



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2016**

**ENGLISH HOME LANGUAGE P2  
MEMORANDUM**

**MARKS: 80**

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This memorandum consists of 17 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

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

**SECTION A: POETRY****QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION**

- Use the following, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
  - Refer to the rubric at the end of the paper to assess this question.
- 
- The poet's attitude is one of acceptance and joy in the face of old age.
  - The title is repeated twice in the poem as a reminder of old people's ability to be happy ('laugh') despite their advanced age. In lines 7–11 the poet describes in detail how old people laugh, indirectly repeating the idea of the title. The repetition of the title underscores it as the main idea of the poem.
  - To use 'a slow tambourine' (lines 7–8) to compare a belly laugh suggests happy music – not a conventional comparison associated with old age.
  - The image of old people who will not adhere to society's rules, and instead choose to laugh out loud ('hollers...any way they want' lines 9-11) when the occasion calls for it, is one that convinces the reader that old people are having fun.
  - This laughter that can 'free the world' (line 12) lets the reader appreciate just how much old people's joy brings relief from life's difficulties.
  - The unflattering image of 'saliva (that) glistens' (line 16) reveals the truth about old age, as do 'brittle necks' (line 19) and 'heads (that) wobble' (line 18). Despite these unpleasant and disconcerting images, old people still laugh.
  - Though it is unusual that death is 'dear, painless' (line 23), the image shows that old folks are at peace about it, and regard it almost as a friend ('dear').
  - Diction: 'bellies', 'jiggle', 'tambourines' (lines 7–8), 'hollers' (line 9), 'spill' (line 10), 'filled' (line 21), 'promise' (line 22), 'generously' (line 23) – these words suggest happiness, joy, fulfilment and hope. The poet is describing a life filled with things that bring laughter.
  - 'generously forgive life' and 'dear, painless death' in the last lines of the poem suggest that old people are able to overcome old grievances. Even death, which most of us fear, is something that holds no threat for old people.
  - They are ultimately content, and have good and bad memories.
  - So, although old people are enfeebled, they find their happiness in being content with whom they are. They are able to be happy and to laugh.

**[10]**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

- 2.1 The title is appropriate because it is a term that was generally used during Apartheid years to refer to detention without trial. People were detained by the Police without any legal reason; many died while in detention. The Police usually offered nonsensical reasons to cover up the truth about the detainees' deaths. [Award 2 marks for any two relevant points.] (2)
- 2.2 'He' is not stupid or clumsy – the Police are clumsy and stupid in their attempts to hide their criminal acts. (2)
- 2.3 The sentences become increasingly jumbled, not making any sense ('He fell from a piece of soap while slipping' - line 11). Towards the end of the poem, the meaning is so ridiculous that it could have been humorous if it were not for the reality of the situation. (2)  
The tone is bitter, mocking. (1) (3)
- 2.4 'He' is anonymous; it depersonalises the victims, and adds to the inhumanity of the actions of the Police.  
By repeating 'He' the poet also indicates the large number of victims who were injured and killed by the Police. The poem is, in fact, a list of terrible deaths perpetrated by the Police.  
[Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)

**[10]****QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

- 3.1 The Londoners are obviously suffering, because it is clearly visible. The 'marks' are on their faces and the marks are of 'weakness' and 'woe'. (2)
- 3.2 The common nouns become proper nouns to show that the poet elevates the status of the common *man* and *infant* to underline his concern and his criticism of the social systems that contribute to their suffering. (2)
- 3.3 'Chimney-sweeper's cry' – refers to child labour; children were used to fulfil dangerous and unhealthy tasks.  
'blackening Church' – refers to the church's acquiescence when the leaders do nothing to improve or speak out against social ills.  
'Soldier's sigh' – refers to the helplessness of conscripted soldiers who have no say in the government's decision to wage wars that will cost their lives.  
'blood down Palace walls' – refers to the accountability of government when soldiers lose their lives on the battlefield to satisfy ideological appetites.  
[Award 3 marks for any three references or 3 marks for any 2 images well explained.] (3)
- 3.4 The first word of the stanza is 'But' – it shows a change in thought; it distinguishes the stanza from the others, and thus highlights the content. (1)  
The images of the 'youthful Harlot' (line 14); a curse so devastating that it 'Blasts the new-born Infant's tear' (line 15); of marriage being compared to a 'hearse' because of 'plagues' (diseases), are all shocking and disturbing. (1)  
The poet unsettles and shocks the reader because the images show the worst of the human condition. (1) (3)

