



# basic education

Department:  
Basic Education  
REPUBLIC OF SOUTH AFRICA

## NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2  
NOVEMBER 2011  
MEMORANDUM

MARKS: 80

DEPARTMENT OF BASIC  
EDUCATION  
2011 -11- 10  
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PUBLIC EXAMINATIONS

This memorandum consists of 26 pages.

*Internal Moderator*

*External Moderators:*

*21 November 2011*

**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 penalise because the candidate has already penalised himself/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay. However, the conclusion must be considered.**
- *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalise.**
- Answers to contextual questions must be assessed holistically in the light of the discussion during the standardisation of the marking memorandum. Part marks should be awarded in proportion to the fullness of the response to each question.

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**SECTION A: POETRY****QUESTION 1: PRESCRIBED POETRY – ESSAY*****AN ABANDONED BUNDLE – MBUYISENI OSWALD MTSHALI***

- 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 pages 24–25 for the rubric to assess this question.

The focus of the question should begin with the attitude and feelings of the speaker.

Any of the following can be considered:

- 'dumped': a deliberate act on the part of the mother; her lack of feelings emphasised; suggestion that she regarded her baby as just so much rubbish she had to get rid of
- reference to the baby Jesus in 'Baby in the Manger' – suggests the baby's innocence/sacred quality
- 'dung': disgusting image – suggests mother's callousness in dumping baby here
- 'melted': suggests secretive/furtive way mother went away **and/or** she is a gentle, vulnerable figure
- 'rays of the rising sun': new beginning for the mother (without the baby) suggests speaker's inability to comprehend how a mother could do this
- 'glittering with innocence': sarcastic tone – speaker disgusted/shocked by her ability to pretend that nothing has happened. Could also suggest poet is sympathetic towards the mother – understands why she has done this: her poverty-stricken background, poor living conditions **or** equivocal in this regard
- This perception is soon corrected when we read that the mist and smoke 'flowed thick yellow as pus oozing from a gigantic sore' – the reality of the situation is revealed: filth/pollution, unhygienic conditions, urban decay, moral and social decay, poverty, inability to escape from township life. Disgusting image/simile: the whole township looks as disgusting as a 'gigantic sore' – evokes feelings of revulsion, sympathy towards township people
- 'White City Jabavu' – name is ironic: it is a township for black people and it evokes a feeling of disgust
- 'smothered': emphasises pollution – difficulty breathing
- Simile – 'like fish caught in a net': suggests difficulty of escaping from this life in the township – sympathy for people; also that a large number of people live here
- 'scavenging': emphasises hunger of dogs, lack of food in the township and links to the ferocity with which they fought over the bundle
- 'draped in red bandanas of blood': image of large splashes of blood over the dogs' bodies – highlights how horrific the incident was for the speaker
- 'squirming': suggests baby was still alive when dumped and at the beginning of the attack – makes mother's action seem much worse
- 'velvet tongues of scarlet': evokes understanding of the horror endured by the speaker – sight of baby's blood on the dogs' tongues
- 'mutilated corpse': emphasises horrible way the baby died after being abandoned by its mother

[Credit a discussion of phonic devices, but these must be linked to attitudes.]

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**[10]**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL*****THE WILD DOVES AT LOUIS TRICHARDT – WILLIAM PLOMER***

- 2.1 The first line of each of the first three stanzas refers to the time: stanza 1 starts with 'Morning' and stanza 2 with 'Midday'; in stanza three we are informed it is 'afternoon'. (Candidate could refer to any TWO stanzas.) /The poet also suggests in each stanza that the temperature increases as the day progresses. (2)
- 2.2 This suggests that the men are busy/ that they work in an organised manner, following a routine/ the monotony of their jobs/ that their work is hard. [Any TWO points] (2)
- 2.3 The poet is irritated by the cicadas. (1) This is emphasised by the use of words such as 'mad', 'din it in', 'intensive', 'shrilling'. He finds the noise they make unbearable – similar to 'a note too high to bear'. The noise is driving him mad. (2)  
[Award ½ a mark for 'negative attitude'.] (3)
- 2.4 Yes. Man is responsible for most/all of the suffering and misery in Africa. Africa is being ruined by all the political upheaval/oppression in so many of its countries.

**OR**

No. Man's presence in Africa is essential. There are many problems in Africa that can only be solved by man. Man not only destroys but is also able to protect, e.g. the environment.

[Candidates may be fully credited for responses based completely on the text.]

[Mark globally. Award marks for a well-expressed, thoughtful, reasoned response.]

(3)  
[10]

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL****RUGBY LEAGUE GAME – JAMES KIRKUP**

3.1 The speaker finds it 'absurd' and 'sad' that grown men are trying to behave like young boys/recapture their youth by playing rugby. /They look ridiculous in their rugby outfits, especially because they are now fat and balding. (2)

3.2 The diction conveys the seriousness of the players by using 'Grappling, hooking' which is rugby jargon. The word, 'courage' has connotations of bravery and indicates the seriousness of the players. The use of 'solemnly' implies that the sport is played with more than fun in mind. The players display 'earnest keenness', indicative of their commitment. If 'honour' is at stake, playing the game well is taken very seriously.

