

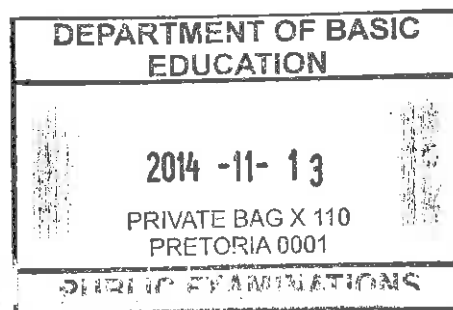
NOTE TO MARKERS

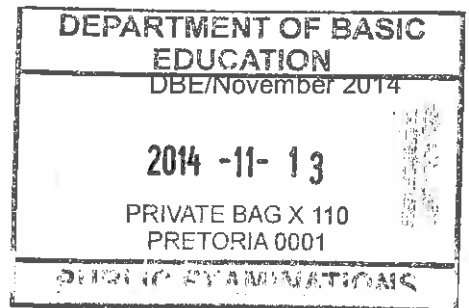
- This memorandum is intended as a guide for markers.
- The memorandum will be discussed with the marking panel before marking commences at the marking centre.
- Candidates' responses must be considered on their merits.

MARKING GUIDELINES

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, (prescribed poetry), 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 QUESTION**
If the essay is shorter than the required word count, do not penalise because the candidate has already penalised himself/herself. If the essay is too long, assess on merit and discuss with senior markers.
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/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.

NB: The ½ mark must be rounded to the next whole number ONLY in the final total of the exam paper.



**SECTION A: POETRY****PRESCRIBED POETRY****QUESTION 1: PRESCRIBED POETRY – ESSAY****RUGBY LEAGUE GAME – James Kirkup**

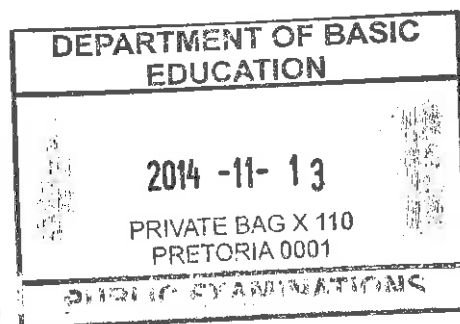
- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 23 for the rubric to assess this question.

- The poet's attitude is that sportsmen are ridiculous and pathetic in their attempts to relieve their youth. They over-exert themselves in an effort to appear athletic. He feels their behaviour is undignified as they make fools of themselves in their attempts to escape their humdrum existence.
- He refers to their 'balding pates' and their 'fat knees' to ridicule their lack of athleticism while playing a physically demanding game. These words underline their unsuitability and the speaker scorns their belief that they are heroic warriors by comparing them to 'great boys'.
- The descriptions, 'dreary blue socks' and 'Edwardian' deride their appearance. By referring to the shorts as 'Edwardian', he mocks the old-fashioned traditions associated with the sport.
- 'Grappling, hooking, gallantly tackling. Is all this courage really necessary?' These words, as well as 'solemnly' and 'earnest keenness', ridicule the gravity and heroic endeavour with which they approach what is only a game that should be 'good clean fun'.
- 'They run each other down/With earnest keenness, for the honour of/Virility'; 'men try to be boys again' – the poet portrays them as juvenile, trying to prove their strength and superiority.
- The poet points out the ludicrousness of their need to prove their masculinity, and the seriousness with which they view themselves and the game. He highlights the contrast between the ageing players and the farcical vision they have of themselves.
- The image of 'Spartan freedom' illustrates the speaker's disparagement of their sporting activities. They imagine themselves to be free, heroic, battle-hardened, fearless warriors, while in reality they are bound by domestic obligations.
- The satirical references to domestic responsibilities underline the message that the players are simply trying to recapture a time when they were 'untamed', wild and free.
- 'Public Saturdays': the words emphasise their humiliation as they put on a pathetic display in full view of their families and the public.
- 'Groping their blind way back': the repetition of 'back' and the use of 'that was then', and 'in vain' emphasise the speaker's opinion that their efforts are futile.
- 'A gay/and golden age ago' expresses the speaker's opinion that the players idealise/romanticise their youth.
- The derisive tone in 'Just look' conveys the poet's judgemental attitude and undermines the image the players wish to portray.
- The speaker's tone is mocking, derisive, satirical, condescending and disparaging. He is scornful as he points out the players' preposterous attempts to recapture the past.
- There is possibly an element of kinder feelings: empathy/pity/sympathy.

