



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2014**

**ENGLISH HOME LANGUAGE P2  
MEMORANDUM**

**MARKS: 80**

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This memorandum consists of 23 pages.

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## NOTE TO MARKERS

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

## MARKING GUIDELINES

1. 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.)**
2. If a candidate has answered all four questions in SECTION A, (seen poems), mark only the first two.
3. If a candidate has answered two contextual or two essay questions in SECTIONS B and C, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each SECTION, provided that one contextual and one essay have been answered.
4. 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.
5. If answers are incorrectly numbered, mark according to the memo.
6. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
7. *Essay questions*  
If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, assess on merit and discuss with senior markers. **Use the assessment rubrics in Appendix A and B to assess candidates' essays.**
8. *Contextual questions*  
If the candidate does not use inverted commas when asked to quote, do not penalise.
9. For **open-ended questions**, no marks should be awarded for YES/NO or I AGREE/I DISAGREE. The reason/substantiation/motivation is what should be considered.
10. No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/ substantiation/motivation is what should be considered.

## SECTION A: POETRY

## QUESTION 1: SEEN (PRESCRIBED) POETRY – ESSAY QUESTION

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

With close reference to the **rhyme scheme**, **diction** and **metaphorical language**, discuss how the poet creates the poem's mood.

Your essay must be 250–300 words (about ONE page) in length.

- **Mood** – The mood of the poem is one of calmness, contentment and certainty.
- **Rhyme scheme** – The poem shows a clear rhyme scheme (abacb, dedcd, fgfhg, ijihj) throughout. This underlines the speaker's quiet certainty that Nature remains the same and always provides. The rhyme scheme further separates the stanzas, thus containing the imagery in each. The regularity of the rhyme scheme reinforces the idea that Nature has a course, and man can rely on its cycles.
- **Diction** – 'I love ...' (stanza 1) – the poet is quite sure of himself. Although he refers to *winter* in line 3, he calls it 'the paragon'. He has no doubt that this is the best time of the year, which adds to the mood of quiet certainty. It is a natural result of the seasons' changing, and is therefore reassuring, calming. 'kills', 'pure' and 'will' (stanza 1); 'Already' and 'harness' (stanza 2) – all suggests that certain events will occur; 'summer lingers' (stanza 3) 'Moon' and 'noon' (stanza 2) refer to specific times – these all add to the reassuring tone.
- **Metaphorical language** – **Stanza 1:** The word 'anatomy' (stanza 1) is unusual, but cleverly indicates the bareness of the trees.  
**Stanza 2:** The image of the geese's flying formation being 'harnessed to the moon' (line 7) suggests a regular pattern, which subtly underlines the mood.  
**Stanza 3:** The image of full ('brim') vats that allow summer to 'linger' in colours of 'gold' and 'red' vividly add to the feeling of contentment after hard work ('toil').  
**Stanza 4:** The idea that a fire is 'reviving' (line 16), and that 'the grape will redden' with the colours of a rare gemstone ('ruby'), are images associated with richness and contentment, especially when it is enjoyed from a 'crystal ... cup' (line 20). It is not difficult to imagine the peaceful scene indicated in this stanza.
- **NOTE:** Learners will have to identify the **mood** in order to answer the question.

[10]

**QUESTION 2: SEEN (PRESCRIBED) POETRY – CONTEXTUAL QUESTION**

- 2.1 *Give a possible explanation for the speaker's 'sweet' (line 1) thoughts.*  
He remembers things that are pleasant; make him happy. (1)
- 2.2 *Account for the slower pace in line 4.*  
The speaker is reminded again ('new wail') of sad thoughts, and a slower pace emphasises this. (2)
- 2.3 *Why is death's night 'dateless' (line 6)?*  
No time ('date') exists in death, because time is irrelevant in death. (2)
- 2.4 *In lines 7–12 there is reference to bookkeeping as a metaphor for remembering. Explain what the poet compares and quote in support of your answer.*  
He compares a list of sad things as 'cancelled' woe, because he had already mourned them. But when he is reminded of them, the sad 'account' has to be paid 'as if not paid before'; these memories make him sad again. (3)
- 2.5 *The poem ends on a positive note. Explain how the rhyming end couplet emphasises this.*  
The single syllables of 'friend' and 'end' sound the same, and have positive connotative meanings in terms of the poem. (2)
- [10]**

**QUESTION 3: SEEN (PRESCRIBED) POETRY – CONTEXTUAL QUESTION**

- 3.1 3.1.1 *Refer to stanza 1. The speaker clearly states what he thinks of sport in the first line. Explain in your own words what his attitude is towards sportsmen, and quote from the rest of the stanza in support of your answer.*  
He ridicules sport when he refers to 'fat knees', baldness and the outmoded outfits ('Edwardian') – these terms he uses to describe the participants show he does not admire sport. (2)
- 3.1.2 *The speaker uses repetition to distance himself from the men in the first stanza. Discuss.*  
He repeats 'those' when he talks about them – the 3<sup>rd</sup> person creates the distance; it is a linguistic finger he points at them. (2)
- 3.2 *From what you know about the rest of the poem, explain why the men would want to do something to honour their 'Virility' (line 12).*  
They are old, balding and fat-kneed men – no longer young and 'virile'. Their masculinity is diminishing, but that truth is too awful, so they pretend what they are doing is honourable. (2)
- 3.3 *In line 15 the men are 'groping' and 'blind'. What does this suggest about their attempts to regain 'noble youth' (line 16)?*  
They are only trying to get hold of something, but it seems to be out of reach ('groping'); they cannot 'see' it, and can only guess that it is there. (2)

3.4 *A Spartan (line 18) life is one without luxury. Why would the men want the 'freedom' of such a life?*

Their adult lives are complicated by responsibilities, e.g. families and professions, so the simplicity of the Spartan, mostly male, life appears attractive.

