



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2018

**ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE**

MARKS: 80

This marking guideline consists of 22 pages.

NOTE TO MARKERS

- This marking guideline 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.
- This marking guideline is a guide. Consider relevant and alternative answers.

SECTION A: POETRY**QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION****THE CHILD WHO WAS SHOT DEAD BY SOLDIERS AT NYANGA – Ingrid Jonker**

In a carefully planned essay, critically discuss how the poet uses the title, repetition and climax to highlight events in South African history. Your essay must be 250–300 words (about ONE page) in length.

- **Title:** *The title reads like the start of a story; the reader is anticipating an explanation or the rest of the story. It sounds matter-of-fact, and does not name the victim, and reminds one of similar reports during the Apartheid era.*
- **Repetition:** *The poet repeats the phrase ‘the child’ for emphasis. It indicates that children were the hapless victims during a war, because they were killed by soldiers. Soldiers should kill other soldiers, not children. During Apartheid, states of emergency were declared, which would legitimise soldiers’ presence in townships. There was no conventional war. The listing of the many townships shows the pervasiveness of the oppression. It was not isolated; rather, Apartheid was enforced everywhere. The uprising was not isolated.*
- **Climax:** *The poet uses climax in the last stanza to show that the ‘dead child’ is not dead – it grows beyond the boundaries of townships to extend to Africa and then the world. This is effective, because Apartheid could not succeed in keeping millions of people (the ‘child’) from being free; they grew up and became ‘men’. The climax highlights the power that South Africans have; it allowed them to grow beyond the constraints of ideology.*

[10]

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**AFRICAN POEM – Augustinho Neto**

- 2.1 What effect does the poet achieve with the inclusion of many foreign words?
- ***They make the poem realistic.***
 - ***The words specifically describe typical African things and places.*** (2)
- 2.2 Comment on the repetition in line 10.
- ***The word 'sweet' is repeated for emphasis.***
 - ***The woman's appearance and her kindness are both 'sweet'.*** (2)
- 2.3 What impression is created about African life in stanza 4? Quote in support of your answer.
- ***Communities get together at night and make music.***
 - ***They celebrate – 'with their arms raised' (line 19).***
 - ***The music is 'warm' (line 20), which suggests happiness and peace.***
- Award 2 marks for 2 points; 1 mark for relevant quotation. (3)
- 2.4 The last stanza differs in imagery and tone from the rest of the poem. Explain.
- ***The repetition of 'consuming' suggests severe damage; that little remains afterwards.***
 - ***The peaceful image of people listening to 'warm tune(s)' contrasts with that of coals that are 'burning'; 'consuming'.***
 - ***It is an ongoing and devastating process.***
 - ***Both the literal and figurative meanings convey an ominous tone.***

Award 2 marks for explanation of contrast; 1 mark for tone. (3)

[10]

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**THE AUTHOR TO HER BOOK – Anne Bradstreet**

3.1 Refer to lines 1–4. Comment on the speaker’s feelings about her *offspring*, and quote in support of your answer.

- ***She calls her offspring ‘ill-formed’ – she disapproves of it, because it is misshapen.***

OR

- ***She admits that her writing is the result of her ‘feeble brain’, which indicates that she sees her brain as inferior and unable to function properly. (1)***

- ***She is harshly critical of her work. (1)*** (2)

3.2 ‘I stretched thy joints to make thee even feet’ (line 15).
What does this line reveal about the speaker’s efforts to change her work?
Mention TWO things.

- ***It shows that she forces changes – it is painful to stretch unwieldy joints.***
- ***She cannot accept what she has written, and is almost violent in her attempts to ensure a change.***

Award 3 marks only when reference is made to line 15. (3)

3.3 If the speaker criticises her work as ‘homespun’ (line 18), and associated with ‘vulgars’ (line 19), what do you think were her aspirations?