[Any TWO words or phrases, well discussed] (2)

3.3 He thinks they are quite foolish/ridiculous/deluded. (1) He compares them to blind men trying to feel their way back to their youth/suggests how futile their desire to recapture their youth is. Metonymy: 'bank', 'pram', 'spin drier' – responsibilities as (middle-aged) husbands and fathers/suggests the players' desire to escape from these by playing rugby, but the speaker believes they cannot.

[Award 1 mark for speaker's opinion and 2 marks for a discussion of any ONE image.] (3)

3.4 The speaker sees them as pathetic/sad/absurd. He realises that all the efforts on the part of the men will be 'in vain'. The speaker knows that the men's dreams will never become a reality.

**OR**

The speaker is sympathetic to them. He realises that the 'golden age' cannot be recaptured. There is something touching about their attempts to regain a lost youth.

[Award marks for a mixed response. Mark globally.] (3)  
[10]

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL****WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT (SONNET 30) – WILLIAM SHAKESPEARE**

- 4.1 Accept ANY TWO of the following:
- Remembering past incidents
  - Not having things he wanted
  - Realising how he has wasted his time

Award marks for the following – because of the use of the colon in line 4:

- Remembering friends who have passed away
- Remembering past loves
- Missing things he no longer has
- Remembering past grievances (2)

- 4.2 He is thoughtful/reflective but inclined to be brooding/caring/ feeling intensely. He has had many disappointments/losses/is easily depressed. He values friendship a great deal: just thinking of his friend can lift his spirits. /Some might call him hypersensitive/a neurotic person.  
[Accept any two points on experiences and/or character descriptions.] (2)

- 4.3 It is ridiculous to pay an account twice. He is deeply saddened when he remembers the past – it seems he is paying again for things that happened in the past merely by remembering them. The image used is from accounting/bookkeeping and is very effective in revealing the poet's feelings.

**OR**

The imagery is ineffective in referring to human relationships. The 'accounting' image is very cold and dehumanising.

[Award marks for a well-expressed, thoughtful, reasoned response.] (3)

- 4.4 The tone is happy/joyous/relieved. (1) The tone is appropriate because it emphasises how happy he becomes when he thinks of his friend. This is in contrast with the sad/depressed tone used in lines 1–12, where he details how sad he feels when he thinks about his life. (2) (3) [10]

**UNSEEN POETRY: POETRY FROM AFRICA*****THE WEEPING OF THE PENNY WHISTLE – PETER HORN*****QUESTION 5: UNSEEN POETRY – ESSAY**

- 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 on pages 24–25 to assess this question.

- 'Weeping' in the title and the repetition of 'weep' and 'weeps' throughout the poem emphasise the poet's sadness.
- The word, 'monotonously' suggests going on for some time and the irritation felt by the speaker.
- The simile, 'It weeps ... like the water running over the stones in Jonkershoek Valley' (lines 4–5) conveys a sense of ongoing sound, unending sadness.
- The simile, 'It weeps like the wind' (line 6) suggests his inability to control the sound.
- In lines 7–8, the reference is to the deprived ('hunger') and to those who died in the long years of the liberation struggle – 'birdshot' was used to disperse protesters. [Candidates do not need to refer to the apartheid struggle. Neither do they need to refer to specific forms of violence.]
- The word, 'drenched' (line 9) indicates that a large amount of blood soaked the ground. This refers to the large number that died during the liberation struggle.
- In lines 11–12, the reference is to the bombing of public places by people involved in the struggle, the loss of innocent citizens' lives.
- The musical image in line 14 conveys the sense of sound rising to an unbearable pitch and emphasises how unbearable these memories are for him – they are driving him mad/crazy.

**[10]**

**QUESTION 6: UNSEEN POETRY – CONTEXTUAL**

6.1 The sound of the penny whistle comes to him when he is asleep/in his dreams/imagination/memories. (1)

6.2 The speaker refers to 'birdshot', which was often used to disperse crowds of protesters. This highlights the speaker's sadness/ grief for those who died during the struggle/riots/protests/upheavals.

**OR**

The speaker also refers to seeing people injured or killed when 'bombs exploded' in public places.

[Award 1 mark if candidate presents only an identification.] (2)

6.3 The suggestion is that the sand is soaked in blood, that a large amount of blood was shed during the struggle/upheavals. This implies that a large number of people sacrificed their lives for a cause. (2)

6.4 Yes. The title of the poem is suitable. The word 'weeping' suggests mourning and sadness. The sound of the penny whistle which the poet hears incessantly in his head is a metaphor for his memories/thoughts of the horrors of the struggle/upheavals. A penny whistle has a maddening sound. If they go on for a while in the same way, his memories are maddening as well.

**OR**

No. The title of the poem is not suitable. The ideas of 'weeping' and 'penny whistle' are incongruous. The penny whistle is often played in a fun/light-hearted/excited way to suggest joy/celebrations.

[Award marks for a well-expressed, thoughtful, reasoned response.] (2)

6.5 That the sound 'weeps in my dreams' clearly suggests that it (and the feeling of sadness) haunts the speaker even in sleep – he cannot escape terrible memories. The idea of 'climbing the scales' conveys a sense of increasing shrillness and intensity, appropriately signifying sorrow so great that it moves toward 'madness'. The imagery therefore succeeds in conveying the core idea of the poem.

[Mark on merit. Accept clear, well-reasoned responses.] (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 26 for the rubric to assess this question.