(2)  
[10]

#### QUESTION 4: SEEN (PRESCRIBED) POETRY – CONTEXTUAL QUESTION

4.1 *Provide a possible explanation for the inclusion of 'ants' to indicate activity in stanza 1.*

Ants are traditionally associated with hard work.

(1)

4.2 *Explain how the poet uses the structure of the poem to indicate the passage of time.*

The first three stanzas describe a different time of day, e.g. 'morning', 'midday', 'afternoon'.

So each stanza represents a different time of the day.

(2)

4.3 *Identify and comment on the appropriateness of the sound devices in stanza 2. Quote in support of your answer.*

Onomatopoeia.

Effective, because words like 'sizzling' and 'shrilling' add to the realism of the meaning.

(3)

4.4 *Apart from the heat, which quality of an oven (line 13) does the poet want to highlight?*

The fact that an oven is closed. In the same way the heat traps a person – there is no escape.

(1)

4.5 *How is the image of coolness achieved in the last stanza?*

By alliteration.

The repetition of the 'l' sound suggests liquid, water. 'Bubbling' also suggests water, coolness.

Imagery.

The 'silk heads' suggest smoothness, and coolness.

(Any 1)

(2)

4.6 *Explain what the poet implies about men in Africa (line 26).*

Men, humans, do not belong in Africa. The heat is too much; they cannot cope.

(1)  
[10]

**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**

- 5.1 *Explain the metaphor in the title.*  
Reading and understanding poetry is compared to eating it. (2)
- 5.2 5.2.1 *Refer to stanzas 1 and 2. What has happened to the speaker? Quote in support of your answer.*  
He has been reading poetry and it makes him very happy. (1)  
'no happiness like mine' (1) (2)
- 5.2.2 *In terms of the extended metaphor, what happened to the poems that they 'are gone' in line 7?*  
They have been 'eaten' i.e. read by the speaker. (1)
- 5.3 *Account for the change in the librarian's behaviour.*  
At first she notices that the speaker is reading the poems, and 'walks with her hands in her dress'. Later, however, she has lost control over her domain, the library, and she 'screams'. She no longer controls the knowledge – the speaker has taken ('eaten') it.  
(Candidate must prove *change*. Open ended answer. Award marks for any relevant answer.) (2)
- 5.4 *The first and last stanzas support the same idea. Explain.*  
The speaker is happy – 'no happiness like mine' and 'romp with joy'. He is deeply affected by the beauty/understanding of poetry. (2)
- 5.5 *Identify the tone of the poem.*  
Joyful/exuberant/liberating.  
(NOTE: Candidates must show that the speaker is extremely happy.) (1)

**[10]**

**SECTION B: NOVEL****QUESTION 6: ANIMAL FARM – ESSAY QUESTION**

- 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 novel, and the writer's intention.
- Refer to the rubric at the end of the paper to assess this question.

*The windmill is more a symbol of empty promises than a better life for all.*

Write a carefully planned essay of 400–450 words (2–2½ pages) in length, in which you assess to what extent the quotation is true or not.

- Not at first. Snowball's vision of a farm that is run to the advantage of the workers and as a profitable business has merit. He advocated the windmill as a way of improving the animals' miserable lives and probably also to prove that animals can farm effectively.
- The animals' enthusiasm for Snowball's/Napoleon's windmill alleviates the exhaustion of the hard labour necessary to erect the building. They are willing to work harder than usual, because the reward will be an easier life. Even if the actual workings of the windmill are beyond them, their faith is in their leaders.
- In practice, the windmill is associated with the strife between the two leaders, Napoleon and Snowball. They are at odds about building the windmill, and as soon as Snowball is chased off the farm, Napoleon takes ownership of the decision to build the windmill. When the half-built structure is destroyed by severe winds, Napoleon maliciously puts the blame on Snowball. Now the purpose of the windmill seems to be political more than humanitarian.
- The rebuilding of the windmill requires much more effort; almost unbearable. Napoleon and his cohorts are ruling Animal Farm with an iron fist. The animals do not have enough to eat; they work excessively long hours. Although they have lost their enthusiasm for the windmill, they continue. But the windmill is no longer the symbol of a liberated existence. It is the symbol of toil and hard labour with no end in sight.
- They are increasingly spellbound by Squealer's seductive propaganda, and have lost the desire or inclination to challenge the pigs. Whether they have a windmill or not is no longer relevant. They are in the grips of the pigs' tyranny, and no number of windmills will end or change that.
- Finally, the windmill is an empty promise, because it does not improve the animals' lives; in fact, it makes their lives miserable, causing the ever faithful Boxer's death. The ideals associated with the windmill are long gone and forgotten.