- ***Those words suggest that her work is ordinary, common, probably enjoyed by ordinary, uneducated (‘vulgars’) people.***
- ***She probably hoped to produce work that was loftier, more academic; intellectual; artistic; poetically more accomplished.***

Award 3 marks only if her aspirations are clearly indicated. (3)

3.4 Explain how the use of pronouns helps create the mood of the poem.

- ***The first and second person is used.***
- ***It helped to set an intimate, realistic and convincing tone.*** (2)

[10]

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**SONNET 130 – William Shakespeare**

- 4.1 From the descriptions in lines 5–6, describe what a woman’s complexion should look like.
- ***She should have red cheeks and a white skin (‘roses damasked, red and white’).*** (2)
- 4.2 Are Shakespeare’s observations in the quatrains cynical or not? Explain your answer.
- **No. (No mark)**
 - ***Women, like men, are not perfect. Shakespeare is realistic. He loves his mistress despite her shortcomings.***
- Consider a ‘YES’ answer on merit.** (2)
- 4.3 Refer to line 12. Comment on the effect pace has on the meaning of the line.
- ***The pace slows down with monosyllabic words.***
 - ***It indicates the heavy, dull treading of his mistress’ walking.***
 - ***The sound adds to the image of his lover’s heavy gait.*** (3)
- 4.4 Analyse how the sonnet form supports the speaker’s attitude to his mistress.
- ***The quatrains list the many unpleasant and unflattering qualities of the mistress. They establish, beyond a doubt, that the woman is very unattractive physically.***
 - ***The rhyming end couplet contradicts the speaker’s attitude – ‘And yet...’***
 - ***He unequivocally swears ‘by heaven’ that his love for his mistress, is ‘rare’. He looks beyond her physical condition and loves that.***
- Award 3 marks only if at least 2 characteristics of the sonnet are addressed.** (3)

[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**WHERE THE RAINBOW ENDS – Richard Rive**

5.1 Refer to the whole poem. Why is music an effective image to use?

- ***It is effective because music is universal; it needs no words.***
- ***The speaker believes that it is raceless ('There's no such tune as a Black tune,/There's no such tune as a White tune,') , therefore it will bring people together – music does not discriminate.***

Award 2 marks for explanation of the image. (2)

5.2 Describe how the use of an informal style adds to the main idea of the poem.

- ***An informal style makes the content accessible.***
- ***'Brother'; 'Cause' (line 8); 'You and I' (line 11) are familiar colloquial terms.***
- ***Readers will associate more readily with a recognisable style; they will feel as if the speaker were chatting to them.***

Award 3 marks for two style characteristics and one quotation. (3)

5.3 Although music is often associated with pleasant times, the speaker differs in lines 7–10. Explain the metaphors.

- ***The speaker admits that there are going to be problems to sing the 'sad song' – our history of racial discrimination is painful and sad.***
- ***We 'don't know the tune' – living together is strange and unknown.***
- ***It is not going to be easy to live together – 'difficult tune' – and South Africans still have to learn the 'tune'.***

Award 3 marks only if 3 metaphors are explained. (3)

5.4 Refer to the title. Identify the tone of the poem from what you know about the end of the rainbow.

- ***The end of the rainbow cannot be found; it does not exist; it is a fantasy. (1)***
 - ***The tone is one of hopelessness; it is an unattainable goal.***
- OR**
- ***Although the end of the rainbow can never be found, the dream of the riches it is purported to hold is worth chasing.***
 - ***Therefore, the tone is one of guarded hope; optimism.***

**(2)
[10]**

TOTAL SECTION A: 30

SECTION B: NOVEL**QUESTION 6: THINGS FALL APART – ESSAY QUESTION**

In a carefully planned essay of 350–400 words (1½–2 pages) in length, critically discuss to what extent Okonkwo's life is determined by his past and traditional beliefs.

