evidence:

- Orwell provides no escape from this pattern. There are redeeming individuals (Boxer, Muriel, Benjamin, even Snowball), but they are ineffectual against the destructive forces.
- The flaws are the avarice and megalomania of the pigs, the viciousness of the dogs, the (understandable) self-concern of Benjamin, the inability to understand of animals such as Boxer and Muriel, and the relative weakness of a (relatively) decent leader such as Snowball in relation to a fully developed cynical villain such as Napoleon.

The really **successful essay** will assess whether *Animal Farm* suggests that the flaws in the nature of the characters mean that the ideal society of Old Major's dream and the Commandments is fundamentally unattainable. Does the novel in any way suggest that matters could turn out differently?

Idealism:

- Animals' vision of an ideal life.
- The Seven Commandments present an ideal of freedom, unity and equality.
- The Commandments are inscribed on a wall as a reminder.
- The Commandments translate into the idea that man is an enemy and hence the need to shun human contact and destroy all possible links with everything that is man-made. Animals are friends/comrades and hence are to be treated equally and protected.

Character Flaws:

Tyrants (Napoleon, Squealer, Snowball, Moses and the dogs) :

- Desire for power
- Megalomania
- Abuse of intelligence and power
- Avarice and greed
- Dishonesty
- Manipulation and propaganda
- Cruelty/viciousness
- Treachery and betrayal
- Pigs indistinguishable from human beings

/ victims

Victims (Boxer, Benjamin, Molly, the sheep and the other animals):

- Passivity
 - Herd mentality
 - Ignorance and naivety
 - Cynicism
 - Self-preservation
 - Lack of intelligence
 - Lack of initiative
 - Failure to act
-
- Failure to live up to the idealism in the Seven Commandments finally climaxes with Napoleon's carrying a whip in his trotter and walking on two legs.
 - Ultimately, the pigs become indistinguishable from human beings, signifying the utter failure of the revolution, the Seven Commandments and Old Major's dream.

[25]

QUESTION 8: *ANIMAL FARM* – CONTEXTUAL

- 8.1 Old Major has had a strange dream. The animals have received word that Old Major wants to tell them about his dream. (2)
- 8.2 Boxer works tirelessly until the day he collapses, and immediately upon losing his value as a worker he is sent to the slaughterhouse. (2)
- 8.3 His intention is to make the animals aware of their unfair circumstances. This will sow the first seeds of discontent. They will be spurred on to do something about their plight, which eventually culminates in the rebellion. (3)
- [For full marks, the candidate must make reference to the rebellion.]
- 8.4 The totalitarian leadership of the pigs results in the exploitation of the animals, who are soon reduced to labouring seven days a week. Those who do not work on Sundays have their food rations cut. They are fed just enough food to sustain them – there are no extras. The building of the windmill followed by the subsequent re-building takes its toll on the strength of the animals. Their position now appears to be worse than it was under Mr Jones. Those whose loyalty to Napoleon is open to question are killed, not by Man, but by fellow animals. (3)
- [The answer **must** show the difference between the anticipated outcome in the absence of man and the actual outcome under Napoleon's rule.]
- 8.5 They are being organized into what is virtually a military state. There are specific rules to be followed – the flag is being hoisted and animals troop into the barn in unison as if they are in the army. Everything is very structured. This is an aspect of the control/authoritarianism imposed by Napoleon. (2)
- 8.6 The barn is the central meeting point on the farm; it is the place where the animals come together as a united front early in the novel. The Seven Commandments are inscribed on the walls of the barn. All the important memories of the animals are associated with the barn. (3)
- [Consider alternative responses.]
[Award full marks for three points/ideas OR two points/ideas well explained.]
- 8.7 Manor Farm: under the dictatorship of Mr Jones.
Animal Farm: the pigs make the decisions, give direction and dictate how everything should be done. (2)

- 8.8 While the other animals understand the idea of voting (freedom of choice of leaders), they are generally not critical (Benjamin might understand what is going wrong, but does not comment or act). They are passive right to the end, even when they have doubts about what is happening on the farm. They fail to think for themselves, probably because they have been manipulated into believing that Napoleon and his pigs are always right. Their failure to react critically and assertively to the pigs' authority results in the destruction of their dreams.