[25]

**QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION**

- 7.1 *Explain why there was ‘mystery’ (line 1) surrounding the milk.*  
The milk disappeared and nobody knew where it was. (1)
- 7.2 *‘The animals had assumed as a matter of course ...’ (lines 3–4). At this stage in the novel, are the animals right in making an assumption about the apples? Explain clearly.*  
Yes. They are newly liberated from Jones’s yoke, and the 7 Commandments (‘All animals are equal ...’) are fresh in everybody’s mind. This is an assumption that is based on the reality of the Rebellion’s success.  
(NOTE: No mark for ‘Yes’ only.) (3)
- 7.3 *What do the animals reveal about themselves when some of them ‘murmured’ (line 6)? Relate your answer to events later in the novel.*  
They are unsure of themselves. They know instinctively that the decision is unjust. Later, this wariness is abused by the pigs when they usurp all power, because nobody challenges them – they offer only a weak ‘murmur’. (2)
- 7.4 *With close reference to lines 9–20, explain how Squealer makes use of propaganda techniques to make the ‘necessary explanation’ (line 8).*  
Misinformation – scientific ‘proof’ that milk and apples are particular to pigs’ diets.  
Close association with the animals – ‘we’, ‘comrades’ adds to the misconception that they are all equal.  
The repetition of rhetorical questions proves that there is more than enough evidence to explain the obvious.  
The threat that Jones might come back, weighs heavier than any current situation. Nobody wants Jones to return.  
(Any 2 examples with adequate explanation.) (4)
- 7.5 *‘Do you know what would happen if we pigs failed in our duty?’ (lines 16–17). Comment on the irony of Squealer’s question.*  
The pigs have failed in their duty – they are unconcerned about the wellbeing of the animals. They would have shared whatever was available on the farm in the true spirit of Animalism if they were doing their duty. (2)
- 7.6 *Briefly explain what had just happened to leave the animals ‘weary and bleeding’ (line 1).*  
Frederick and his men blew up the windmill using explosives leaving the animals ‘weary and bleeding’. (1)

- 7.7 7.7.1 *Refer to the second paragraph. Provide a possible reason for Squealer's absence. Link your answer to his character.*  
He was probably hiding, because, like Napoleon, Squealer is not brave and he does not like to work. (2)
- 7.7.2 *Squealer is 'skipping' and 'beaming' (line 11). What does his behaviour reveal about the pigs' attitude at this critical time?*  
They enjoy the victory, but at the expense of the other animals. Squealer is insensitive about the animals and what they endured – he does not even try to hide his excitement. (2)
- 7.8 7.8.1 *Refer to lines 14–16. Is Boxer right when he does not see their fighting as a 'victory'? Explain your answer.*  
Yes. The victory is hollow, because it is at the expense of the animals. They are injured and shocked.  
(NOTE: No mark for 'Yes' only.) (2)
- 7.8.2 *Boxer's reaction in these lines is unusual. Why?*  
He seldom questions the leadership, and is happy to work hard. Here, he openly questions Squealer, something that could have contributed to his death. (2)
- 7.9 7.9.1 *Refer to the last paragraph. Comment on the irony contained in Squealer's promise that 'We will build another windmill.' (line 21).*  
It will not be 'we', because the pigs never do any hard labour. They only manage from the comfort of Jones's house. (2)
- 7.9.2 *Comment on the military diction used by Squealer, and quote in support of your answer.*  
The terms 'enemy', 'occupation', 'won' create the impression that a great battle was fought. It is misleading and typical of Squealer's propaganda tactics. (2)

**[25]**

**QUESTION 8: PRIDE AND PREJUDICE – ESSAY QUESTION**

- 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 novel, and the writer's intention.
- Refer to the rubric at the end of the paper to assess this question.

*The possibility of marriage between Darcy and Elizabeth at the start of the novel seems remote. In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss how the reader is eventually convinced, or not, that their marriage will succeed.*

- They meet when the differences between them, especially their social status, are glaringly obvious. Darcy makes no secret of the fact that Elizabeth's family are *infra dig*, and openly scorns her mother and sisters' behaviour. Elizabeth is equally disapproving of his haughty demeanour and pride.
- Darcy, however, has a change of heart when he gets to know Elizabeth during her stay with the Bingleys. He learns to appreciate her independence and her wit.
- Elizabeth is not so easily convinced. His alleged treatment of Wickham proves her opinion of him. She is thus surprised when she receives his proposal – is he blind?
- When Elizabeth learns of Darcy's involvement in trying to rescue what little remains of the Bennet reputation after Lydia's elopement with Wickham, she is forced to rethink her opinion of Darcy. She realises that her criticism of his pride might be too severe; she has to admit that she is prejudiced.
- During the visit she and the Gardiners make to Pemberley, she is pleasantly surprised when Mrs Reynolds gives a glowing account of her master. She is impressed by the scale of his estate, and reconsiders her curt denial of his suit. His unexpected arrival and charm leave her with the pleasant realisation that Darcy is indeed affable and kind and wealthy and all the other nice things a girl in her position cannot overlook.
- She is ashamed of her family, and cannot fault Darcy's opinion on that. She falls in love with him when she gets to know him, and understands that he possesses qualities dear to her.
- Darcy is probably unaccustomed to be rebuked, especially if the rebuke is from someone of a lower class to him. He grows to admire Elizabeth, and does not hold her family's uncouth behaviour against her. His prejudice dissipates when he realises that Elizabeth possesses qualities dear to him.
- Only when these two characters admit their follies and grow an understanding of each other, are they able to fall in love. Their eventual marriage is one based on trust and understanding – as good a reason as ever to risk marriage.