[10]

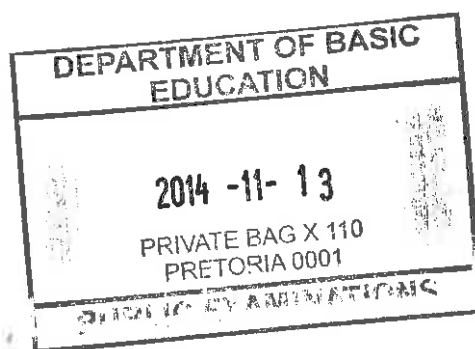
QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL**AUTUMN – Roy Campbell**

- 2.1 The speaker appreciates winter's ability to destroy what is weak, useless and decaying, while ensuring the survival of the strong and wholesome. Winter guarantees the preservation and continuation of life. (2)
- 2.2 The colours are indicative of warmth and comfort. Autumn is not a bleak season, but one imbued with rich colours./The colours convey the idea that the warmth of summer is not lost, but is able to 'linger'. (2)
- 2.3 The wine is compared to a ruby which is glowing in the firelight. The image is appropriate because of the vibrant colour, as well as the rich value of the wine/ruby. The word 'panting' suggests the flickering movement of the flames. The wine appears to be 'panting' as the movement and reflection of the flames make it appear to be alive and moving in the glass.
[Award 3 marks only if the entire image is discussed in full.]
[Award 2 marks for one image, fully discussed.] (3)
- 2.4 The word, 'reviving' suggests rejuvenation, while 'pyre' is associated with death. The central idea of the poem is that even though autumn is a time of dying, it results in renewal and transformation. Out of death comes new life, like the Phoenix rising from the ashes.
[Award 3 marks for three distinct ideas.] (3)

[10]

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL**THE WILD DOVES AT LOUIS TRICHARDT – William Plomer**

- 3.1 Despite being characterised by intense heat, it is a time of productivity and activity. (2)
- 3.2 The word, 'shrilling' refers to the high-pitched sound made by the cicadas. The jarring sound contributes to the people's misery and intensifies the discomfort caused by the unbearable heat. (2)
- 3.3 Through the use of the demonstrative adjectives and the words, 'face' and 'legs', the speaker fragments humans in order to depersonalise them and convey a lack of harmony. The speaker's not referring to people in their entirety, means that their individuality is not acknowledged. It implies that the response to the heat is universal since everybody is overwhelmed/affected in the same way.
[Award 3 marks for three distinct ideas.] (3)
- 3.4 In the first three stanzas, the effect of the heat intensifies and builds to a climax, while no mention is made of the doves. The speaker emphasises the extreme heat so that the cooing of the doves in the last stanza comes as a relief and release. The reader can only fully/properly/adequately appreciate the sound of the doves and the cooling effect once he has experienced the heat referred to earlier in the poem.
[Award 3 marks only if the contrast is discussed.] (3)

[10]

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

- 4.1 The words suggest that the speaker deliberately dredges up/confronts unpleasant/sad memories./The speaker enjoys/indulges in the melancholic reflection.

[The candidate may mention the legal imagery and what it suggests about the speaker's feelings.]

(2)

- 4.2 The deliberate exaggeration emphasises the intensity of the emotion and the excessive crying. It expresses how dramatic/overwhelming his pain is./The speaker makes a mockery of his absurd and inappropriate self-indulgent emotion.

(2)

- 4.3 The sound devices contribute to a mournful, heavy-hearted mood ('woe', 'bemoanèd'). The long, drawn-out vowels slow down the tempo, thus emphasising the intensity of his despairing mood. The rhythm is plodding, suggesting despair.

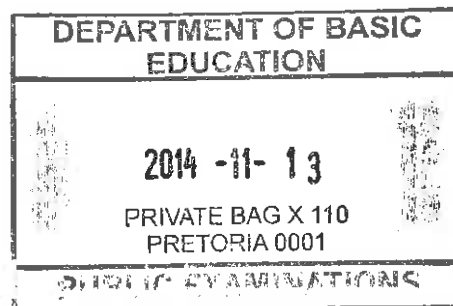
[Award no marks for the mere identification of the sound device.]
[Award 3 marks only if mood is discussed.]