- This is a guide. Please consider alternative and relevant answers.
- *Okonkwo's profound shame about his father's lack of ambition, his inability to provide adequately for his family, his disregard for his family's well-being and other shortcomings help shape his determination not to be like him at all.*
- *Unoka was always in debt because he is a 'loafer'. This humiliates Okonkwo. He grows up to be a very hard worker. He starts off as a sharecropper and with the help of Nwakibie, a wealthy farmer who gives him yams to start his own farm, he eventually becomes a wealthy farmer in his own right, well able to provide for his family.*
- *As thin and stooped as Unoka was, Okonkwo was a big, strong man. He had a physical presence and was well respected in Umuofia. Unlike his father, whose only achievement was playing the flute very well, Okonkwo was well-known and enjoyed people's respect.*
- *Okonkwo thinks his father was weak. Thus he abhors weakness in others. He has great difficulty in accepting Nwoye's sensitivity. He is ashamed of his son's 'laziness'. Nwoye knows that his father wants him to be 'masculine and to be violent', but prefers to listen to his mother's stories. Later he rejects his father's aspirations for the forgiving and loving teachings of the Christian faith.*
- *Nwoye's rejection adds to Okonkwo's feeling of alienation from the Igbo's traditions and customs after his return from exile in Mbanta. It is also a repetition of his rejection of his father, albeit for a different reason.*
- *Okonkwo's belief that he has to be belligerent, aggressive and ill-tempered to prove his masculinity serves him no good. He commits murders, beats his wives, and rejects his son to prove that he is a man. But in the process, he loses everything.*
- *Okonkwo honours the Igbo traditions and lives by them. In order to protect these traditions, he wants to go to war against the white man, who has encroached on all that he holds dear. He is unable to understand that clinging to his traditions and insisting on their authority will be disastrous.*
- *His belief in traditional life is destroyed by his inability to adapt to outside influences, in the same way as the Igbo's way of life is destroyed by the influence of Western domination and Christian liberties.*

[25]

QUESTION 7: THINGS FALL APART – CONTEXTUAL QUESTIONS

- 7.1 Relate why Okonkwo is enquiring about Ojiugo.
- ***It was her turn to prepare his midday meal.***
 - ***He is hungry and wants to eat.***
 - ***Wives were not supposed to neglect their domestic responsibilities.***
- Any 2 explanations. (2)**
- 7.2 Comment on the irony of beating his wife at this time.
- ***The village was celebrating the Week of Peace; beating your wife is hardly a peaceful act.*** (2)
- 7.3 What is the significance of an *obi*?
- ***It is the hut where the male head of a family lives.***
 - ***It shows his importance; position; status.*** (2)
- 7.4 Discuss how Okonkwo's behaviour in lines 4–7 is typical of his character.
- ***He is cruel – he waits for his wife to return in order to punish her severely.***
 - ***He cannot control his anger – he is so beset that he is unaware of his wives' warnings.***
 - ***He is very rigid – he sees Ojiugo's carelessness as a serious transgression that he has to punish.***
 - ***He is unforgiving and harsh – he believes that beating his wife because she fell short of his requirements is his right.***
- Any 3. Award 1 mark for characteristic and reference from extract. (3)**
- 7.5 What does this extract reveal about communal life?
- ***Villagers live close to one another.***
 - ***They are involved – when Okonkwo's neighbours hear the noise of Ojiugo's shouting (presumably), they ask him what is going on; some even visit.***
 - ***They are collectively concerned about the effect of Okonkwo's disrespect for their gods and ancestors – what one villager does, affects every other villager.***
 - ***Ezeani, who was the priest, visits Okonkwo to express his concern and dismay – community leaders are protective and reprimand those who behave contrarily.***
- Award 3 marks for 3 relevant points, or 2 points well discussed. (3)**

7.6 Refer to the first paragraph. Comment on the relationship between Mr Brown and Okonkwo, and explain how this touches on one of the themes of the novel.

- ***They represent the existing traditional Ibo culture and European colonisation.***
- ***There is obvious conflict between these groups – Mr Brown’s attempts to meet with Okonkwo are rebuffed by him.***
- ***The main reason for Okonkwo’s antagonism is Nwoye’s rejection of his Ibo roots for the White man’s religion and laws, which Mr Brown personifies.***
- ***Nwoye’s decision confirms Okonkwo’s belief that his son is ‘like a woman’, and not worthy to be his son.***

Award 3 marks only if theme is discussed.

(3)

7.7 Briefly explain Okonkwo’s absence from Umuofia.

- ***He inadvertently shoots and kills Ezeudo’s son at Ikemefuna’s funeral.***
- ***He has to flee to Mbanta, his mother’s village, with his family.***
- ***He is welcomed by his uncle Uchedu, and he lives there during his seven-year exile.***

Award 3 marks for 3 points.