**[25]**

**QUESTION 9: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

- 9.1 *Briefly explain why Elizabeth and Jane are guests of the Bingleys. Jane falls ill during her visit to them, and Elizabeth arrives to nurse her sister.* (2)
- 9.2 *Refer to lines 1–5. How accurate is Miss Bingley’s ‘abuse’ of Elizabeth’s character?*  
Not accurate – it is malicious. She is overly critical and nasty. (2)
- 9.3 *Miss Bingley tries to elicit some response from Darcy in this extract. Why?*  
She is in love with him, and probably regards him as a prospective husband. She tries to align herself with him against the Bennets. (2)
- 9.4 9.4.1 *Mr Bingley comes to Elizabeth’s defence. What does this say about him?*  
He is unlike his sisters. He is decent and probably likes Elizabeth. He sees the good in people. (1)
- 9.4.2 *Mr Darcy, however, seems to agree with the ladies’ impression of Elizabeth. How is this typical of Darcy’s character?*  
Probably. He is a snob, and regards Elizabeth as inferior.  
OR: No, he remarks on her eyes in a rather suggestive way.  
OR: It is not very clear where he stands, because he does not take part in their gossiping. (2)
- 9.4.3 *Despite Darcy’s reluctance to contradict the Bingley sisters’ impressions of Elizabeth, he does concede that her eyes ‘were brightened by the exercise’ (line 27). Why would he notice this?*  
Probably because he is falling in love with her, and notices her.  
OR: He is a man, and that is what they do. (2)
- 9.5 *Comment on how Jane Austen makes fun of the British class system in this extract.*  
The Bingley sisters are members of the very exclusive upperclass in England, yet they indulge in a scurrilous conversation about a woman who does not belong to their group and who has just left the room. Their behaviour is not ‘upperclass’; in fact, it is quite the opposite. Their conversation is empty and boring on the outside, hardly associated with such smart lives as theirs. (3)
- 9.6 *Briefly relate what occurs when Elizabeth and the Gardiners visit Darcy’s estate.*  
Mrs Reynolds meets them and shows them around, much to Elizabeth’s surprise – she did not know that Darcy’s estate is so impressive.  
Darcy arrives unexpectedly and shows them around. He is charming and hospitable – another surprise.  
Mrs Reynolds regales the visitors with accounts of Mr Darcy’s generosity, his kindness towards his sister, and her admiration is palpable.  
(Any 2 mentioned. Or 1 detailed account.) (2)

- 9.7 *Why would Mrs Gardiner agree with Darcy's housekeeper, Mrs Reynolds, that Darcy is not 'proud' (line 3)?*  
Darcy is a charming host who invites her husband to fish on his water. He is generous and hospitable. (2)
- 9.8 9.8.1 *Why does Mrs Gardiner refer to Wickham?*  
She knows that Elizabeth likes him. (1)
- 9.8.2 *From what you know about the rest of the novel, is it fair to draw a comparison between 'handsome' Wickham and Darcy? Explain.*  
No, because Wickham's character – his lying, seduction of a young Lydia and opportunistic character – are in shrill contrast to Darcy's kindness towards the Bennets in 'handling' the elopement, and his devotion to Elizabeth. Being handsome carries very little weight. (2)
- 9.9 *Account for the different way in which Darcy treats the Gardiners and the way in which he views Elizabeth's immediate family.*  
The Gardiners are unlike the rest of Elizabeth's family. Here, he is hospitable and kind towards them, and shows a different side of himself. (2)
- 9.10 *With close reference to the title of the novel, explain why Elizabeth does not find Darcy so 'disagreeable' (line 9) anymore.*  
She is not as prejudiced as before, because she has realised that Darcy is kind – he saves her family from embarrassment when he intervenes to arrange that Lydia and Wickham can get married.  
Darcy's pride is not that acute – he appreciates that Elizabeth is unlike her family, and instead of ignoring her, he is falling in love with her. (2)

**[25]**

**QUESTION 10: THE GREAT GATSBY – ESSAY QUESTION**

- 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 novel, and the writer's intention.
- Refer to the rubric at the end of the paper to assess this question.

Nick says that Tom and Daisy 'smash up things'. In a carefully planned essay of 400–450 words (2–2½ pages) in length, comment critically on the truth or otherwise of this statement.