**[10]**

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

- 4.1 The speaker compares all the things he still has to write to harvesting a crop. Just as a gleaner would gather the 'full ripened grain' (line 4), the writer will write down – harvest – what he has gleaned from his 'teeming brain' (line 2). (2)
- 4.2 Both words are associated with the extraordinary, with things that are better than the usual. He anticipates that his life will be different and special and above the realism of an everyday existence. (2)
- 4.3 He repeats 'never' to emphasise that he will not experience romantic love. (1)  
He refers to romantic love as 'faery power', as if were an otherworldly experience associated with creatures that are imaginary. He can only fantasise about this love; it is an ideal. He will not experience it. (2) (3)
- 4.4 The pace slows down with mostly monosyllabic words ('...then on the shore/Of the wide world I stand...') and the alliteration of w- sound in line 13. (1) The tone is sad, reflective (1), and the slower pace supports the idea that he is on his own, lonely and probably facing his own death. (1) (3)

[10]

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

- 5.1 'the bushveld wears' – it is a uniquely South African word, from Afrikaans/Dutch 'veld'. (1)  
'their lightning spears' – spears are traditional weapons used by African tribes. (1)  
[Award 1 mark for each reference only if an explanation is provided.] (2)
- 5.2 By omitting full stops, commas etc. the impression of an uninterrupted thought is created. The poet's praise for the 'place in Africa' is unending. (2)
- 5.3 The first person makes the poem real and immediate. The speaker's experience of this place is very personal. The reader can easily associate with the speaker. The repetition emphasises the speaker's nostalgic mood and tone of awe/wonder when he reminisces.  
[Award 3 marks only if mood and tone are identified and reference to pronouns and repetition is made.] (3)
- 5.4 The speaker's recollections rely very strongly on the senses ('feel', 'hear', 'breathe'), and he refers to many different places and situations ('lightning', 'waves', 'skies of blue' etc.) – his longing is intense and on a large scale. It is not a passing fad. He knows the continent well, and recalls vividly a plethora of experiences.  
[Award 3 marks only if the speaker's frame of mind is included.] (3)

[10]

**TOTAL SECTION A: 30**

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

- 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.
- 
- Power has a strong influence on the events.
  - Firstly, Old Major calls on the animals to take control of their lives away from Jones who does not fulfil his role as their caretaker. Jones is a tyrant, and as soon as he is no longer in power, they will 'become rich and free.'
  - The animals are inspired by Old Major's suggestion that they can rule themselves and live 'in perfect harmony'.
  - At the first meeting after his death the remaining pigs simply step into his role as leaders. The animals never consider that it may be wrong to let one select group be in charge. This is their worst mistake. They do not allow themselves to think that they should take part in the running of the farm, because they believe that they are all 'comrades'.
  - This omission by the other animals gives the pigs the foothold they need to be in charge. Gradually it becomes more difficult for the other animals to make their voices heard. The pigs go unchallenged.
  - When Snowball is chased off the farm, any hope that the rule on the farm might be fair is dashed. Napoleon's desire to be the only leader is met – with Snowball out of the picture he is in complete control. All power now lies with him.
  - While the animals are content to work for the benefit of Animal Farm, the pigs ensure their position by threats from Napoleon's dogs and Squealer's mesmerising propaganda.
  - Animal power wrested from Jones now only serves the pigs. Power has made the animals' lives miserable, while it has enhanced the pigs' lives immeasurably. They live in luxury and do not labour as the other animals do.
  - The pigs isolate themselves from the others. Napoleon rarely appears in public. Power becomes remote and mysterious; the animals have no rights, and their lives are much worse now than they had ever been before. The power that they took from Jones has not been the escape from misery to be 'rich and free.' It has simply changed hands.
  - Instead of being 'comrades' with a common goal – to improve all the animals' lives – the pigs now cohort with other humans. The last scene from the novel, which describes the pigs carousing with humans, confuses the animals watching them from the windows. What is more, Animal Farm is renamed Manor Farm. The circle is complete. The pigs have become imitations of Jones at his worst. They have been corrupted by power, and the other animals have been destroyed by the lack of power.