(3)

7.8 ‘Okonkwo’s return to his native land was not as memorable as he had wished.’ (line 8). Provide at least TWO possible reasons for the lukewarm welcome that Okonkwo and his family receive when they return to Umuofia.

- ***Things have changed since his exile.***
- ***Many villagers have become preoccupied with the arrival of the colonists’ religion and their laws.***
- ***The daily routine of traditional living is no longer evident.***
- ***He has lost his influence; he does not enjoy the recognition of earlier times.***

Award 3 marks for 2 well discussed points.

(3)

7.9 Refer to both extracts. How does Okonkwo’s behaviour in each extract determine the mood?

- ***Extract A: He beats up Ojiugo in a fit of irrational anger. It creates a mood of fear, shock, horror.***
- ***Extract B: He is diminished – he is no longer prominent; he has lost his clout. The mood is sombre, melancholy.***

(4)

[25]

QUESTION 8: TSOTSI – ESSAY QUESTION

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent Tsotsi's fate is influenced by his past.

- This is a guide. Please consider alternative and relevant answers.
- *Tsotsi is a dangerous criminal, whose life revolves around a cycle of stealing to provide food and drink, and then stealing to provide food and drink again. He lives in the moment, because he refuses to be reminded of his past.*
- *His associates know that he started life as a young boy on the streets, where he quickly learnt to fend for himself by robbing others. Although younger and smaller, he is recognised as the leader by Die Aap, Boston and Butcher, because he is dangerous, clever and vicious.*
- *Boston keeps on asking Tsotsi about his past when everybody else knows it is 'verboden'. Boston is beaten up within an inch of his life by Tsotsi when he will not stop nagging.*
- *When Tsotsi is left with the scrap of a baby, something is triggered in his memory. At first it is only the image of 'a yellow bitch', but gradually his memory returns.*
- *The child is the first living thing for whom he is responsible. It is as if caring for the child allows him to recognise the child he had been once. He sees in the child something of himself. He recalls his parents' disappearance, his escape from his unsafe home, and finally joining a group of street children living in a drain pipe.*
- *Tsotsi admits where he comes from. He finds the courage to acknowledge his very painful past when he decides to look after the baby boy.*
- *He names the child David, which is his real name. It is almost as if he is giving himself a second chance by caring for 'his' son.*
- *He persuades Miriam to help look after the child without resorting to his usual treatment of women. His actions are no longer shaped by the 'darkness' of his past – he treats Miriam with respect, and sees in her the beauty of his mother's love for him.*
- *Morris Tshabalala's utterance that 'mothers love their children' adds to Tsotsi's understanding of his past. His mother loved him; his separation from her was due to circumstances. His healing and redemption is brought on by his love for the baby boy. His past is not dark any longer.*
- *His past is also influenced and determined by Apartheid. He loses his parents as a direct result of Apartheid laws. There are no systems in place to take care of him – he has no other place to go to than the streets of the township, which shapes him into a criminal. Apartheid creates his 'darkness' and finally his death.*

- *By admitting that he has a past, and by allowing himself to recall it, he is not haunted by 'darkness' anymore. He has managed to escape from it; he has made amends with Boston; he has learnt about the love of Christ, and he has a child to look after.*
- *His past was so painful that he had to run away from it. His attempts to do so were dangerous. The child, however, unlocks the past for him, and he can now change course and face the future. But no future could predict the devastation of Apartheid bulldozers.*

[25]