[Consider valid responses.]

(4)

- 8.9 In *Animal Farm*, the utopian state is an impossible dream that merely misleads the animals and gives them a false sense of security. The very ideals of utopia form the basis of the dictatorship that follows. Napoleon uses his position and abilities to control, manipulate and exploit the other animals. He moves swiftly from equality to small privileges to corruption. Snowball and Napoleon have different visions. Snowball aspires to the rapid development of Animal Farm for the benefit of all, but Napoleon's ideal is absolute power. In maintaining control, Napoleon relies on deceit and mind games. As long as personal greed and ambition exist, no utopian ideal can be realized.

[Mark globally. Both Napoleon and Snowball **MUST** be included in the response. If reference is made to one character only, award no more than 2 marks.]

[Consider alternative responses.]

(4)
[25]

QUESTION 9: *PRIDE AND PREJUDICE* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

- The desire for social interaction sees young people invited to balls and dinners. A major purpose behind such invitations is to arrange suitable marriages.
- A woman's best and only chance of security and the preservation of her social status is to find a husband who occupies a favourable place in the social hierarchy and has a good income.
- Elizabeth is an independent woman and while she is not opposed to meeting young men, she is rational about love and relationships.
- She is disturbed when she hears Darcy's initial rejection of her at the ball, because it hurts her feelings.
- She is later upset at the treatment that Lady Catherine metes out to her when she questions her relationship with Darcy and refers to her inferior social class.
- Elizabeth's relationship with Darcy puts her on a roller coaster of emotions. She is frustrated by his arrogance and later even more frustrated at her lack of sensitivity when she learns the truth about Wickham.
- After her first rejection of Darcy, she is overcome with emotion and cries bitterly.
- She is mortified at her behaviour towards Darcy after she receives his letter, and spends many hours wondering how she will be able to set matters right.
- After Darcy's second proposal, Elizabeth realizes that she has been headstrong and judgemental and it is only then when she overcomes her prejudice that she comes to terms with their growing love.
- Elizabeth is later humiliated by Lydia's elopement and the far-reaching consequences it will have for her family. The Bennet girls' hopes of marriage will be compromised.
- Jane's happiness rests to a great extent on Mr Bingley. She is delighted with Mr Bingley's attention, but she is not motivated solely by social considerations and wealth. She is attracted to his charm and good nature.
- She is accepted by Miss Bingley and Mrs Hurst and this completes her happiness.
- She is later devastated on hearing of the possibility of Mr Bingley's union with Miss Darcy. It appears that she is no longer favoured by Mr Bingley's sisters.
- Elizabeth shares her sister's pain – they are convinced that Mr Bingley's return to Netherfield is unlikely.
- Soon after matters are resolved and Mr Bingley proposes to Jane, she declares, 'Tis too much! She added, 'by far too much. I do not deserve it. Oh! Why is not everybody as happy?'
- Lydia's happiness revolves around needing to fall in love and marry in order to complete her life.

- In order to do so, she relentlessly pursues the officers until she manages to get Wickham.
- 'I should never be happy without him.' This emphasizes her total reliance on Wickham for her happiness.
- She elopes with little concern for the repercussions or whether he will actually marry her.
- After her marriage, she childishly makes allusions to living the life of a busy, married woman whose life is filled with social engagements and therefore she will have little time to write to her family.
- Her pride in being married is evident in her letter to Harriet Forster. Her greatest desire is to surprise her family with a letter signed 'Lydia Wickham'.

NOTE:

Some candidates may refer to the fact that Jane and Elizabeth are not totally reliant on others for their happiness. Credit such responses where reference is made to their ability to enjoy their own pursuits, independence, etc.