**[25]**

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

- 7.1 Old Major had a dream he wanted to share with the animals. (1) His dream highlights the animals' poor working conditions, (1) and he encourages them to rebel against Jones's rule. (1) (3)
- 7.2 They are tyrants. They rule without considering the well-being of the animals. Humans are selfish and inconsiderate. They do not allow the animals to enjoy the fruits of their labour. Instead, they take all the produce for themselves. [Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)
- 7.3 He is respected, and the animals trust him and believe him. (1)  
His vision of the future gives them hope. They realise that they do not have to accept their circumstances, and that they can do something about it. They face a promising future. (2) (3)
- 7.4 Later on, Napoleon secretly trains a litter of puppies to become his vicious protectors and bodyguards. (1) They threaten and kill animals, and terrorise anyone who might oppose Napoleon's actions and decisions, which is contrary to the ideals of Animalism and Old Major's vision of their future. (2) (3)
- 7.5 He is democratic; not autocratic. He does not make unilateral decisions. He regards other animals as his equal ('comrades'). Their participation is part of the process.  
He is a good leader. He does not distance himself from the rest of the group. [Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)
- 7.6 The windmill has been destroyed by a storm. (1)  
They are facing the devastation and realise that all their hard work has come to nothing. (1) They feel dejected. (1) (3)
- 7.7 He is lazy – he is not active, and does not work like the other animals do. He is proud; vain. His status does not allow the indignity of physical exertion. [Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)
- 7.8 **Old Major:** He speaks in a dignified and sympathetic manner. (1) His purpose is to empower, unite and inspire the animals. (1)  
**Napoleon:** He is angry; accusatory. (1) He wants to instigate and to shift blame from the problem to Snowball. (1) (4)

**[25]**

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

- 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.
- Elizabeth is intelligent. She is fully aware of the strained and unsatisfactory relationship her parents have. Mrs Bennet is a frivolous and shallow woman; Mr Bennet endures his wife's silliness, and all but admits that the marriage is unhappy. She understands her father's frustrations and she is unwilling to make the same mistake.
- When she refuses Mr Collins's offer of marriage, she displays her independence. Even his allusions to the Bennets' financial predicament as a result of her rejection will not persuade her to marry him. She dislikes him, and nothing will persuade her to marry him. She places a high premium on love and compatibility.
- Miss Lucas's decision to marry Mr Collins comes as a surprise at first, but Elizabeth understands why she makes the decision. Her understanding of Charlotte's situation reinforces the idea that Elizabeth is different; she views marriage as a relationship that is firstly based on mutual love and respect and acceptance.
- Although she is unconventional in insisting on her independence, she is conventional in her disapproval and embarrassment of Lydia's scandalous and impulsive elopement. She is not impetuous; she is confident and serious, and will not agree to marry someone unless she knows it is what she wants **and** the right thing to do.
- She is very fond of the Gardiners. She enjoys their company and admires their stable relationship, which is so different from her parents'. They are close and can be trusted, unlike her mother, who cannot be relied upon to be discreet. They offer the support Elizabeth and her family need when Lydia disappears with Wickham. Elizabeth's admiration of the Gardiners suggests that she would prefer a similar relationship.
- She is upset when Bingley ignores her sister. She intuitively realises that they are attracted to each other and are very similar. She resents Darcy's influence that sees Bingley ignoring Jane. Jane and Bingley are sincere and uncomplicated characters; they believe in their love, and it will endure. Elizabeth believes in love first, and not in status or position.
- Lady de Burgh's belief that marriage in her circle is exclusive as far as the choice of spouse is concerned, is rejected by Elizabeth. She scorns the Lady's admonitions and threats, and refuses to pay heed to her warning that she must refuse Darcy's attention. She knows that happiness is brought about when two people love each other, and not when two people make a political or financial match. Love is more important. In this she is finally and happily joined by Darcy.
- When she meets Darcy the first time, she is put off by his superior attitude. She is not attracted to his wealth and his nobility; they leave her cold, because they do not bring happiness. Later, both she and Darcy show maturity and understanding, and they fall in love. Elizabeth agrees to marriage because in Darcy she finds an equal and loving partner. She will marry only for love, and she does.