QUESTION 9: TSOTSI – CONTEXTUAL QUESTIONS

- 9.1 Provide two reasons for Tsotsi and his friends' presence on the train.
- ***They planned to rob someone to have money for the weekend.***
 - ***They targeted Gumboot because they saw that he had money.***
- Award 2 marks for a well-rounded answer. (2)**
- 9.2 What was the 'writing man' (line 8) going to do for Gumboot Dhlamini?
- ***He was going to write a letter on behalf of Gumboot, to his wife Maxulu, to tell her that he will be back within a week.***
- (2)**
- 9.3 Surprises are usually quick. Why would Gumboot's surprise (line 11) be 'slow'?
- ***He was unaware of anything happening to him; he did not feel the spoke; he felt no pain; there were too many people pressing against him.***
- Award 2 marks for relevant explanation. (2)**
- 9.4 Refer to lines 14–18. What do these lines reveal about Tsotsi's character? Support your answer by quoting from these lines.
- ***He is cruel – he 'smiled at the growing bewilderment'.***
 - ***He enjoys causing pain – 'whispered an obscene reference to his mother'.***
 - ***His behaviour is inhumane – no decent human being will delight in another's pain; death.***
- Award 2 marks for character and 1 mark for relevant quotation. (3)**
- 9.5 How is Gumboot's senseless death a reflection of life in the townships in the Fifties?
- ***Many gangsters operated in the townships, and residents lived in fear of them.***
 - ***Tsotsi and his gang made their living by robbing and killing usually innocent people. Lives were cheap.***
- Award 3 marks for 2 points well discussed. (3)**

9.6 Boston feels 'sick, sick right through his brain' (line 22) when he steals Gumboot's pay. From what you know about the rest of the novel, what is Boston's role in Tsotsi's life?

- ***Boston's character is in contrast to Tsotsi's cold and cruel character. Even when he is severely beaten up by Tsotsi, he does not bear him a grudge.***
- ***Later Tsotsi approaches him to ask him about God, recognising that Boston knows what life is about. He helps Tsotsi find redemption.***

Award 3 marks for 2 relevant points about Boston's role in the novel well discussed. (3)

9.7 How is the literal image of the clean washing also a figurative reference to Tsotsi's circumstances at this stage?

- ***Miriam's kindness and willingness to look after the baby has caused a radical change in Tsotsi. He is no longer the cruel and vile gangster.***
- ***She has 'washed' him of the darkness of his past. He has found redemption in Miriam's acceptance, and his acknowledgement of his past.***

Award 3 marks only if metaphor is explained. Allow for alternative interpretations. (3)

9.8 Explain the bitter irony of Tsotsi's distrust in Miriam's plea that the baby stays with her.

- ***Tsotsi takes the boy back to the ruins.***
- ***When he realises that the bulldozers are razing the ruins, he is too late to rescue the child.***
- ***They both die when the building collapses, and Tsotsi could not protect the child.***

Award 3 marks only if irony is explained. (3)

9.9 Refer to Extracts C and D. Discuss the change in Tsotsi's attitude.

- ***Extract C: Tsotsi's attitude is almost barbaric in its cruelty. (1) He smiles when Gumboot dies. (1)***
- ***Extract D: Tsotsi wants to protect rather than harm – he takes care of the baby. Miriam is safe in his presence. (1) He is no longer a predator; he has become humane. (1)***

**(4)
[25]**

SECTION C: DRAMA**QUESTION 10: *MACBETH* – ESSAY QUESTION**

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss the role of women in the play.

- This is a guide. Please consider alternative and relevant answers.
- **LADY MACBETH:** She is Macbeth's 'partner in greatness'. He is close to her and relies on her for advice. As soon as he receives news of his thaneship, he writes her a letter detailing what had happened during the meeting with the witches.
- Prior to Macbeth's arrival, Lady Macbeth's chilling soliloquy indicates that she will stop at nothing to become queen. She continues in this vein when Macbeth arrives and they discuss the possibilities of the witches' prediction.
- Lady Macbeth says Macbeth is 'infirm of purpose' when he has doubts about murdering Duncan. She belittles him and thus persuades him to go ahead with her murderous plans.
- Macbeth is unable to resist her admonitions and accusations. She succeeds in tipping the scales of Macbeth's ambiguous conscience; he agrees to murder Duncan – 'bring forth men children only'.
- When Macbeth loses his grip on reality during the banqueting scene, Lady Macbeth is in charge. She resorts to her usual ploy by asking, 'Are you a man?' She is irritated by her husband's odd behaviour, and that he cannot control himself.
- The relationship changes after Duncan's murder. Macbeth does not consult Lady Macbeth about Fleance and Banquo's murders ('be innocent of the knowledge, dearest chuck'). She is losing her influence on Macbeth; he is now eager to consult with the witches instead. Duncan's murder drives a wedge between the couple; Lady Macbeth is no longer her husband's confidante.
- At the end of the play, Macbeth is almost unmoved by the news of Lady Macbeth's death – 'She should have died hereafter' – he is indeed 'rapt' in his own world of murder, treason and desperation.
- **THE WITCHES:** These characters act as if they were an extension of Lady Macbeth, because they have similar qualities: they are cruel and cold-hearted and they actively seek to damage or hurt others.
- The witches focus on Macbeth because they understand his moral ambiguity. His 'vaulting ambition' prompts him to turn his back on that which is morally right. He pursues his desire based on the witches' intentional ambiguous prophecies only to lose everything.
- Macbeth is unable to resist his wife's manipulations and the witches' equivocations – all these women influence him in the worst possible ways.