- Orwell uses satire in order to ridicule and expose human shortcomings and vices.
- This is clearly highlighted by the behaviour of the pigs.
- Old Major's dream of an equal society is destroyed when the pigs corrupt the principles of Animalism. Orwell mockingly points out that the pigs soon turn into the enemy they fought to overthrow.
- Napoleon, as the leader of Animal Farm, slowly turns into the kind of oppressor the animals revolted against initially. Ironically, he becomes a mirror image of Jones.
- Squealer is a propagandist who manipulates the weaker and more ignorant animals: he is responsible for the changing of the commandments until they are eventually reduced to one line, 'All animals are equal but some animals are more equal than others'. The grim comedy is that the society is actually unequal.
- Squealer informs the animals that all matters will be settled by a special committee of pigs; ironically, this implies that Napoleon alone will be making all the decisions.
- The conflict between Snowball and Napoleon reaches a climax when Napoleon uses the dogs to forcefully remove Snowball; Napoleon is turning into a dictator. Ironically, the pigs are imitating the very behaviour they had earlier despised.
- Again, this is evident when the debates on Sunday morning are banned together with the singing of 'Beasts of England', and the animals lose their 'voice'.
- The self-serving nature of the pigs is exposed when they decide to engage in trade with the humans at the expense of the other animals – again the principles of Animalism are compromised.
- Several animals are executed by Napoleon's dogs following their confession to having been in league with Snowball in his plotting against Animal Farm. This first display of public violence breaks the most basic principle of Animalism – Napoleon's blatant search for total power is an evil. The dogs' savage behaviour is a bizarre representation of the violence that Orwell is satirising.
- The hens are forced to give up their eggs – the treatment of the hens' disobedience is an indication of the type of leadership in the new Animal Farm.
- The pigs' drunken party is another key development, showing yet another stage of the pigs' becoming more like the humans.
- Napoleon grows in self-importance, distancing himself even from the other pigs. Napoleon's leadership style is symbolic of an autocratic government.
- Boxer's death is the result of overwork and abuse. The fact that he is not treated but is sold to the glue-maker is the final betrayal of the animals by the pigs.
- The pigs reveal their evil by partying with the money made from the sale of Boxer.
- The cycle of evil is completed the moment the animals can no longer see the difference between the humans and the pigs.

**NOTE:**

- Discussion of Jones, Pilkington and Foxwood may be included, but this should not be the focus of the essay.
- The focus of the entire essay must be on Orwell's use of satire in making a statement against human evil.

**QUESTION 8: ANIMAL FARM – CONTEXTUAL**

- 8.1 The sheep will mindlessly follow Napoleon and repeat whatever slogan he wants them to repeat. (2)
- 8.2 8.2.1 Snowball is truly committed to the development of Animal Farm, whereas Napoleon is interested only in developing his own power. (2)
- 8.2.2 Napoleon will bring up the puppies to regard him as their only leader. They will develop no ties with any other animal. Therefore, when they grow up, they will be available for use as enforcers: Napoleon's private army or police. This will be an aspect of his dictatorship. (3)
- 8.3 This is an early sign that the pigs are 'more equal'. It is a violation of Animalism. Later, the pigs will gain even more privileges as they grow more corrupt under the leadership of Napoleon. The animals will be further manipulated and ultimately threatened and even killed if they do not obey Napoleon. This first lie paves the way for further evil deeds. (3)
- 8.4 Yes. Squealer is a propagandist by nature. He is quick-thinking and a fluent liar. He will emerge as Napoleon's right-hand man and the one that manipulates the other animals. (3)
- 8.5 The novel has come full circle. The reversion to the name of the farm in Jones's day indicates that the revolutionary leaders (the pigs, with the help of the dogs and Old Moses) have become precisely like the very tyrants against whom they had fought. Moreover, most of the animals are in much the same miserable condition as they were under Jones. (3)
- 8.6 These rhetorical questions contribute to a mood of growing horror/fear/bewilderment/confusion/uneasiness. The question-form suggests the animals' slow understanding of what the pigs have been turning into: rulers indistinguishable from human oppressors. (3)
- 8.7 The animals do not complain or make any sound that would reveal their presence to the pigs and their human counterparts. Even the way they move ('crept') suggests this. They are utterly scared/intimidated; they have a feeling of hopelessness. (2)
- 8.8 Yes. The pigs represent the ruling class in a tyranny that follows a revolution and the other animals represent the oppressed people. In the extract, the pigs behave exactly like those whom they have overthrown, and live luxuriously; they even look like their former masters. The other animals are cowed and do not have the will to fight back – they remain or become as they were under the old system.

**OR**

[No. Credit a well-substantiated response. It is likely (but not necessarily the case) that a 'No' answer would be based on the idea that, in real life, matters are far more complicated than they are in a fable.]

[Award marks for a well-expressed, thoughtful, reasoned response.]

(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 26 for the rubric to assess this question.