**[25]**

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

- 9.1 They are talking about the Meryton Ball. (1) These are Darcy's words to describe Elizabeth when he compares her to Jane's obvious beauty and charm. (2) (3)
- 9.2 The aim of most social gatherings was to find suitable spouses. (1)  
Here, the women are typically weighing up and assessing the possibilities of the previous evening's introductions. (2) (3)
- 9.3 Mrs Bennet is quick to state as fact any morsel of information. She gossips, and will not hesitate to state something unflattering. Jane, on the other hand, is not malicious, and sees the good in all people.  
[Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)
- 9.4 She accommodates a man's shortcomings, which diminishes her presence in a relationship./She sees men as providers ('very fine ... family, fortune'). This allows her to agree to marry the very disagreeable Mr Collins, just to secure her future.  
[Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)
- 9.5 **Elizabeth:** She is 'prejudiced' – she will '*never*' (line 21) dance with Darcy.  
**Darcy:** He is proud – he is openly critical of Elizabeth; he refuses to dance with her, and is sullen during a provincial social event.  
[Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)
- 9.6 It was 'frank(ly) and open(ly)', but maybe not in the way Lady Catherine had hoped for. Lady Catherine warned Elizabeth that her interest in Darcy had to stop because it was inappropriate, and that she was inferior to Darcy. Elizabeth 'openly' ignored her blustery threats, much to Lady Catherine's frustration.  
[Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)
- 9.7 It is easygoing, comfortable, the conversation flows. They admit shortcomings 'What did you say of me that I did not deserve?' (line 8).  
It is intimate, almost tender and shows a closeness with admissions such as '(Your words) have tortured me' (line 20).  
[Award 3 marks for two ideas well discussed.] (3)
- 9.8 **Extract A:** Darcy is 'proud' and Elizabeth is 'prejudiced' when they first meet. They have yet to understand each other and themselves better, therefore they experience irreconcilable differences.  
**Extract B:** At this stage, they have grown and become more tolerant of themselves and each other. They are mature, and better disposed to accept and love each other. They admit that they are in love.  
[Award 4 marks only if both extracts feature equally in the response.] (4)