[25]

QUESTION 11: MACBETH – CONTEXTUAL QUESTION

11.1 Place the extract in context.

- ***Macbeth and his wife had planned to murder King Duncan while he was on a visit to their castle.***
- ***Macbeth had just stabbed King Duncan to death.***
- ***He returns to their bedchamber where Lady Macbeth is waiting for him.***

Any 2 relevant points. (2)

11.2 Why would Macbeth think that he 'had most need of blessing, and 'Amen'' in line 7?

- ***Macbeth realises that the sin of murdering Duncan has removed him from God's presence.***
- ***He is admitting that what he has done is evil.*** (2)

11.3 'These deeds must not be thought/After these ways; so, it will make us mad' (lines 9–10). Explain the dramatic irony of Lady Macbeth's words.

- ***Later on, Lady Macbeth does lose her mind, because she is haunted by images of Duncan's bloody murder.*** (2)

11.4 In lines 19–20 Macbeth refers to Glamis and Cawdor. From what you know about the play, what do these references imply?

- ***Glamis and Cawdor are Macbeth's titles/These are the titles with which the witches greet Macbeth on his return from the battlefield. (1)***
- ***He is referring to himself when he mentions the titles and that he will not sleep again. His conscience will not allow him any respite – he has 'murdered sleep'. (2)*** (3)

11.5 What does Lady Macbeth mean when she accuses Macbeth of being 'brainsickly' (line 23)? Mention THREE things from the extract that prove her accusation.

- ***He seems to be lost in thought – he refers to himself in the third person in lines 19–20.***
- ***He forgot to leave the daggers in Duncan's room; he has them with him, covered in blood.***
- ***His references to prayer and God show that he is in extremis; he is shocked and bereft.***
- ***He refuses to return the daggers to Duncan's room.***

Any 3 points well expressed. (3)

11.6 Refer to lines 31–36. What is Lady Macbeth’s attitude towards her husband and the crime he has just committed? Quote in support of your answer.

- ***She is irritated/short-tempered. She thinks Macbeth is over-reacting, and that he should get rid of his stupor. ‘Consider it not so deeply’; ‘Infirm of purpose!’***
- ***She thinks that ‘the sleeping and the dead/Are but as pictures’ – murder is nothing more than sleeping, and that it is childish to be scared of death.***

**Award 3 marks only if reference to Macbeth and death is made.
Award 1 mark for quote.**

(3)

11.7 ‘My soul is too much charged/With blood of thine already.’ (lines 7–8). Explain what Macbeth is referring to here, and what it reveals about his state of mind.

- ***He is referring to the murders of Macduff’s family which he had ordered. (1)***
- ***It sounds as if he feels guilty or burdened by the memory of the deaths. He says his “soul is charged” – he is no longer the hell-bent murderer of earlier. (2)***

(3)

11.8 Clearly describe who the ‘angel’ is that Macduff mentions in line 20, and why Macduff refers to her.

- ***The ‘angel’ is the three witches.***
- ***He refers to their promise that Macbeth never has to fear someone who was ‘of woman born’.***
- ***He disabuses Macbeth of the reassurance that nobody can harm him by explaining that ‘Macduff was from his mother’s womb/Untimely ripped.’***

(3)

11.9 “But wherefore could not I pronounce ‘Amen’?
I had most need of blessing, and ‘Amen’
Stuck in my throat.” (Extract E)

“Accursèd be that tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I’ll not fight with thee.” (Extract F)

If you were directing an actor in the role of Macbeth, how would you instruct him to act in these two extracts? Consider tone and body language in your explanation.