- It is true. Both of them are involved in situations where the lives of other people are ruined because of them.
- Tom's involvement with Myrtle is self-indulgent. He has no plan to marry her. He lies to her when he says Daisy is Roman Catholic, and will not grant him a divorce. This lie gets him off the hook. Myrtle does not see this – she is convinced that Tom is the answer to her prayers, and if his wife will not divorce him, at least he will take her away from the Valley of the Ashes and George. Tom is almost cruel in his deception – Myrtle might not be likable, but nobody deserves such treatment. He literally smashes her up when he breaks her nose. Still, Myrtle stays, because she believes it will get better.
- Tom does not tell George the truth about Gatsby. He deliberately lies to him, and George believes that Gatsby drove the car that causes Myrtle's horrible death. He finds Gatsby and shoots him before he commits suicide. He might not have 'smashed' them himself, but these two deaths are attributable to Tom.
- Daisy may have had some feelings for Gatsby, but whatever redeeming qualities she had, come to nothing when she indulges in her affair with him. Did she see this as a dalliance; would she have left Tom? It is unlikely, because she has been aware of his philandering since their honeymoon, yet she stays with him. So, the ideal picture that Gatsby has of her is just that. She is not willing to make a sacrifice for Gatsby, and she turns her back on him, ultimately ruining him. Her lack of conscience when she conveniently does not admit to causing Myrtle's death is despicable. She has 'smashed' Myrtle and Gatsby, and continues her rarefied existence without even a backward glance.
- It is a testimony to their recklessness that Nick decides to leave the East and return home, because in the Midwest, where he comes from, there is not this disregard for other life.

**[25]**

**QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTIONS**

- 11.1 *Place the extract in context.*  
This is Nick's first visit to the Buchanans since he has been working in New York City. (2)
- 11.2 11.2.1 *Refer to lines 1–8. Explain Nick's annoyance with Tom's response in line 7.*  
Tom is arrogant and his dismissal of Nick's answer is insulting. (2)
- 11.2.2 *Tom's response is typical of him. Discuss.*  
Tom believes he is better than others. If he does not know what you are talking about, then it is not worth knowing. (2)
- 11.2.3 *To what extent does your impression of the characters from these lines change in the course of the novel? Explain your answer.*  
It does not change.  
Tom becomes more who he is here. He remains arrogant and self-centred. His treatment of Daisy and others is cruel. Nick realises that Tom will not change and that his wealth will always shelter him from responsibility and accountability. He distances himself from Tom and his ilk by returning to the Midwest. (3)
- 11.3 11.3.1 *With reference to the rest of the novel, comment on the irony in Tom's reply that he will definitely 'stay in the East' (line 10).*  
He does not stay in the East, because he and Daisy move away from situations that are problematic, e.g. Tom's indiscretions and Myrtle's death. They have never stayed long in one place anyway. (2)
- 11.3.2 *Comment on the illusion that Nick had about being a 'bond man' (line 4) in the 'East' (line 9).*  
He assumed that he would do well in New York City, but realised that making money is not everything. At the end of the novel, he decides to return home, leaving behind the idea that being a 'bond man' brings happiness. (2)
- 11.4 11.4.1 *Miss Baker and Daisy have been 'lying on that sofa' for a long time. Why is this typical?*  
They do not do much; they do not have to work and are idle. (2)
- 11.4.2 *Although she and Daisy are friends, Jordan Baker differs from Daisy. How?*  
She is independent – emotionally and financially. She earns money playing golf, and her intelligence allows her insight into life that someone like Daisy lacks. (2)

- 11.5 *'Life starts all over again when it gets crisp in the fall' (lines 5 – 6). How true are Jordan's words if you consider what happens to the Buchanans at the end of the novel?*  
True – they leave East Egg at the start of autumn to start a 'new life' away from all the unhappiness and deaths they have caused. Their money affords them this luxury. (2)
- 11.6 *Daisy is 'on the verge of tears' and 'confused' (lines 7–8) Account for her state of mind.*  
She realises that Tom is aware of Gatsby's feelings for her, and she also realises that Gatsby has far more invested in their relationship than she does. This causes her to be 'confused', and 'on the verge of tears'. (2)
- 11.7 11.7.1 *Refer to line 18. Had Daisy really said the words 'I love you'? Explain your answer.*  
No. But the situation is so tense and laden with emotion, she might have.  
(NOTE: No mark for 'No' only.) (1)
- 11.7.2 *Explain why Tom is 'astounded' when he realises what had just happened. Refer to his relationship with Daisy in your answer.*  
His arrogance is so complete, that it has never occurred to him that his wife might be in love with somebody other than him. Although he loves Daisy, he has no loyalty as a husband. He has been indiscreet and regularly unfaithful since their honeymoon, but in Tom's life, other people exist for Tom. So this is an inversion of life as Tom knows it. (3)

**[25]**

**QUESTION 12: OTHELLO – ESSAY QUESTION**

- 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 drama, and the writer's intention.
- Refer to the rubric at the end of the paper to assess this question.

'Though I do hate him as I do hell's pains, I must show ... a sign of love.'