- The novel opens with a satirical sentence that points to the standard idea that links wealth and the search for a spouse.
- The society emphasizes social class at the expense of authentic relationships.
- However, and to an extent, that structure can be successfully challenged, as in the case of Darcy and Elizabeth, as well as that of Bingley and Jane.
- On the other hand, there is no suggestion that barriers based on really large class differences can so readily be overcome. But the Bennets, Darcy and Bingley do attend the same balls, so the class differences are not very great.
- Mr Collins and Lady Catherine are major illustrations of satirised types.
- Mr Collins is an absurd fool. He is pompous, sycophantic and condescending. He sees Lady Catherine as the epitome of aristocratic excellence and is so blinded by the need to be patronized by a titled member of the upper class that he is oblivious of the gross vulgarity of her attitudes and behaviour.
- Indeed, his own behaviour would be shocking if it were not so ridiculous as to be funny. For instance, in a letter, he solemnly and smugly commiserates with Mr Bennet on Lydia's disgraceful behaviour, advises Mr Bennet 'to forgive them, as a Christian', and then asserts that the father should never 'admit them in [his] sight, or allow their names to be mentioned in [his] hearing'.
- In this connection, Jane Austen satirises the Church through Collins: the spiritual authority has become part of the materialistic, class-obsessed secular world.
- Lady Catherine is exactly what a true aristocrat should not be.
- She is adamant that Darcy should marry her daughter – a dynastic match, in effect.
- It does not matter how fine a person someone of Elizabeth's rank might be: Lady Catherine regards such a woman as unfit to marry someone like Darcy.
- Lady Catherine speaks of 'honour' when referring to the need for Elizabeth to refrain from entrapping Darcy; however, she has no valid conception of the word.
- Some might see Darcy as satirised: Jane Austen's presentation of him in the early stages of the novel, as an arch-snob who is in some ways also rather vulgar, can be seen as satirical.
- Mrs Bennet is a broadly comic character who is unintelligent and narrowly focused on money, social prestige and the social benefits marrying her daughters to the right men would bring.
- Her babbling, her self-contradictions and the responses of her husband to her are usually connected to the issues listed in the preceding bullet.
- Lydia can think of nothing aside from the shallow social whirl (initially involving officers, as is fashionable) and marrying before her sisters so that she will outrank them in the recognized pecking-order. She babbles unintelligently and has no coherent values other than social success.
- Sir William constantly refers to his reception at St James's and on numerous occasions boringly alludes to his imagined superior social rank (his knighthood was gained for the most technical and trivial of reasons).
- Mrs Bennet and Sir William are awe-struck in the presence of Lady Catherine.
- The narrator's tone is often ironic and satirical when referring to the attitudes and behaviour of some characters.

[25]

**QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL**

- 10.1 Mr Bingley is new in the neighbourhood. It is customary for a gentleman to visit and welcome the new neighbour. (2)
- 10.2 It is ironic that Mrs Bennet is selfish inasmuch as she is concerned only with her daughters' making fine matches, thereby enhancing Mrs Bennet's own social position (and ensuring her long-term material security). She is hypocritical in that she in effect attacks Mrs Long for potentially doing exactly the same as she is doing with regard to matchmaking. (3)
- 10.3 The dances are occasions during which matchmaking can take place. That aside, they are entertainments and also provide the opportunity to establish social significance.  
[Any TWO] (2)
- 10.4 Yes. Darcy appears utterly arrogant and unpleasant. His behaviour with regard to Jane and Bingley's relationship and also toward Wickham seems reprehensible. In time, he is revealed as a kind master, a generous man and a man of complete integrity, worthy of Elizabeth's love.

Wickham is charming and attractive and presents himself as Darcy's innocent victim. In reality, he is an unscrupulous seducer (Miss Darcy and Lydia) and in general a liar and a parasite.

**OR**

No. [Consider Collins, Gardner and Bingley as having characters that contradict Mr Bennet's remarks.]

[Credit discussion of one or more characters.]

[Credit mixed responses.] (3)

- 10.5 Lady Catherine has been trying to intimidate Elizabeth into promising never to marry Darcy, after accusing her of trying to manipulate him into marriage. Then she speaks of Lydia's elopement in arrogant, sneering and condescending terms. In the course of the conversation, she most insultingly harps on the Bennets' social inferiority and bad behaviour. (3)
- 10.6 Darcy honours his father's wishes concerning Wickham, but does not give the dishonourable young man what he does not deserve. In interfering with the Bingley–Jane relationship, he is in error, but genuinely wants the best for his friend. His pursuit of Elizabeth is characterized at all stages by honourable behaviour. His behaviour toward the lower classes in his home area is fully generous and caring. He deserves his reputation as an unpleasantly arrogant person, but is willing to mend his ways. (3)
- 10.7 No. Elizabeth is entitled to seek her own happiness. Lady Catherine and others who are 'wholly unconnected with me' (i.e. have no valid stake in her behaviour) have no right to claim that Elizabeth should do what they want at her expense. f (3)

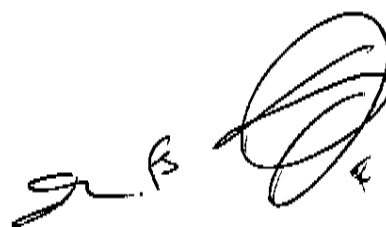
10.8 Yes. Lady Catherine is the only titled aristocrat in the novel (Sir William is not one) and she is the epitome of nasty, stupid pomposity and arrogance. She constantly harps on her social superiority, and tries to intimidate others, to order them around and to tell them what to think.

(3)

10.9 Darcy would have been favourably impressed by Elizabeth's firmness in the face of Lady Catherine's attack; her pride, unaffected by arrogance; her dignity under pressure. He might also have taken heart from her refusal to promise never to consider a match with him. Elizabeth reveals herself to be as strong and fine as Darcy thinks she is and wants her to be.