- ***Extract E: Macbeth is in a state of shock – he will be walking slowly; he will appear to be unaware of his surroundings. He will speak slowly, monotonously to indicate shock. (2)***
- ***Extract F: Macbeth has lost everything. He is subdued; disappointed; devastated. His shoulders will be downturned; his movements will be slow. (2)***

Award marks for alternative, relative answers.

(4)
[25]

QUESTION 12: THE MERCHANT OF VENICE – ESSAY QUESTION

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss how women determine the outcome of the play.

This is a guide. Please consider alternative and relevant answers.

- *Women form an integral part of the play.*
- *Bassanio wants to borrow money from his good friend Antonio in order to afford his attempt to woo Portia, a wealthy heiress. He remembers her from an earlier meeting. He is in dire financial straits because of his prodigal ways; marrying a wealthy woman would alleviate his money worries.*
- *Portia is strong-willed and opinionated. She is unhappy about the conditions her father set in his will, and finds fault with all the prospective suitors who travel to Belmont in an attempt to marry her. She recalls the same meeting Bassanio remembers. She establishes herself as an independent character, who wants more from a relationship than a contract.*
- *When Bassanio chooses the right casket and the couple can marry, Portia takes charge. She instructs Bassanio to return to Venice to support his friend in court, which he does.*
- *She already has a plan in place to help Antonio – Bassanio is not this resourceful. It is a complex plan involving her cousin Doctor Bellario and disguises.*
- *In court she presents a logical, sober argument for mercy instead of justice. Her role is pivotal, because it creates the dramatic climax when Shylock realises that his fortunes have legally been reversed. Portia's astute legal skill prevents Antonio's killing. Her deft handling of Shylock's obduracy leaves him without any choice – he realises that his attitude has contributed to the turning point in the case. He is a broken man which is a direct result of Portia's (undercover) role in court.*
- *Although Portia and Nerissa's insistence that their husbands return their rings introduces some levity after the seriousness of the court case, the two friends' demands also point out that they are not to be taken lightly by their spouses.*
- *So: Portia sets in motion the court case, determines the outcome of the case, provides the money and opportunity for Bassanio's financial equilibrium. She and Nerissa largely determine the outcome of the play.*
- *Shylock's resentment of Christians is exacerbated by Jessica's elopement and rejection of her father's faith. She has also stolen money and jewellery. Shylock wants revenge and demands his pound of flesh. Jessica's actions bring out the worst in her father and adds direction to the plot. His insistence on justice ends in the court case.*
- *Without these female characters' roles, the outcome of the play would have been different.*

[25]

QUESTION 13: THE MERCHANT OF VENICE – CONTEXTUAL QUESTION

13.1 Name the Jew and explain why he is owed money. (2)

- ***Shylock (1)***
- ***Antonio borrowed money from him for his friend Bassanio.***
- ***Bassanio needs money to woo Portia.***
- ***Bassanio is broke and needs the money.***

Any 1 reason (1).

13.2 Provide TWO possible reasons why the Jew 'would not take' (line 4) money even if Antonio had any to repay him.

- ***He hates Christians/Antonio.***
- ***He is vengeful because his daughter has eloped with a Christian.***
- ***He is angry because Jessica had stolen jewellery and money before she eloped.***

Any 2. (2)

13.3 What proof is there that the Jew will not change his mind? Mention TWO things. (2)

- ***The Duke, twenty merchants and the magnificoes have all tried in vain to persuade him not to demand his 'pound of flesh'.***
- ***He has sworn, in front of his friends, that he is not interested in money – he wants his pound of flesh.***

Accept quotes as answers.

13.4 'If law, authority, and power ...' (line 19). From what you know about the rest of the play, how true is this line about Venetian society?