**[25]**

**THE GREAT GATSBY – F. SCOTT FITZGERALD****QUESTION 10: ESSAY QUESTION – THE GREAT GATSBY**

- 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.
- To a large extent. During this time so-called 'new money', organised crime, the emancipation of women and literal mobility by means of motor cars changed the status quo.
- The Buchanans come from old money and are extremely wealthy. They will never have to work to earn a living. This makes them callous and 'careless'; they are not held accountable, because they have money that solves all sorts of problems. They can leave after they have done something wrong, and continue to be rich somewhere else. Tom, like Daisy, will never change. They remain "gleaming like silver, safe and proud above the hot struggles of the poor."
- Gatsby is one of the *nouveau riche*; he has social credibility simply because he has money. The excessive behaviour that characterises his parties shows an abandonment of strict social rules.
- Gatsby's belief that money is the only thing that separates him from Daisy is based on the typical American Dream: if you work hard, you will be successful. So, once Gatsby has earned enough money to impress Daisy, she will marry him.
- Nick says that he 'disapproved of (Gatsby) from beginning to end' because he has criminal associates and his wealth is obtained by dubious means. At the time, Prohibition had made criminals public figures, sometimes even admired by ordinary citizens. Gatsby's decision to make money illegally is feasible during the Twenties.
- People are happy to attend Gatsby's lavish parties even though they never meet their host and do not know him. The focus on enjoyment and having a good time reflects a rather shallow and self-indulgent attitude, which reminds somewhat of Tom and Daisy's attitudes towards others.
- Jordan Baker typifies a new breed of women who do not rely on marriage to determine their futures. She is financially independent, and therefore will not fall into the type of marriage trap that keeps Daisy in her marriage. She is a professional golf player. It is a career that requires no academic qualification, is based on playing a sport, and earns the player money because spectators pay to be entertained. This 'profession' appears to be frivolous and shallow, similar to the people who belong to this society.
- The arrival of the motor car is significant. It is an obvious status symbol, and can be owned by anybody who can pay for it. When Nick observes a group of young blacks being chauffeur-driven in a limousine on his way to NYC, he is impressed by the fact that 'anything can happen now'. The 'bizarre and tumultuous scene' of the accident involving 'a new coupé' after one of Gatsby's parties is an ominous precursor to Myrtle's death.
- A motor car is also the cause of Gatsby's death. The rich gleam and colours and plush interiors of the cars are in sharp contrast to Myrtle's broken, flabby body. The restlessness and displacement of the Twenties are enabled by the speed of the automobiles.

**[25]**

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

- 11.1 Nick is invited by Tom to go to New York City, where they are in Tom and Myrtle's rented apartment. This is Nick's first meeting with Myrtle.  
[Award 3 marks for three distinct ideas.] (3)
- 11.2 She is a member of the 'lower orders'. (1) She pretends to be otherwise, because, to her, being Tom's mistress has elevated her. Yet her behaviour is morally 'shiftless' and immoral. (2) (3)
- 11.3 Myrtle insists that Tom buys her a dog when a pedlar on the street tries to sell it. (1) Later, Wilson finds an expensive dog collar in Myrtle's cupboard; they do not own a dog, so his wife has another, secret life. His determination to take Myrtle away leads to her death and his distressed state. (2) (3)
- 11.4 She is not an upper class person; she is typical of a guest who would attend Gatsby's parties in the less grand West Egg. She has no qualms going to a party to which she has not been formally invited, probably because she is curious, and happy to eat and drink at someone else's considerable expense. Gatsby wants to attract Daisy to his parties, but is missing the point, as Catherine's presence clearly proves.  
[Mark globally.] (3)
- 11.5 Gatsby's character is never revealed, even to his closest ally, Nick. He remains a mysterious person, and rumours about him – that he had killed a man, that he is involved in crime, that 'he's a nephew or a cousin of Kaiser Wilhelm' – confirm to the reader that nobody really knows him. This all makes people like Catherine 'scared' of him.  
[Mark globally.] (3)
- 11.6 Nick tries to get hold of many of Gatsby's friends and associates, but they all offer different reasons for not attending the funeral. (1) They were only friends when there was a trade-off. To show enduring friendship and respect by attending his funeral was not what their association was about. (2) (3)
- 11.7 Only as far as Mr Gatz is concerned. His son had achieved a lot, if one considers his simple and poor background. Gatsby did not forget his father – 'was very generous with me' (line 23). In reality, Gatsby had another life, and his involvement with crime cannot be admired. His father, however, does not know this.  
[Award 3 marks for three distinct ideas or 3 marks for two ideas well discussed.] (3)
- 11.8 **Extract A:** There is excessive drinking, and Myrtle and Tom are openly adulterous. Myrtle's brash behaviour lacks refinement and is anything but inspirational. The gathering in the apartment shows a nightmare rather than a dream. (2)  
**Extract B:** Gatsby's lonely corpse in his mansion is a sad image. His money and splendour are enough to attract opportunistic visitors, but none of them is willing to attend his funeral. This callous focus on money rather than friendship and loyalty makes the dream empty and meaningless. (2) (4)