[Open-ended. Credit clear, well-substantiated responses.]

(3)

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**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 23 for the rubric to assess this question.

- It is true that none of the characters lives out the original American dream.
- The American Dream suggests that every person can become a success through hard work. But the Dream has become corrupted by the avaricious pursuit of wealth and power. When tainted by money, the Dream is hollow.
- Gatsby might seem to be a successful American Dreamer, as he has mastered the acquisition of great wealth, and the re-invention of self to become what he has wanted to be. He represents those who have recently acquired wealth. But Gatsby has links to organised crime, and the expectation of the original American Dream was that its attainment should be moral.
- Gatsby at first aspires to the achievement of happiness through hard work and ability, as his boyhood 'Schedule' shows.
- His society, channelled through his first mentor, Dan Cody, teaches him to be ruthless, even criminal, in his pursuit of the Dream.
- But Gatsby is a man of imagination, a romantic, and merges his Dream with the idea of Daisy, a fairy-tale figure of the imagination only partially based on the real person (a 'Fay' is a fairy).
- Sadly, Gatsby becomes a dangerous big-time criminal (Walter Chase is scared to tell Tom what Gatsby and Wolfsheimer's latest project is) obsessed with a woman unworthy of his Dream.
- The Buchanans and their ilk represent those whose money is inherited. They, too, might seem to be living out the American Dream. But their lives are hollow, empty, directionless and shallow. They drift from day to day, activity to activity. There is no drive to be something better, or to attain or to create something better. And they show themselves to be morally corrupt.
- Tom has inherited money. His moment of fulfilment came when he was a star college football player. He has no Dream: in people such as he, the decadent and oppressive old European ruling classes are resurrected in the New World. He and Daisy are neither happy nor unhappy: they are merely restless and unfocused.
- Daisy lives the life of the idle rich, not knowing 'what people do'.
- She is happy to allow Gatsby to take the responsibility for the killing of Myrtle Wilson.
- Neither she nor Tom responds in any way to Gatsby's death.
- She is sufficiently in love with Gatsby to get drunk the night before her wedding to Tom, but she places financial security, social standing and comfort above all else and is finally at home with Tom and his ilk.
- No one in The Valley of Ashes lives out the American Dream. The Valley of Ashes – the area between West Egg and New York – is a moral wasteland, where people's dreams have been turned to ashes. The Valley of Ashes represents moral and social decay resulting from the selfish pursuit of wealth irrespective of the effects on others. This exacerbates the plight of the poor who lose vitality in the Valley of Ashes.

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- Myrtle Wilson and her husband are inhabitants of the Valley of Ashes and are the major representative losers in the class struggle. Myrtle desperately becomes a rich man's mistress in order to get somewhere – she has little if any sense of the original romantic ideal and, in the scene of the party at the flat in New York, is satirically depicted as absurdly trying to ape the manners of someone from the privileged classes.
- Wilson runs a failed business and is eventually confronted with the fact that he has a failed marriage. He has the classic American idea of moving west and rebuilding his marriage and his life in general – this is a fantasy.
- The partygoers are satirically depicted. They are aimless and inauthentic. Some of their names suggest animals and undesirable characteristics.
- Jordan is quite famous and successful, but she is a cheat at golf who cannot manage a meaningful relationship and is Daisy's partner in looking lovely and insubstantial when Nick first visits the Buchanan home. She lies about being responsible for the damaged car.
- Wolfshiem is very successful, but his version of the American Dream has to do with big-time crooked gambling, murder (probably) and mayhem (witness his human-molar cufflinks).
- Nick is essentially sad. He faces turning thirty with a bleak sense of diminishing possibilities. His affair with Jordan fizzles out drearily.

[25]

**QUESTION 12: THE GREAT GATSBY – CONTEXTUAL**

12.1 There has been a confrontation between Gatsby and Tom relating to Gatsby and Daisy's affair. Gatsby is insisting that Daisy tell Tom that she never loved him. This would be untrue, and although she wants to please Gatsby, she can't say it. She has a dawning realization that she does have substantial feelings for Tom. (2)

12.2 He is guilty of sentimentality and manipulation in this situation when he refers to tender moments between them. /Despite much evidence to the contrary, Tom has the capacity for tenderness and love. There is a sensitivity shown by his words to Daisy as he remembers tender moments between them.

[Accept a mixed response.] (2)

12.3 Yes. Jordan will not get involved in, and does not have much understanding of, anything substantial to do with relationships. She is a cheat in various aspects of her life.

[Consider other valid responses.] (3)

12.4 12.4.1 The statement is correct. He does want too much: he wants to recreate the past as though the intervening years have not happened. He wants her to deny her life with Tom. This despite Tom and Daisy's having a child together.

[Incorrect. Credit clear, well-substantiated responses.] (2)

12.4.2 The 'too' emphasises Gatsby's incredulity that Daisy has loved Tom at the same time as she has loved him. He has convinced himself that she has deleted her past in which he does not feature. Her comment that she has loved both Tom and him shocks him. (3)

12.5 After Myrtle's death, Gatsby has waited outside Daisy's home all night to be sure that Tom does not harm her. /Nick and Gatsby have had breakfast together. /Nick is reluctant to go to work. /The incident happened shortly before Gatsby's death.