*In a carefully planned essay of 400–450 words (2–2½ pages) in length, show how Iago's 'sign(s) of love' formed the basis of Othello's disastrous end.*

- Iago never has any love for Othello, and makes it his business to ruin him, because his hatred is something that is much stronger than anything else.
- Much of Iago's success at manipulating Othello lies with his ability to disseminate. He shows 'love' when he orchestrates Cassio's demotion, only to ingratiate himself with Iago. Once Cassio spends time in Desdemona's company, the die is cast.
- Iago has Othello 'on the hip'; pretending to have Othello's best interests at heart when he coyly refuses to divulge unbecoming behaviour from Cassio and Desdemona. Iago is set. Othello becomes obsessed with the idea that his bride is unfaithful.
- Iago positions himself as Othello's confidante, and ultimately, advisor. He gains this position by pretending to 'love' Othello – he promises his loyal support when he kneels next to Othello, he provides 'ocular proof' at the right moment, he even suggests how Othello must murder Desdemona.
- By now, Othello shares intimacies with Iago, and their roles are ironically reversed: the general is now beholden unto the lieutenant.
- He is intuitively aware of Othello's shortcomings, but he never calls them such. He steers each situation in the direction he wants it to go, e.g. when he advises Othello to eavesdrop on Cassio talking about Bianca. To the unsuspecting Othello all of Iago's actions are proof of his loyalty, and help, and love'.
- When it is too late, and he has killed the only woman he has ever loved, only then does Othello understand the extent of Iago's duplicity; the falseness of his 'love'.
- While it is never exactly clear what it is that drives Iago, it does not matter. It is the ease with which he deceives that finally becomes the issue – it is difficult to feel sorry for Othello, yet one has to admit that Iago's 'love' is also powerfully seductive.

**[25]**

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

- 13.1 *Comment on the irony of Othello's remark in line 1.*  
Iago is most certainly not honest. He is manipulative and deceives Othello to bring about Othello's destruction. (2)
- 13.2 *Refer to lines 1–6. Mention 2 aspects of Othello's character evident here.*  
He is in charge – he arranges to meet with Cassio the next day.  
He is the keen husband – he cannot wait to leave with his wife. (2)
- 13.3 *Comment on the dramatic effect that Shakespeare achieves by writing the dialogue between Iago and Cassio in prose form.*  
It underlines the informal and easy relationship between them. This suggests an element of trust, which Iago pretends, and Cassio believes. (2)
- 13.4 *In lines 11–20 it is clear that Cassio and Iago's impressions of Desdemona differ. Explain what this conversation reveals about the two characters. Quote in support of your answer.*  
Iago: He refers to her as 'full of game', 'sport' – all suggestive and inappropriate. He is lewd and indiscreet.  
Cassio: She is 'most fresh and delicate', 'right modest' – tones of respect and decency. He cannot say something that is off-colour; he is a gentleman. (4)
- 13.5 13.5.1 *Why does Iago insist that Cassio has a drink?*  
He knows that Cassio has problems with drink and will be able to be more easily manipulated when he is drunk. (1)
- 13.5.2 *Briefly relate the dire consequences for Cassio when he does drink with Iago.*  
Cassio gets drunk, is involved in a fight with Montano and Roderigo, which leads to his demotion by Othello. (2)
- 13.6 *What does Cassio show when he addresses Othello as 'Dear General' (line 1)?*  
He respects him; he acknowledges him as his superior.  
He does not find it difficult to do what is right. (2)

- 13.7      13.7.1      *Explain why Othello's use of the metaphor in line 4 is so appropriate.*  
He has been 'ensnared', because his jealousy has bound him to believe Iago's lies, and he could not escape from the torment the jealousy had brought on. He has been trapped *physically and mentally* – he is overwhelmed by the situation.  
(NOTE: Award full marks if candidates show a logical explanation.) (3)
- 13.7.2      *Why, do you think, does Othello not direct his question at Iago in lines 2–4?*  
Probably because he feels he owes Cassio an apology, and that Iago is not worth an explanation. He now knows Iago for what he is – dishonest – and wants to distance himself from such a villain. (1)
- 13.8      13.8.1      *What do Iago's last words reveal about him?*  
He remains in control. He will not explain anything, and nobody will know exactly why he did what he did. (2)
- 13.8.2      *As a director of the play, how would you direct the actor to say lines 5 and 6? Explain your answer.*  
Firmly, confidently. Iago retains control, and he must convey that through his voice. (2)
- 13.9      *Explain how the significance of this scene taking place in Desdemona's bedchamber creates the appropriate mood.*  
Sexual jealousy is the relevant theme here, therefore it is appropriate. The intimacy of their bedroom is what Othello's jealousy has destroyed, and the evidence is lying on the very bed where their love was consummated. (2)
- [25]**

**QUESTION 14: THE CRUCIBLE – ESSAY QUESTION**

- 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 drama, and the writer's intention.
- Refer to the rubric at the end of the paper to assess this question.

*Miller explores the role of power in The Crucible. In a carefully planned essay of 400–450 words (2–2½ pages) in length, assess to what extent you agree with this statement.*

- Yes, it is true.
- Proctor is a powerful character. He is an independent individual, who lives according to what he sees as right. He maintains a certain independence within the community – when he has to plant and harvest, he does not go to church, and is not afraid to admit it. He enjoys some respect in town because of this.
- Parris is unhappy, because he does not enjoy everybody's support. His dissatisfaction because he does not own a property, reflects his desire to have status and power. He knows if his daughter is guilty of witchery, he will lose his position and will probably not find a congregation again. He cannot give up this position, this power.
- When the court hearings start, the judges are in charge. They are powerful people, because they are educated, and because the fate of many citizens is in their hands. Yet this power is questionable when they refuse to consider that the girls' testimony might be false. Abigail, their chief witness, has stolen money and disappeared. It is possible that she was able to persuade the judge with her manipulative ways, thereby undermining his position, something he can never admit. Their authority is tainted – surely they are biased? But they cling to their position of power. That is more important than justice.
- Parris is in the thrall of a group of teenage girls. (What is HE doing in the woods? – one might rightly ask.) His inability to take control creates the perfect opportunity for Abigail and her acolytes to step in and dictate the course of events.
- Hale, with all his books and qualifications, comes to Salem confident that he will provide the answers. But he is disabused of this belief when he has to admit that there is no evidence of witchery. He is different from the others – he acknowledges his mistake, and does not pursue a course of action simply to retain his status.
- Mr Putnam uses the witch hunt to feed his greed for land. He is powerful because he has money, and he wants to keep things like this. He does not question the veracity of the cases – he uses the proceedings to ensure that he can grab more land.
- It is clear that most characters prefer to cling to their positions rather than pursue the truth. They avoid the truth to retain whatever they want to hold on to, even if it means witnessing the deaths of many innocent people, most of whom they know.