**[25]****TOTAL SECTION B: 25**

**SECTION C: DRAMA****OTHELLO – WILLIAM SHAKESPEARE****QUESTION 12: ESSAY QUESTION – OTHELLO**

- 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.
- To a large extent.
- The island's isolation heightens the tension. Characters are in closer proximity to one another.
- Othello arrives as the efficient and competent general, ready to take charge and to be decisive in an unstable political environment. He and his superiors are confident that he will resolve the problem easily and effectively. This quality is not needed, however, when the Turkish fleet does not reach Cyprus. It leaves Othello in a vacuum.
- The unfamiliarity of the place is a reflection of the new and strange emotional terrain in which Othello finds himself. He is newly married and inexperienced as far as relationships are concerned. He is therefore vulnerable and an easy target for Iago's devious schemes.
- Iago understands only too well that being in a strange place can allow for different perspectives. Cassio's demotion gives him the opportunity to insinuate himself into Othello's private life. Because Othello lacks 'the soft phrase of peace', he accepts Iago's instructions as friendly advice.
- He sees Cyprus as an opportunity to remind Othello of his strangeness. He tells him that Venetian society takes a rather permissive view of marriage; that Desdemona's sexual appetites will soon have to be satisfied outside of her marriage, because that is the Venetian way. Othello has no recourse. He does not know any better.
- Iago has the opportunity to exploit Desdemona's unusual presence on the front, in this case, Cyprus. He devises situations that simulate her infidelity, which is enough to convince Othello that his beloved, beautiful and young bride is, in fact, a 'whore'.
- Othello has great difficulty in approaching his marriage with the same experience and orderliness of the battlefield. He is unsure of what to do. He is beset by uncertainty about his age, his race and his manhood. There is no war for him to prove the contrary – just as Cyprus is foreign, so are the issues regarding his bride and his role in their marriage.
- In a way, it can also be argued that Cassio (reluctantly at first) is vulnerable when he agrees against his better judgement to join the soldiers to celebrate their 'victory', because he is in a strange place. He is new in his position as Othello's lieutenant, and Iago's sly invitation to drink does not hold the usual threat it would had he been in Venice.
- Desdemona seems to be the only character not affected by her immediate surroundings. She is typically a new, young bride, and has all the confidence in the world. She trusts her husband, remains loyal to the bitter end. Her conversations with Cassio are no different to what they were in Venice. She has nothing to hide, and sees Cyprus as the place where her marriage is consummated. She is blissfully happy at first on Cyprus. However, she is without the support of family and Venetian associates which makes her vulnerable to Iago's machinations.

**[25]**

**QUESTION 13: CONTEXTUAL QUESTION – OTHELLO**

- 13.1 They have arrived in Cyprus. Iago has insisted that Cassio join in the celebrations, well knowing that he should not be drinking. Cassio is drunk. Iago plans to discredit Cassio so that Othello will demote him because of this.  
[Award 3 marks for three distinct ideas.] (3)
- 13.2 He is drunk. (1) This is exactly what Iago had hoped for. He resents his position, and devises the elaborate plot so that Othello will demote Cassio. Iago then advises Cassio to appeal to Desdemona and these encounters allow him to persuade Othello that Desdemona is unfaithful. (2) (3)
- 13.3 He is lying. (1) He resents Cassio and that he has a higher ranking than he has. He believes that Cassio has no practical experience of actual warfare, and therefore does not qualify for the position. (2) (3)
- 13.4 He confides his concern about Cassio's shortcomings to Montano, who will be a witness to Cassio's transgression. Thus he appears sincere, and nobody will suspect him of being involved. His prediction that Cassio's 'infirmity...will shake this island' (lines 9–10) is a sinister reference to the devastation his schemes will wreak.  
[Award 2 marks for the answer and 1 mark for an appropriate quotation.] (3)
- 13.5 Both are good, but Iago manages to destroy their goodness. Cassio will lose his position because he is drunk. Othello loses everything as he gradually succumbs to Iago's malicious and insidious suggestions.  
[Both characters must be discussed for 3 marks.] (3)
- 13.6 No. He is a practical man, who has to make quick decisions in the face of battle. (1) He is not one to refer to the moon as a reason for man's behaviour. He is distracted and not making any sense. (2) (3)
- 13.7 Othello believed Iago when he said that Cassio will be killed. He wants Cassio dead because he believes that Cassio and Desdemona have been having an affair. But the 'sweet revenge' is now a disappointment because he believes he has killed Desdemona but Cassio is not dead. (3)
- 13.8 **Extract A:** Iago implies rather than says directly. He lets Montano understand that he is concerned about Cassio's drinking, when he is not. As a result, Montano has no reason to doubt Iago.  
**Extract B:** Othello agrees with Iago's suggestion that Cassio, his lieutenant of choice, has to be murdered. The news that he is not dead unsettles him – 'murder's out of tune' (line 10). The competent, confident general has become pathetic and murderous. Iago's suggestion that Othello must kill Desdemona because she deserves it, is enough to persuade Othello that she has to be punished. He murders her without any evidence that Iago's accusations and insinuations about her infidelity are true.  
[The candidate must discuss both extracts for 4 marks.] (4)