[Also consider references to Mrs Bennet, Charlotte and Mr Collins.]

[25]

QUESTION 10: *PRIDE AND PREJUDICE* – CONTEXTUAL

- 10.1 Elizabeth has just received news of Lydia's elopement with Wickham. She is devastated at the news.

[Credit references to events 'before' and 'after' the extract.] (2)

- 10.2 Initially, Darcy considers himself to be too high in the social hierarchy to associate with lesser individuals and hence his refusal even to dance with Elizabeth at the ball. He is a social snob who believes that the Bennet girls cannot marry a man of considerable social standing because they have relatives who belong to a class well below his (attorney and tradesman) and have parents with vulgar characteristics. In the present scene, he is in love with Elizabeth and shows great concern for her well-being – he is far from considering her his social inferior and there is no trace of the snob about him.

[Reference must be made to both aspects of the question.]
[Award no more than 2 marks per aspect.] (3)

- 10.3 When Lydia decides to elope with Wickham, her prime concern is for her own happiness. She gives no thought to the consequences that her elopement will have for her family. Her selfishness will have a bad effect on the marriage prospects of her sisters because of the disgrace attached to her elopement. Lydia sees marriage as a status issue because it will raise her to a level higher than that of her sisters. She is foolish and young and cannot see beyond the immediate prospect of being married.

[To earn full marks, it is not necessary to include examples.] (3)

- 10.4 Elizabeth's halting speech suggests her disbelief regarding what has happened. The repeated use of dashes suggests her inability to think coherently. Her apparent loss for words is obvious in her re-phrasing and substituting of words. She is extremely agitated at Lydia's elopement and terrified of the consequences both for Lydia and for the family. She is embarrassed and humiliated.

[Discussion of 'words' LINKED to 'state of mind' – no more than 2 marks.
Discussion of 'manner' LINKED to 'state of mind' – 2 marks.
Mere mentioning of 'words' or/and 'manner' – 0 marks.] (3)

- 10.5 Elizabeth has not yet had the nerve to show Mrs Gardiner's letter about Darcy's intervention in the Wickham-Lydia adventure to Jane. Neither has she had the nerve to tell Jane that her feelings toward Darcy have changed.

[Mark globally. Consider alternative responses.] (3)

- 10.6 Darcy is responsible for hunting down Wickham and Lydia after their disappearance. Upon his discovery of their living together, he learns that Wickham has no intention of marrying Lydia. He immediately expedites a marriage by paying off Wickham's debts, purchasing his commission and paying him to marry Lydia. Darcy spares the Bennets the embarrassment of a scandal.

- 10.7 It is typical of Mrs Bennet to hide her true emotions about other characters. She is critical of Darcy and dislikes him for personal reasons – he is arrogant, proud, rude to her daughter, etc. However, she dare not show her attitude in front of Darcy./

Her attitude towards Mrs Long displays similar tendencies. She regards her as a threat because she has two nieces of marriageable age. She is afraid that Mrs Long has also set her sights on Mr Bingley. Despite this inner turmoil, she will not say anything directly to Mrs Long./

Upon hearing of Charlotte's impending marriage to Mr Collins, her attitude towards the Lucas family is transformed. She finds it very difficult to speak to either Sir William or Lady Lucas civilly. It is only much later that she is able to return to normality./

Mrs Bennet finds the sight of Miss Lucas unbearable. She was very jealous about her marriage to Mr Collins because she felt that the Collinses were plotting the overthrow of her family from their home. However, she hides her feelings cleverly, and, instead, complains bitterly to her husband./

[Consider alternative responses.]

(4)

- 10.8 Jane Austen's society places high value on marriage as the only possible economic security for women who were not independently wealthy. This then makes it incumbent upon every woman to accept a proposal of marriage. Elizabeth's refusal of Mr Collins's proposal is indicative of her headstrong nature and her determination to marry for love. This shows that Elizabeth is a non-conformist. Her refusal of Darcy's marriage proposal is based purely on her dislike of him for various reasons, such as his interference in Jane's relationship, his pride, his vanity and his attitude toward her when they first meet. This again shows that Elizabeth follows her own emotions rather than the prescripts of society. She is a non-conforming free spirit who has the courage to do as she pleases.