[Accept any TWO] (2)



- 12.6 12.6.1 Yes. The partygoers enjoy Gatsby's hospitality and give very little in return. They are shallow and often criminal. Their morals and values are questionable.

**OR**

Daisy is unable to commit to one person in the way that Gatsby can. She is self-centred/concerned mainly with her effect on others/superficial. Tom is arrogant/ boorish/ violent/a bully/ prejudiced/a hypocrite.

[Consider other characters in Gatsby's circle.]

[Credit a mixed response.]

[Candidates' responses must comprise TWO concepts to earn 2 marks.]

(2)

- 12.6.2 Even though Gatsby is a criminal and an unrealistic dreamer, he is authentic in that he is truly and uncompromisingly committed to his dream of a perfect life with a perfect love (even if his faith is misplaced and the Daisy of his imagination does not really exist). He has hope. He has an ideal. The others are all 'careless drivers' with a lack of real vision, hope or meaning.

[Full marks may only be awarded for a discussion of both Gatsby and the others.]

[If candidates state that Gatsby is going to die, award 1 mark only.]

(3)

- 12.7 The 'gorgeous pink' nature of the suit suggests Gatsby's brilliance of imagination and his vulgarity/ ostentatiousness. That the suit is a 'rag' points to the emptiness of superficial display and the inevitable failure of Gatsby's dream. As one of Tom's comments makes clear, Gatsby's being a newly rich pretender to superior social class is also indicated by his wearing a flashy suit.

(3)

- 12.8 Gatsby's dream is admirable. Although he is still trapped by the association of success and wealth, he merges the typical corrupted and materialistic version of the American Dream with his idea of Daisy – 'the king's daughter', a fairy-tale of a woman. He is completely committed to this ideal. His wealth, the parties – his every activity and possession – are important only inasmuch as they might help to gain Daisy.

[Consider alternative and/or mixed responses.]

(3)

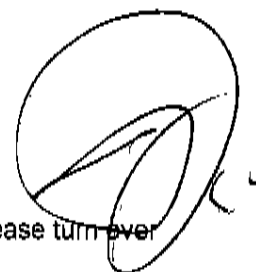
**TOTAL SECTION B: 25**

**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 26 for the rubric to assess this question.

- Iago does in fact provide a number of reasons for his evil deeds.
- True, he is evil as such, but he is not without motives.
- He resents Cassio's becoming lieutenant and his being overlooked for the post.
- He seems to be a racist and makes comments which suggest that he resents the prestige and authority of a Moor.
- He appears to be insecure about his manhood/ability to hold on to his wife and suspects both Othello and Cassio of cuckolding him.
- Iago does not care whether the rumours of his wife's unfaithfulness are true or not – the mere suspicion is enough to make him want revenge. This suggests a profoundly warped ego.
- He comments viciously on Cassio's aristocratic courtesies: clearly, he resents social advantage such as the attractive upper-crust young lieutenant's.
- He tells us that Cassio 'hath a daily beauty in his life/ that makes me ugly'.
- He 'loves' (for which read 'lusts after') Desdemona himself: sexual jealousy again.
- Iago seems to enjoy the game of dangerous scheming for its own sake ('Pleasure and action make the hours seem short').
- This energetic enjoyment of villainy might appeal to the reckless and darker side of some readers/audience.
- Iago's hilariously vulgar speech (e.g. what he says to Brabantio at the start of the play) would raise many a laugh.
- His ruthless honesty with himself about his own evil might earn him a measure of respect.
- His ability to come up with a good plan to get revenge suggests his intelligence as well as his exceptional understanding of human nature and emotions/human strengths and weaknesses.
- He is single-minded – he does not waver in his determination to get revenge. He makes a plan and then carries it out without being side-tracked by anything.
- He is very persuasive – he can get people to trust him and do exactly what he wants them to do.
- He is more plausible/credible as a human being than any of the other major characters.

**NOTE:** Some candidates might validly note what there is to admire, but to dismiss such admiration as misplaced because evil should not be condoned or sympathized with.

**[25]**

**QUESTION 14: OTHELLO – CONTEXTUAL**

14.1 Iago has convinced Roderigo not to kill himself and assures him that he will be able to arrange a relationship between him and Desdemona. What is allegedly needed is money to give to Iago in pursuit of the plan. Roderigo enthusiastically succumbs to the confidence trick and goes off to turn all of his property into cash.  
[1 mark for each point.] (3)

14.2 Iago suspects Othello of having cuckolded him. Othello has promoted Cassio into the position of lieutenant, a position for which Iago believes Cassio lacks experience. Iago feels that an outsider, a Florentine, has been promoted above a deserving Venetian, himself – Iago suspects nepotism.  
[1 mark for each point.] (3)

14.3 Yes/Agree. Cassio is indeed good-looking and charming. He is also a good man: his loyalty to Othello and chaste admiration for Desdemona are aspects of his fineness. His making a terrible mistake in drinking and becoming violent simply indicates that he is young and inexperienced and has normal human flaws.

**OR**

No/Disagree. When Cassio is officer in charge of the watch, he gets drunk and becomes violent. Just before this incident, he drunkenly and rather blasphemously asserts his superiority to a lower-ranking officer (Iago). Later, he treats Bianca most disrespectfully: even if she is a courtesan, she is in love with him and does not deserve to be laughed at behind her back.