**[25]**

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

- 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.
- To a large extent.
- The trial is a culmination of all the uncertainties and rumours doing the rounds in Salem. The confrontation between the main characters and the truth about whom they really are, are dramatically revealed in the court.
- Danforth and Hathorne demonstrate their power when they refuse to accept any reasonable arguments. They ignore Giles's plea that his wife's life must be spared and he is pushed out of the court. Hale and Francis try to persuade the judges that the girls are untruthful ('they are frauds'), but Danforth sarcastically dismisses Hale's attempts to explain to the court that previous evidence is, in fact, unreliable, by saying 'for a man of such terrible learning you are most bewildered'.
- Danforth is a bully. He insists that Mary pretends to faint to 'prove' that she was lying earlier on. Mary is overwhelmed and cannot do it, yet the judge deems this as enough proof that she has, in fact, been attacked by evil spirits. This does not make legal sense.
- Parris is panicking. He realises that his position is tenuous. He regularly interrupts the proceedings by either agreeing with the judges, or by accusing Proctor of not attending church and ploughing on a Sunday, or by prompting the witnesses. He reveals his own agenda – if he is seen as part of the conspiracy, or if he is too closely associated with his niece's ploys, he will not have a job.
- Proctor, trying to be reasonable and logical, testifies on behalf of Mary; he explains that she was lying about spirits choking her, and falsely accusing women who are now in jail, of bedevilling her. Mary agrees with Proctor when Danforth questions her. This confession lulls the audience into believing that Proctor has a good chance – the tension gives way a bit.
- Abigail directly challenges Danforth ('What look do you give me?') and his authority. She is able to manipulate even the judge, which might explain why he insists on being right, and why he refuses to consider that the girls are lying.
- When Abigail testifies, she whips up the girls into an hysterical frenzy; they are 'shivering visibly' and crying hysterically. Mary holds fast, but when the girls echo her words, Abigail "sees" the 'yellow bird', and the girls leave the courtroom, Mary is yelling and looking at the 'yellow bird' as if it were a real thing. Proctor is doomed. Everyone in court is transfixed.
- The bitter irony of Proctor's confidence in his wife's honesty, and her first lie to protect him, are also revealed in court. It is heart-wrenching, and sadder than the screaming drama of the girls' hysteria. The sense of doom that awaits both Proctor and Elizabeth is overwhelming. They have lied under oath. This is not a domestic dispute; this is something for the public record, and cannot be denied nor ignored.
- Hale's attempts to defend the innocence of those who have been imprisoned come to nothing when Mary very dramatically runs into Abigail's waiting arms at the end of the Act, saying 'I'll never hurt you more!'
- The case ends in shambles, but so does Proctor and other innocent people's lives. Where legal proceedings depend on real evidence and logic, in this case, the court relied on hearsay, melodrama and dubious witnesses to reach a verdict. It is a fitting setting for the unfair, illicit and unjust proceedings, and highlights effectively the punishment that ruined innocent lives in the process.