[In commenting on Elizabeth's actions, candidates may choose either to admire Elizabeth's stance or to regard her as foolish for not taking the opportunity to marry, considering that socially acceptable suitors are few and far between.]

(4)

[25]

QUESTION 11: *THE GREAT GATSBY* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

- In *The Great Gatsby*, the characters belonging to the upper social class are classified as 'careless' for various reasons.
- The Buchanans do not work: they live a life of leisure. Their lives are hollow, empty, directionless and shallow. They drift from day to day, engaging in activities mostly on impulse. As a consequence of their marriage being neither happy nor unhappy, they engage in careless extra-marital affairs.
- Daisy's carelessness is evident when she drives Gatsby's car recklessly and kills Myrtle Wilson. Her failure to stop to check on Myrtle is further evidence of her careless attitude. In addition, she allows Gatsby to take the blame for the murder.
- After her re-acquaintance with Gatsby, she visits him, with little concern for how her actions would be viewed by society. She is also careless in her emotions because she appears to be sufficiently in love with Gatsby but fails to commit to him.
- She does not play an active role in the upbringing of her daughter. That responsibility is given to the nanny.
- Tom carelessly engages in relationships, using the power of money to enhance his attractiveness. He exploits and mistreats Myrtle as he is aware of her financial status, her social standing and her desperate reliance on him.
- During his courtship of Myrtle, he receives calls from her at his home. He does not care about the impact on Daisy.
- He shows disregard for the feelings of others by making an appointment with Myrtle in Wilson's house in his presence, although without his knowing.
- After Myrtle's death, he makes a hasty departure from the scene. His display of emotion is shallow.
- Jordan's carelessness is evident in her cheating in a golf tournament.
- She is not sincere in her relationship with men. Her relationship with Nick is shallow.
- As a driver, she demonstrates disregard for other road users. Moreover, at one stage, the car that she is driving clips the clothing of a working-class man.
- She is morally lax in her attitude towards extra-marital affairs. She assists Gatsby in his reunion with Daisy despite being a family friend of the Buchanans.
- She is also aware of Tom's affair with Myrtle.
- She borrows a friend's car and leaves the hood down in the rain. She denies knowledge of it.
- The party-goers demonstrate carelessness in their attitude towards Gatsby as well as in their general conduct. They use Gatsby. They gossip about him and do not attend his funeral.

[25]

QUESTION 12: *THE GREAT GATSBY* – CONTEXTUAL

- 12.1 Gatsby is aware that Nick is related to Daisy. He is trying to build a relationship with Nick to assist him to meet Daisy. (2)
- 12.2 People use Gatsby's parties as a springboard for their personal entertainment and as an opportunity to socialise with others. People from various social levels are able to interact with one another and build up networks that are beneficial to them. People are attracted by the mystery surrounding Gatsby. They are curious to visit his opulent home where many of the guests speculate about the source of his wealth.
- [Award full marks for three points/ideas OR two points/ideas well explained.] (3)
- 12.3 Jordan Baker assists Gatsby to attain his dream – Daisy. She provides Nick with a brief background of Daisy and Gatsby's relationship before Daisy's marriage to Tom. This helps prompt Nick to invite Daisy over to his home for a meeting with Gatsby. The consequence is the reunion of Gatsby and Daisy. (3)
- 12.4 Nick is intrigued by Gatsby's charm. He sees Gatsby as a gracious host who is generous and hospitable. The first glimpse of Gatsby reveals a man who stands apart from the type of guests he routinely hosts at his parties. The understanding projected through Gatsby's smile reassures Nick and creates a sense of trust.
- Nick is influenced by the gossip he has heard from the partygoers about Gatsby's past endeavours. This will account for his guarded attitude towards Gatsby. He is aware of Gatsby's manipulative nature and his ability to put on a show.
- [Mark globally.] (3)
- 12.5 George Wilson is initially introduced as a weak, anaemic character. After George finds the expensive dog leash in Myrtle's possession, he changes his attitude towards her. His emotional attachment to Myrtle and the possibility of losing her results in his taking a decision to lock her up until they are able to move away from Valley of Ashes. He becomes crazed after the death of Myrtle. In his grief, he is misled by Tom into believing that Gatsby was the driver of the death car. In his demented condition, he murders Gatsby in an act of revenge. Wilson's agony and turning to violence illustrate the idea of the destruction of the lower orders because of the carelessness of the privileged. (3)