[Accept a mixed response.] (3)

14.4 Yes, she can. Like Iago, Emilia deceives for selfish motives. She lies to Desdemona, her mistress and friend, in order to cover her tracks: she has given Desdemona's handkerchief to Iago in order to please him and reduce his mistreatment of her.

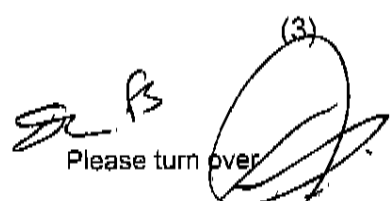
**OR**

No, she cannot. She might be deceiving Desdemona, and this might be wrong, but she is not doing so for evil motives but because she is under pressure from her nasty husband. Iago lies in order to destroy innocent people.

[Accept a mixed response.] (3)

14.5 Disagree. Othello later becomes murderously jealous. It is true that he is manipulated by Iago; however, Iago succeeds only because of Othello's innately jealous nature. Jealousy so unbalances him that he is unable to confront his wife with an accusation. When Bianca produces the handkerchief, Othello too readily interprets this as proof of Desdemona's infidelity.

[Credit clear, well-substantiated negative responses.]

(3)  


- 14.6 Othello is an honourable man who would normally not stoop to pretending in any way; e.g. he insists when accused of using evil means to seduce Desdemona that his 'parts', 'title' and 'perfect soul' would be perfect defence. It is ironic that now, however, he feels it necessary to be dishonest in how he behaves toward Desdemona.

[Consider the following alternatives and mark on merit:

- It is Iago who is, in fact, the pretender.
- Othello does not have to pretend; Desdemona is indeed honest.] (3)

- 14.7 The use of 'fruitfulness' and 'liberal' indicates that Othello believes that Desdemona has been unfaithful. The use of the word 'moist' shows that he thinks that she is sexually lustful. He suggests that Desdemona may need to redeem herself by 'fasting and praying/much castigation, exercise devout' – this is intense emphasis on her need to purge herself of evil.

[Credit a response that deals with Othello's tone – award 1 mark.]

[3 marks for 'language' OR 1 mark for 'tone' + 2 marks for 'language'.] (3)

- 14.8 In Extract A, Iago's use of imagery of 'Hell and night' and 'monstrous birth' is appropriate, because he has engendered an utterly evil plan to destroy the lives of other characters.

In Extract B, Othello's use of 'devil' and 'rebel' is inappropriate, because Desdemona is, on the contrary, angelic and faithful – she is innocent of the adultery he thinks she has committed.

[Allocate 2 marks to each of Extracts A and B.] (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 26 for the rubric to assess this question.

- The town of Salem is ruled as a theocracy.
- The citizens are expected to obey without question the rules of the church and the state.
- Their reputations are established through obedience in a patriarchal and theocratic society.
- Proctor, on the other hand, has personal reasons to protect his reputation.
- Proctor views the rules of the theocracy differently from the way most of the inhabitants of Salem do. Instead, he lives by a personal code of ethics.
- He prides himself on standing apart from his community in making his own decisions about his morality.
- When Proctor taints his reputation by indulging in infidelity, it is important to him to keep it concealed.
- Proctor eventually cannot live with the guilt, and confesses his affair.
- Ironically, when he is finally coaxed into lying in order to save himself from death, he chooses to speak the truth. Proctor chooses his good name over life itself.
- It is through the hardship brought about by Abigail's vindictiveness that Proctor moves toward reconciling with his wife, Elizabeth, and goes to the gallows as a man of his word.
- By refusing to allow his signed confession to be read by all, Proctor is not willing to compromise and sell out his friends. When Abigail's uncle questions her about her reputation, she counters: 'I will not have it said my name is soiled'. Later, she accuses Elizabeth of blackening her name.
- The judges and ministers of Salem are aware that there will be an outcry when Rebecca, known for her good name, mounts the gibbet as a condemned witch and Elizabeth's reputation for honesty is compromised when she has to lie for her husband.

[Candidates must make mention of reputation(s) of other characters (Hale, Danforth, Abigail, Parris, Rebecca Nurse, etc.) and institutions such as the church and the judiciary.]

**[25]**

Handwritten signature and initials, possibly 'F B' and a large flourish.

**QUESTION 16: THE CRUCIBLE – CONTEXTUAL**

- 16.1 Parris is angry because his daughter, Betty, has been ill ever since Parris came across her and the other girls dancing and conjuring in the woods with Tituba.

[Any TWO different ideas]

(2)

- 16.2 Firstly, he has an outburst of anger. He refers to his ministry and his position in the community. He then suggests that her cousin's life might be at stake. Then, coaxingly, he talks about the respect he has gained in the parish in his position as a man of God. He reminds her that he has given her a home and clothed her.

[Any TWO different ideas]

(2)

- 16.3 Yes. Abigail lies constantly. She changes her story to suit the situation, but she always protects herself and blames someone else. For instance, she claims not to have danced in the woods, yet later confesses to having done so, blaming Tituba; she blames Elizabeth for wrongly firing her. Abigail insists that the poppet Mary Warren makes in court belongs to Elizabeth: this poppet is seen as an instrument used in black magic. She pretends to be possessed when she 'sees' a bird flying around the courtroom.