**[25]**

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

- 15.1 There have been rumours about witchcraft in Salem. Hale is called in to advise and allay fears about witchery. He is known as an expert on witchcraft. None of the local clergy is able to resolve all the questions surrounding the accusations. [Award 3 marks for three distinct ideas.] (3)
- 15.2 Salem: It is a divided, fractious community ('arguin' again').  
Rebecca: She is a devout woman, and understands the tensions in Salem. She relies on 'good prayer'. She calmly admonishes Proctor to 'pray, ... be calm.'  
[Both Rebecca and Salem must be discussed for 3 marks. Award 3 marks for two ideas well discussed.] (3)
- 15.3 He is arrogant; proud – why must HE suffer?  
He is superstitious – he insists that there is an external explanation for his children's infant deaths. He is one of nine sons – proof enough that there is another force afoot.  
[Award full marks if answer is well supported.] (3)
- 15.4 **Act:** Mrs Putnam is indignant; angry; upset; 'sarcastic'. She would emphasise her feelings by pointing a finger at Rebecca, facing her.  
**Say:** She is accusing Rebecca, as if she were responsible for her children's deaths. She would emphasise 'I', 'you' to show her bitterness; resentment.  
[Award marks for other relevant answers.]  
[Award 3 marks for two ideas well discussed.] (3)
- 15.5 **Proctor** believes in the individual's right to make his own decisions. He believes in democracy; a system that allows for the equal rights of every person.  
**Putnam** believes that his voice is more important than others' because he is wealthy ('acreage') and he disregards those who are not his equal. His arrogance and greed make him autocratic.  
[Award 3 marks only if both characters are discussed equally.] (3)
- 15.6 Hale was called to Salem to explain the evils of witchcraft as an academic and a religious man. During the trial he has a change of heart; he realises that the judges are misled and wrong. Danforth and Hathorne are determined not to change their minds, and to sentence those they assume are guilty. They see Hale's presence as a threat to their authority. (3)
- 15.7 He is mostly concerned about his position and employment. He fears censure by Danforth and Hathorne – he might lose his job. He has not been able to control his household and niece – this is not acceptable behaviour for a religious and community leader. If Abigail were lying, it is possible that many people are, in fact, innocent. This realisation might also plague him. [Mark globally.] (3)
- 15.8 **Extract A:** Rebecca is the voice of reason and calm. She speaks up and quietly and confidently advises both Proctor and Putnam to pray; she wants 'peace'. (2)  
**Extract B:** In Extract B she does not speak. It is highly unlikely that Hale will persuade her to change her mind. She is a woman of great faith and morality – like Proctor, she will not confess to a lie. (2) (4)

**[25]**

**TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**

**SECTION A: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: POETRY [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>
<b>CONTENT</b>  Interpretation of topic Depth of argument, justification and grasp of text  <b>7 MARKS</b>	<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>- Some sound arguments given, but not all of them as well motivated as they could be</li> <li>- Understanding of genre and poem evident</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 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 text</li> </ul>
<b>STRUCTURE &amp; LANGUAGE</b>  Structure, logical flow and presentation Language, tone and style used in the essay  <b>3 MARKS</b>	<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</li> <li>- 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>

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

**SECTIONS B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: NOVEL AND DRAMA [25 MARKS]**

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT</b>	<b>12–15</b>	<b>9–11</b>	<b>6–8</b>	<b>4–5</b>	<b>0–3</b>
Interpretation of topic; Depth of argument, justification and grasp of text  <b>15 MARKS</b>	<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>- Fair 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 not always convincing</li> <li>- Basic understanding of genre and text</li> </ul>	<ul style="list-style-type: none"> <li>- Unsatisfactory 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>- No 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 and 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>
Structure, logical flow and presentation; Language, tone and style used in the essay  <b>10 MARKS</b>	<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</li> <li>- Logical flow of argument</li> <li>- Introduction and conclusion and other paragraphs coherently organised</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 response instead, award a 0 mark for both Content and Structure and Language. There must not be more than two categories' variation between the Structure and Language mark and the Content mark.