12.6 The focus of *The Great Gatsby* is the American Dream and the struggle of individuals to attain it. In the process, individuals lose their lives: for example, the accidental death of Myrtle that focuses attention on the carelessness of wealthy people and on the helplessness of the masses in the face of the power and carelessness of the privileged. Tom and Daisy are not concerned about the havoc they wreak. The murder of Gatsby by Wilson is a consequence of his grief at the loss of his wife. The suicide is a consequence of Wilson's no longer having a reason or desire to live. The physical deaths are symbolic of the death of the American Dream. All visions and aspirations culminate in death. The American Dream is merely a dream that has to end and hence these deaths symbolise the destruction of that dream. (3)

12.7 Nick is an observer to a greater extent than he is a participant. He has a pattern of getting into rather shallow temporary relationships (e.g. the girl back home and Jordan). Nick's alienation and isolation stand as an example or illustration of the emptiness/lack of adequate human bonds of the society that Fitzgerald is portraying. Nick's values are so at odds with those of his society in general that he finds himself 'alone' in his loyalty to and sympathy for Gatsby. It is his sense of moral justice and his upbringing in a middle class Midwestern family that cause him to feel separate from the East Eggers and to take responsibility for Gatsby's affairs.

[Mark globally.] (4)

12.8 Yes. Tom and Daisy are the quintessential careless drivers. Their wealth and social status enable them to get away with living in a way that is careless of others. Daisy accidentally kills Myrtle, leaves town and suffers no consequences. She does not take responsibility for her actions. She has claimed to love Gatsby but Wolfsheimer does more to acknowledge Gatsby's death than she does. Tom flaunts his mistress in public, breaks her nose at a drunken party and bullies people constantly, but is never called to account. Tom and Daisy have no dreams and drift around. Their lives are pointless and morally careless.

At least Gatsby has an ideal. He is true to his dream. The outward signs of wealth and power mean nothing to him. They are devices to help him achieve Daisy. Even though he is a criminal, he exhibits a certain moral delicacy: for example, he does not want to challenge Tom over Daisy in their own home.

OR

No. Tom and Daisy are shallow, selfish, careless and despicable. However, in addition to being a criminal, Gatsby is obsessively devoted to a ridiculous fantasy. We should not ignore the fact that the money Gatsby accumulates in order to win Daisy is criminally obtained at the expense of others. Moreover, his being driven by a kind of fanaticism cannot be equated to any kind of morality.

[Credit a mixed response.]

(4)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

QUESTION 13: *OTHELLO* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

The point that Emilia makes is that jealousy is an inherent character trait and needs no cause. The jealousy that certain characters feel can be attributed to their own analysis of events rather than the truth. The play provides numerous elements that can be used to support or refute Emilia's opinion, depending on the 'spin' put on them.