[Credit responses which deal with Abigail's tone during the course of the play.]

[Consider other valid responses.]

(3)

- 16.4 Abigail's denunciation is only partly valid. Elizabeth admits to being a cold woman and she is able to accept that she is partly to blame for Proctor's turning to Abigail for love and sex. However, Elizabeth is not emotionally cold as she is capable of great love and strength. She allows her husband to go to his death rather than try to make him act against his conscience. She has a reputation in Salem for not lying, but, believing that a lie will save her husband, she lies that Proctor did not have an affair with Abigail.

[Credit alternative responses on merit.]

(3)

- 16.5 Elizabeth feels that there is still an unspoken understanding between Proctor and Abigail. In Proctor's mind, the affair is over and he does not see why Elizabeth does not believe that it is really over. The burden of his guilt and her resentment continue to trouble their relationship.

(2)

- 16.6 The relationship is fraught with tension. (1) Proctor desperately wants his wife to understand and to forgive him for his adultery. Elizabeth is full of hurt and resentment because of the affair with Abigail and needs him to reject the girl explicitly and to her face. (2)

(3)

- 16.7 Favourable to Proctor:  
He is bluntly honest about the lustful, debased nature of his relationship with Abigail. To call himself a 'stallion' is to admit that he has been driven by animal lust.

OR

Unfavourable to Proctor:  
He employs animal imagery when he describes the 'promise' he makes to Abigail. This indicates that Proctor has been guilty of degenerate behaviour.

[Award 1 mark for opinion and 2 marks for discussion.]

[Credit mixed responses.]

(3)

- 16.8 He is upset with Elizabeth because she does not trust him or believe that the affair is completely over; yet, ironically, he *has* committed adultery and has been deceitful to Elizabeth./  
Despite Proctor's deceitfulness to Elizabeth, he *is* being honest: he does not want Abigail – he has made her no promises and as far as he is concerned the affair is over and he does not need to prove anything to his wife.

(3)

- 16.9 Valid. Aside from the adultery with Abigail, there is no evidence that Proctor has betrayed Elizabeth or anyone else. So if she is obsessively insistent on Proctor's explicitly condemning Abigail to her face, and will not merely accept his apology and repentance, she is being unjust.

OR

Invalid. Proctor has indeed shamefully betrayed his wife. It seems to Elizabeth that, if Proctor fails to break explicitly with Abigail, there must still be some connection between them. The wronged wife has every right to be angry and to demand that there be no doubt about her husband's abandonment of her rival. Elizabeth wants her marriage to continue but she wants, and deserves, adequate reassurance.


[Consider and mark on merit the idea that Proctor has fulfilled his duties as a husband, except for his one great mistake.]

[Accept a mixed response.]

(4)

[25]

TOTAL SECTION C: 25  
GRAND TOTAL: 80



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

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

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<p><b>Substantial</b> 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.</p>	<p>5 60 - 69%</p>	<p>7 - 8</p>	<p>6½ - 7½</p>	<p>6 - 7</p>	<p>5½ - 6½</p>	<p>5 - 6</p>		
<p><b>Adequate</b> 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.</p>	<p>4 50 - 59%</p>		<p>6 - 7</p>	<p>5½ - 6½</p>	<p>5 - 6</p>	<p>4½ - 5½</p>	<p>4 - 5</p>	
<p><b>Moderate</b> 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.</p>	<p>3 40 - 49%</p>		<p>5 - 6</p>	<p>5 - 6</p>	<p>4½ - 5½</p>	<p>4 - 5</p>	<p>3½ - 4½</p>	<p>3 - 4</p>
<p><b>Elementary</b> 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.</p>	<p>2 30 - 39%</p>				<p>4 - 5</p>	<p>3½ - 4½</p>	<p>3 - 4</p>	<p>1 - 3½</p>
<p><b>Not achieved</b> 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.</p>	<p>1 0 - 29%</p>					<p>3 - 4</p>	<p>1 - 3½</p>	<p>0 - 3</p>

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**RUBRIC FOR MARKING THE ESSAY QUESTION FOR NOVEL AND DRAMA (SECTIONS B AND C)**

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

CODES AND MARK ALLOCATION	CONTENT [15] Interpretation of topic, Depth of argument, justification and grasp of text.	STRUCTURE AND LANGUAGE [10] Structure, logical flow and presentation. Language, tone and style used in the essay
<b>Code 7</b> 80 - 100%	Outstanding 12 - 15 marks	Outstanding 8 - 10 marks
<b>Code 6</b> 70 - 79%	Meritorious 10½ - 11½ marks	Meritorious 7 - 7½ marks
<b>Code 5</b> 60 - 69%	Substantial 9 - 10 marks	Substantial 6 - 6½ marks
<b>Code 4</b> 50 - 59%	Adequate 7½ - 8½ marks	Adequate 5 - 5½ marks
<b>Code 3</b> 40 - 49%	Moderate 6 - 7 marks	Moderate 4 - 4½ marks
<b>Code 2</b> 30 - 39%	Elementary 4½ - 5½ marks	Elementary 3 - 3½ marks
<b>Code 1</b> 0 - 29%	Not achieved 0 - 4 marks	Not achieved 0 - 2½ marks

**NB.** There must not be a difference of more than 2 codes between the content and language mark.

If the candidate is given a zero for content, s/he must be given a zero for language.