**[25]**

**QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

- 15.1 *Hale urges Proctor to testify in court. Briefly explain why Hale would want this.*  
His reputation is on the line here.  
He also realises that Proctor would be a reliable witness. (2)
- 15.2 *Comment on Proctor's tone of voice in lines 6–10, and what it should reveal about him in this context.*  
His tone of voice would be confident.  
He speaks with conviction, even passion, because he believes the truth. He is also protective of his wife, and this shows in his tone. (3)
- 15.3 15.3.1 *To whom does Proctor refer in lines 7–9?*  
To his wife, Elizabeth. (1)
- 15.3.2 *How accurate is his assessment of this person? Explain your answer.*  
Accurate. She is good and truthful and faithful – she chooses to do what is right. She only lies in order to protect him. (2)
- 15.4 *Why is the stage instruction for Hale in line 11 ironic?*  
He is in Salem to prove witchery, and here he is willing to listen to contrary testimony. (2)
- 15.5 15.5.1 *What does Proctor mean when he says that Elizabeth 'bewilder(s)' (line 25) Hale?*  
She has confounded Hale when she said that she cannot believe in witches. Hale has come to the Proctors to establish the Christian character of their home and Elizabeth has claimed not to believe in witches which are acknowledged in the Bible. (1)
- 15.5.2 *What does Proctor's admonishment say about his relationship with Elizabeth?*  
He is protective of her. He wants her to say the right things so that she will not be harmed. (2)
- 15.6 *In lines 26–30 Elizabeth reveals an uncharacteristic confidence and strength. Discuss.*  
She is usually reticent, yet here she speaks strongly about her innocence. It shows that she is not involved in any witchcraft, and that she is a deeply religious and devoted woman. (3)
- 15.7 *What does Elizabeth imply about Abigail when she tells Hale to question her 'about the Gospel' (line 35)?*  
That Abigail needs to be questioned about her intentions and her sanctity; she is not innocent of the teachings of the Gospel. (2)

- 15.8      15.8.1    *To what 'confession' (line 1) does Danforth refer?*  
The confession that he has seen the devil. (1)
- 15.8.2    *In Proctor's outcry (lines 4–8) he emphasises that he only has his name. Explain the significance of these lines.*  
Proctor believes in his independence and that reputation is what matters. If people have lied about him, he cannot change that. He can only live up to his name, and therefore his reputation. That is the only true, real thing about him. (2)
- 15.9      *Comment on the irony of Danforth's words, 'I will not deal in lies, Mister!' (lines 10–11).*  
The whole trial is based on lies, and Danforth has been dealing in them. (2)
- 15.10    *In lines 18–24 Proctor strongly shows his character. What does he show, and quote to support your answer.*  
He has made a choice – to do the right thing, to be true – “I see some shred of goodness in John Proctor”. He loves his wife and has no hesitation in showing it; it is almost a relief doing so – “kisses her with great passion”.  
He is an admirable character because of this.  
(If quote is not included but clearly implied, give 2.) (2)
- [25]**