- Iago is jealous of Cassio because he has a 'daily beauty in his life' that Iago can never possess.
- His jealousy is aggravated by his suspicion that both Othello and Cassio have had an affair with his wife, Emilia.
- He does not have any proof, but even though he knows there is no firm evidence, on the basis of mere suspicion, he will seek revenge.
- This reveals his insecurity in his marriage, which is a cause of his jealousy.
- Iago hates Othello's success and power as a military man, and his good reputation too.
- His jealousy proves to be monstrous because it makes him want to hurt and destroy Othello. (In the process of doing this, he destroys others, such as Desdemona and Roderigo.)
- Othello is also a victim of jealousy, because he is insecure in his marriage: he is black in a white society, a foreigner, much older than Desdemona, thinks he does not behave like an elegant Venetian gentleman, lacks experience in intimate relationships and is unfamiliar with the complexities of Venetian women.
- Iago produces minimal proof of Desdemona's infidelity (handkerchief; alleged dreams) and Othello becomes completely possessed by jealousy. He dismisses his love for his wife ('All my fond love thus do I blow to heaven').
- He undergoes a radical transformation from referring to Desdemona using imagery of divinity to using imagery of the bestial.
- He is beyond reason in his actions. He loses his ability to think coherently and is so consumed that he cannot see that the 'ocular' proof that Iago provides is not real.
- He fails to even consider Desdemona's possible response to the situation, thus showing his determination to find her guilty.
- Othello's loss of control sees him reduced from a man who is deservedly held in high esteem to a pathetic individual who loses control of his faculties (e.g. falling into a trance).
- Roderigo is jealous of Othello because he has married Desdemona, the woman he covets.
- He therefore believes that he has reason to assist Iago in his plans to inform Brabantio of the elopement.
- He is a materialistic fool who believes that if he showers Desdemona with more gifts and pays Iago to mediate, he will still stand a chance with her.
- This makes him jealous of anyone who stands in his way.

- Roderigo becomes jealous of Cassio when Iago convinces him that Desdemona loves Cassio.
- Iago is able to use Roderigo's propensity for jealousy by getting him to kill Cassio (which he fails to do).
- Iago's jealousy is directed at Michael Cassio, who is appointed as Othello's lieutenant. In addition, he feels extreme anger against Othello for giving Cassio a position that he himself has coveted.
- He believes that Michael Cassio does not deserve the position: his reasons are that Cassio is a Florentine and an 'arithmetician' i.e. one who knows only theory.

[Credit discussion of Roderigo and Bianca.]

[Credit a mixed response.]

Note:

- ❖ If only Othello is discussed, award no more than 15 marks.
- ❖ If only Iago is discussed, award no more than 15 marks.

[25]

QUESTION 14: OTHELLO – CONTEXTUAL

- 14.1 Iago has instructed Roderigo to inform Brabantio of Desdemona's elopement. Roderigo does so and awakes Brabantio to give him the news. (2)
- 14.2 In this extract, he provides forceful and confident responses to questions posed by Brabantio. Here, he provides direction to Brabantio in an assertive manner (1½). Earlier in the play, Roderigo is portrayed as a gullible, weak character who is easily deceived by Iago's promises. He blindly follows Iago's plans without question (1½). (3)
- 14.3 Desdemona is not unhappy at present. Ironically, she is the opposite, since she has just married her ideal man. It is also ironic that she does indeed become unhappy because of Othello's flaws: the real, dreadful flaws in Othello's character, as opposed to the imagined flaws to do with his colour and origins. (3)
- 14.4 Yes. She disrespects her father by not telling him about her plans to marry Othello./She elopes with Othello instead of seeking permission from her father. She goes against the society's expectations by marrying a man who is a foreigner and a Moor. She shows no concern for her father's status in Venice and the manner in which her action will affect him.
- OR**
- No. Her only fault is that she is a fearlessly independent woman who goes after what she wants despite the odds. Because she knows that he will refuse to allow the union, she does not tell her father about it. She is not concerned with Othello's outward appearance – she follows her heart.
- [Credit a mixed response.] (3)
- 14.5 Iago and Othello are in conversation about Cassio. Iago implies that Desdemona is having an affair with Cassio. He also suggests that she has given her handkerchief to Cassio and that Cassio is now talking to everyone about his relationship with Desdemona.
- [Credit reference to events 'before' and 'after' the extract.] (2)
- 14.6 He does not want Othello and Cassio to be given an opportunity to converse, lest his plans be exposed. He can most effectively keep control if he manipulates the characters individually. (2)
- 14.7 It is ironic that Othello claims not to be shaken by words, when it is Iago's ambiguous words that shake him. He is unable to bear the mental torture when Iago claims that he has heard Cassio boast about his affair with Desdemona. Iago's words throw him into a state of confusion and he interprets his descriptions as evidence of Desdemona's infidelity. (3)