- ***It is true. (No mark)***
- ***When Shylock and Antonio agree on the loan, they have their agreement drawn up by a lawyer.***
- ***Shylock's demands are contested in a court of law, where legal procedures are followed very formally.***
- ***Although the agreement between Shylock and Antonio is unusual, the Venetian court does not interfere; the bond is adhered to and respected.***

Award 3 marks for any 2 points well argued. (3)

13.5 Refer to lines 29–44. Describe Portia's character as it is evident from these lines.

- ***She has a good understanding of money, and is used to dealing with money matters. She thinks that 3 000 ducats can easily be repaid many times over.***
- ***She does not hesitate to address a problem; she is quick to find solutions.***
- ***She is confident, and takes charge – she tells Bassanio that they must get married and that he needs to assist his friend.***

Any 3. Characteristics must be evident from these lines only. No need to quote. (3)

- 13.6 “My maid, Nerissa, and myself meantime
Will live as maids and widows.” (lines 40–41)

Comment on the dramatic irony in these lines.

- ***They are not going to do what she says. (1)***
- ***They are going to disguise themselves as lawyers, and Portia is going to fight confront Shylock in court. (2)***

Award 3 marks only if irony in context is discussed. (3)

- 13.7 “That light we see is burning in my hall:
How far that little candle throws his beams!
So shines a good deed in a naughty world.” (lines 1–3)

Comment on the metaphor in the context of the play.

- ***The image of a small light (‘little candle’) lighting up ‘a naughty world’ relates to the small light of justice, which lit up the ‘naughtiness’ of Shylock’s vengeful demand.***
- ***It was Portia’s ‘good deed’, i.e. applying the law and seeing justice done, that lit up the darkness of Antonio’s possible death.***

Mark globally. Award 3 marks only if metaphor is discussed in context. (3)

- 13.8 Explain Portia’s instructions in lines 16–19 by referring to the rest of the play.

- ***She wants the servants to keep quiet about her absence.***
- ***She and Nerissa have not been to a convent as she said before Bassanio had left for Venice – they went to Venice instead.***
- ***She wants this to remain a secret.***

Award 3 marks for 3 points. (3)

- 13.9 “What, no more?
Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio’s fault.” (Extract G)

“Go in Nerissa.

Give order to my servants, that they take
No note at all of our being absent hence.
Nor you Lorenzo. Jessica, nor you.” (Extract H)

Identify the mood in each extract by describing Portia’s attitude in the respective extracts.

- ***(Extract G): Portia is confident and in charge. The mood is hopeful; promising, etc.***
- ***(Extract H): Portia is nervous; anxious to ensure that everything is in place. This creates a mood of anticipation; a tense mood.*** (4)

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

SECTION A: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: POETRY [10 MARKS]

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

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.

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 15 MARKS Interpretation of topic; Depth of argument, justification and grasp of text	12–15 - Outstanding response: 14–15 - Excellent response: 12–13 - In-depth interpretation of topic - Range of striking arguments extensively supported from text - Excellent understanding of genre and text	9–11 - Shows understanding and has interpreted topic well - Fairly detailed response - Some sound arguments given, but not all of them as well motivated as they could be - Understanding of genre and text evident	6–8 - Mediocre interpretation of topic; not all aspects explored in detail - Some good points in support of topic - Some arguments supported, but evidence not always convincing - Basic understanding of genre and text	4–5 - Scant interpretation of topic; hardly any aspects explored in detail - Few points in support of topic - Very little relevant argument - Little understanding of genre and text	0–3 - Very little understanding of the topic - Weak attempt to answer the question - Arguments not convincing - Learner has not come to grips with genre and text
STRUCTURE AND LANGUAGE 10 MARKS Structure, logical flow and presentation; Language, tone and style used in the essay	8–10 - Coherent structure - Excellent introduction and conclusion - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct	6–7 - Clear structure and logical flow of argument - Introduction and conclusion and other paragraphs coherently organised - Logical flow of argument - Language, tone and style largely correct	4–5 - Some evidence of structure - Logic and coherence apparent, but flawed - Some language errors; tone and style mostly appropriate - Paragraphing mostly correct	2–3 - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style - Paragraphing faulty	0–1 - Lack of planned structure impedes flow of argument - Language errors and incorrect style make this an unsuccessful piece of writing - Inappropriate tone and style - Paragraphing faulty
MARK RANGE	20–25	15–19	10–14	5–9	0–4

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.