**APPENDIX A: RUBRIC FOR MARKING THE POETRY ESSAY (10 MARKS)**

<b>Criteria</b>	<b>Exceptional 8–10</b>	<b>Skilful 6–7</b>	<b>Moderate 4–5</b>	<b>Elementary 2–3</b>	<b>Inadequate 0–1</b>
<p><b>CONTENT</b></p> <p>Interpretation of topic. Depth of argument, justification and grasp of text.</p> <p><b>7 MARKS</b></p>	<ul style="list-style-type: none"> <li>- In-depth interpretation of topic.</li> <li>- Range of striking arguments; extensively supported from poem.</li> <li>- Excellent understanding of genre and poem.</li> </ul>	<ul style="list-style-type: none"> <li>- Shows understanding and has interpreted topic well.</li> <li>- Fairly detailed response.</li> <li>- Sound arguments given, but not all of them as well motivated as they could be.</li> <li>- Understanding of genre and poem.</li> </ul>	<ul style="list-style-type: none"> <li>- Fair interpretation of topic</li> <li>- Some good points in support of topic</li> <li>- Some arguments supported, but evidence is not always convincing.</li> <li>- Basic understanding of genre and poem.</li> </ul>	<ul style="list-style-type: none"> <li>- Unsatisfactory interpretation of topic.</li> <li>- Hardly any points in support of topic.</li> <li>- Inadequate understanding of genre and poem.</li> </ul>	<ul style="list-style-type: none"> <li>- No understanding of the topic</li> <li>- No reference to the poem</li> <li>- Learner has not come to grips with genre and poem.</li> </ul>
<p><b>STRUCTURE AND LANGUAGE</b></p> <p>Structure, logical flow and presentation. Language, tone and style used in the essay</p> <p><b>3 MARKS</b></p>	<ul style="list-style-type: none"> <li>- Coherent structure.</li> <li>- Arguments well-structured and clearly developed.</li> <li>- Language, tone and style mature, impressive, correct</li> <li>- Virtually error-free grammar, spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>- Clear structure and logical flow of argument.</li> <li>- Flow of argument can be followed.</li> <li>- Language, tone and style largely correct.</li> </ul>	<ul style="list-style-type: none"> <li>- Some evidence of structure.</li> <li>- Essay lacks a well-structured flow of logic and coherence.</li> <li>- Language errors minor; tone and style mostly appropriate</li> </ul>	<ul style="list-style-type: none"> <li>- Structure shows faulty planning</li> <li>- Arguments not logically arranged</li> <li>- Language errors evident.</li> <li>- Inappropriate tone and style.</li> </ul>	<ul style="list-style-type: none"> <li>- Poorly structured</li> <li>- Serious language errors and incorrect style.</li> </ul>
<b>MARK RANGE</b>	<b>8–10</b>	<b>6–7</b>	<b>4–5</b>	<b>2–3</b>	<b>0–1</b>

**APPENDIX B: SECTION B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY – NOVEL AND DRAMA: 25 MARKS**

<b>Criteria</b>	<b>Exceptional</b>	<b>Skilful</b>	<b>Moderate</b>	<b>Elementary</b>	<b>Inadequate</b>
<b>CONTENT</b>	<b>12–15</b>	<b>9–11</b>	<b>6–8</b>	<b>4–5</b>	<b>0–3</b>
<p>Interpretation of topic. Depth of argument, justification and grasp of text.</p> <p><b>15 MARKS</b></p>	<ul style="list-style-type: none"> <li>- Outstanding response: 14–15</li> <li>- Excellent response: 12–13</li> <li>- In-depth interpretation of topic.</li> <li>- Range of striking arguments extensively supported from text.</li> <li>- Excellent understanding of genre and text.</li> </ul>	<ul style="list-style-type: none"> <li>- Shows understanding and has interpreted topic well.</li> <li>- Fairly detailed response.</li> <li>- Some sound arguments given, but not all of them as well motivated as they could be.</li> <li>- Understanding of genre and text evident.</li> </ul>	<ul style="list-style-type: none"> <li>- Mediocre interpretation of topic; not all aspects explored in detail.</li> <li>- Some good points in support of topic.</li> <li>- Some arguments supported, but evidence is not always convincing.</li> <li>- Partial understanding of genre and text.</li> </ul>	<ul style="list-style-type: none"> <li>- Scant interpretation of topic; hardly any aspects explored in detail.</li> <li>- Few points in support of topic.</li> <li>- Very little relevant argument .</li> <li>- Little understanding of genre and text.</li> </ul>	<ul style="list-style-type: none"> <li>- Very little understanding of the topic.</li> <li>- Weak attempt to answer the question.</li> <li>- Arguments not convincing.</li> <li>- Learner has not come to grips with genre or text.</li> </ul>
<b>STRUCTURE AND LANGUAGE</b>	<b>8–10</b>	<b>6–7</b>	<b>4–5</b>	<b>2–3</b>	<b>0–1</b>
<p>Structure, logical flow and presentation. Language, tone and style used in the essay.</p> <p><b>10 MARKS</b></p>	<ul style="list-style-type: none"> <li>- Coherent structure.</li> <li>- Excellent introduction and conclusion.</li> <li>- Arguments well-structured and clearly developed.</li> <li>- Language, tone and style mature, impressive, correct.</li> </ul>	<ul style="list-style-type: none"> <li>- Clear structure and logical flow of argument.</li> <li>- Introduction and conclusion and other paragraphs coherently organised.</li> <li>- Logical flow of argument.</li> <li>- Language, tone and style largely correct.</li> </ul>	<ul style="list-style-type: none"> <li>- Some evidence of structure.</li> <li>- Logic and coherence apparent, but flawed.</li> <li>- Some language errors; tone and style mostly appropriate.</li> <li>- Paragraphing mostly correct.</li> </ul>	<ul style="list-style-type: none"> <li>- Structure shows faulty planning.</li> <li>- Arguments not logically arranged.</li> <li>- Language errors evident.</li> <li>- Inappropriate tone and style.</li> <li>- Paragraphing faulty.</li> </ul>	<ul style="list-style-type: none"> <li>- Lack of planned structure impedes flow of argument.</li> <li>- Language errors and incorrect style make this an unsuccessful piece of writing.</li> <li>- Inappropriate tone and style.</li> <li>- Paragraphing faulty.</li> </ul>
<b>MARK RANGE</b>	<b>20–25</b>	<b>15–19</b>	<b>10–14</b>	<b>5–9</b>	<b>0–4</b>

**NOTE: If a candidate has ignored the Content completely and written a creative essay instead, award a 0 mark for both Content and Structure and Language.**