14.8 The fact that Othello lies at Iago's feet is a great triumph for Iago because it signifies his superiority over Othello. Iago is triumphant because he sees Othello as a fool who believes his suggestions about Desdemona even though she is the embodiment of purity. Othello is being punished and that pleases the evil Iago, who has Othello at his mercy. Othello is literally and figuratively brought to the lowest level when he collapses.

(3)

14.9 **Brabantio's** attitude towards Desdemona is based on tradition and his concept of how daughters ought to behave. In his view, Desdemona, as a daughter of a respected senator, ought to be obedient and respectful. He therefore cannot cope with her elopement, not only because she has defied him, but also because she has embarrassed him by eloping with the Moor. He is unconcerned about his daughter's happiness, and instead focuses on the negative impact her action will have on his reputation.

Othello's mood and attitude swing from extreme love for Desdemona to jealousy and hatred of her. He speaks in a garbled, tormented manner about her and her imagined infidelity, unable to control either his words or his body. His use of animal and hellish imagery indicates his torment and his violent hostility to Desdemona. His mind is overwhelmed by images of his wife's infidelity, driving him to the point where he loses control of his faculties.

[Consider alternative structures to this response.]

(4)
[25]

QUESTION 15: *THE CRUCIBLE* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

Candidates' discussions of the moral weaknesses and manipulative nature of characters need to be focused on how they contribute to the tragedy.

- Abigail uses intimidation and manipulation to create an atmosphere of fear that pervades the play. She creates mass hysteria by manipulating a society with simple and extreme religious views into believing that witchcraft has shown itself in its midst.
- Abigail's manipulative nature is evident in the manner in which she instigates the witchcraft trials in Salem by falsely accusing innocent people.
- She manages to convince weak young girls to dance in the woods and become party to Tituba's conjuring of spirits.
- She is able to manipulate the young girls and warns her friend Mercy Lewis and the Proctors' servant Mary Warren not to reveal that they were all casting spells in the woods.
- Abigail also manipulates the judge and court by sudden outbursts of laughter and crying, lending credibility to her claim to be in a trance-like state.
- Abigail's immoral behaviour is evident when she:
 - drinks blood and casts a spell in order to kill Elizabeth Proctor
 - has an affair with John Proctor
 - accuses people wrongfully, resulting in the loss of a number of lives.
- Parris witnesses the actions of the girls in the woods. He does everything he can to steer witchcraft from his door for fear of the repercussions for himself. His only concern is his personal well-being.
- Parris demonstrates that he still holds a grudge against Proctor. Instead of considering the implications of Proctor's claim that the girls are lying, Parris tries to discredit him.
- Danforth's sole aim is to see justice done in accordance with his own criteria. His other aim is to ensure that the court is not undermined under any circumstances. He is responsible for all the decisions taken by the court and even when he realizes their error he fails to put a stop to it for fear of his own reputation.
- The irony about Danforth is that while he is committed to preserving the truth, he does not acknowledge the truth when he hears it.
- He manipulates his position as the State Governor and continues with the hangings despite knowing the truth. This is immoral: his society has entrusted him to find the truth.

[Consider other relevant characters that demonstrate either moral weakness or manipulativeness.]

Note:

- ❖ There must be a discussion of a minimum of two characters, one of whom **MUST** be Abigail. If Abigail is omitted, a maximum of 10 marks is to be awarded.

[25]

QUESTION 16: *THE CRUCIBLE* – CONTEXTUAL

16.1 Tituba has accompanied Betty and the other girls to the woods. Tituba is involved in conjuring spirits and creating potions. Now that questions are being asked about the activities in the woods, Betty fakes illness. (2)

16.2 Parris has worked very hard with the people of Salem to gain acceptance. The presence of witchcraft will compromise his position as Minister. With Betty's involvement, a direct link will be forged between witchcraft and his house. His failure to divulge information pertaining to Betty's involvement can eventually result in his being ousted from his position. He will lose the financial security that he currently enjoys as Minister. (3)

16.3 The irony lies in Abigail's concept of opening herself, because she is certainly not being open. She will not be making an open confession of events as they have occurred. Instead, she will lie and name innocent people who, she claims, have consorted with the Devil. (2)

16.4 Yes. Abigail denounces the Devil initially in order to save herself from being punished for their activities in the woods. She pretends to be on the side of God. Later, she takes on an aura of Godliness when she distances herself from everything associated with the Devil. She does so for her own personal gain because it gives her power and also gives her an opportunity to get rid of Elizabeth so that she can marry Proctor. She is consistently cynical and focused only on her own interests.

[A coherent 'No' response is unlikely. However, all answers should be marked on merit.] (3)

16.5 The stage directions point to a dramatically explosive scene. The girls are staring into space as if caught in a supernatural experience. Abigail starts chanting with Betty, adding credibility by playing along. Stories about what had transpired in the woods have already filtered into the community. The stage direction describing Abigail's rising, lends credibility to the idea that there are external forces at work. The startled reaction of the other characters demonstrates their incredulity, and added to this is Betty's reaction, which intensifies fears of the unknown. The atmosphere is of heightened tension and bewilderment.

[Award full marks for a discussion of any two stage directions.] (3)

16.6 In Hale's first speech, he is totally oblivious of the fact that Betty is pretending and calls her an embodiment of innocence. The audience is however aware of Betty's pretence. In Hale's final speech, he thanks God for breaking the evil spirit and setting Betty free, but the audience is aware that Betty is engaged in a facade to free herself of any suspicions pertaining to her involvement in witchcraft.

[Award full marks only if reference is made to both speeches.] (3)

- 16.7 Yes. It is likely that Giles's action helps to firm Proctor's purpose, as he chooses to hang rather than compromise his integrity.

OR

No. Proctor's motives are sufficiently explained without reference to Giles's death. He will not allow anyone to compromise his honour, name and integrity. The text never explicitly suggests that Proctor is influenced by Giles's death.

[Consider valid alternative responses.]

[A mixed response will be acceptable.]

(2)

- 16.8 His dilemma is that he could confess and choose life so that he could remain with his family and have the opportunity to be a father to his unborn child. If he does not confess and he is hanged, he will have retained his honour and integrity. In addition to his own personal decision, there is the burden placed on him because his admission might endanger others.

(3)

- 16.9 The title, *The Crucible* can be read as connoting a very painful test. A crucible is a receptacle in which violent heat brings about a separation from dross. At various points in the play, characters are subjected to intense testing and their responses indicate their value.

Extract A:

Abigail and Betty are in a dangerous situation. They stand accused of consorting with the Devil and evil spirits and their reaction is to engage in a huge pretence and lie to play on the superstitions of the Salem community in an attempt to escape punishment. Their base nature is thus exposed.

Extract B:

Giles Corey chooses to die horribly rather than lie and go to prison. His principal motive is that he wants his heir to inherit his property. He is motivated by integrity and loving commitment to his family. His reaction to the test reveals his superior moral status.

[Credit candidates who make reference to both Elizabeth and Proctor.]

[Candidates must make reference to both texts.]

(4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

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

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

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.

For a creative essay, award 0 marks for content and language.

The mark allocated to language must not be 2 categories higher than the mark allocated to content.

However, the mark allocated to content may be more than 2 categories above the mark allocated to language.