(3)

- 4.4 The speaker uses accounting imagery to express how he deals with his sorrows. He refers to payment of debts already paid and creates the impression that he needs to continue paying his debts. However, in the rhyming couplet, the thought of his friend reconciles his debts/despair. The accounting metaphor is effective since it implies a balancing of the books when he has dealt with his sorrows ('all losses are restored').

OR

The accounting metaphor does not help to convey the main idea of the poem, since the poem deals with emotions. The accounting image is a cold and impersonal analogy.

(3)
[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL**RECOLLECTION – Shimmer Chinodya**

- 5.1 It is a harsh, dry, unforgiving landscape. The grass is yellowed; it is dusty and windy. The trees are stunted and appear menacing. Even the birds appear timid.

[Award 2 marks for two aspects OR 2 marks for one aspect and a linked description.] (2)

- 5.2 'Jingling' is a joyful sound which suggests the cheerful, carefree, untroubled times of childhood as conveyed by the children's running and hunting. (2)

- 5.3 The words convey their sense of being dangerous hunters, although they are unsuccessful. The boys are stealthy stalkers, hunting in the wood. They are trespassers. They lurk and creep around. The birds and berries are their prey, implying that they are the boys' helpless victims.

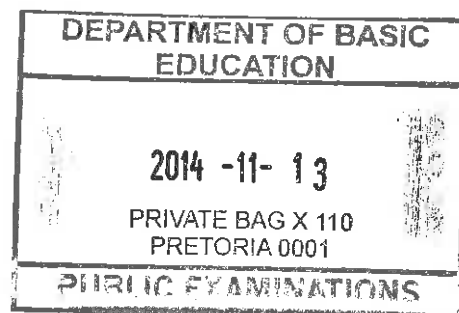
[Credit valid alternative responses.] (3)

- 5.4 Looking back on one's past makes one realise what one has overlooked. Children have a far more idealistic and innocent view of life, and need little to derive pleasure and satisfaction. Even in the harshest of environments, they can gain a sense of enjoyment. It is only from an adult perspective that the speaker is aware of the restrictive circumstances of his youth ('grim houses') and the harshness of the environment, as suggested by the 'scrub bush'.

[Award 1 mark for the mere paraphrase of the last stanza.]
[Credit valid alternative responses.]

(3)
[10]

TOTAL SECTION A: 30

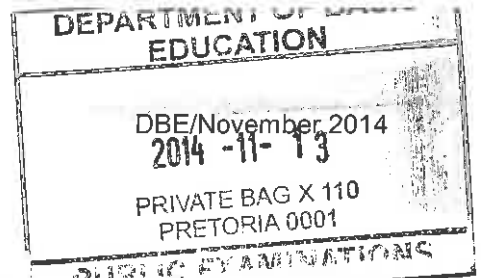


SECTION B: NOVEL**ANIMAL FARM – George Orwell****QUESTION 6: ANIMAL FARM – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

- The idea of revolution is proposed by old Major when he suggests that the animals will be free only when they overthrow their human masters. His speech offers valid justification for a revolution and he persuades the other animals by painting an image of a perfect future. This future is perverted by the pigs. The revolution is meant to free the animals from slavery, oppression and exploitation; however, one abusive master is replaced by another.
- The pigs use their superior intelligence, education and sophisticated language to assume power and manipulate the animals into believing that they have the animals' best interests at heart.
- Despite the espousal of the principles of unity and democracy, there is no real effort by the pigs to uplift the condition of the other farm animals. They do not promote the education of the masses and thus they are able to change the commandments without much resistance. The animals have to trust what they are told by Squealer.
- The pigs quickly begin taking advantage of the animals' labour and perpetuate inequality by exploiting the animals in the same way that Jones did. The appropriation of the milk and apples is an example of the behaviour that contributes to the failure of the revolution.
- Napoleon is motivated only by greed and his selfish interests quickly betray the communal well-being on Animal Farm. He is enticed by a life of luxury and privilege. He is greedy and disregards the tenets of Animalism by moving into Jones's house, sleeping in a bed and drinking alcohol.
- Napoleon is uncaring and tyrannical, leading through fear and intimidation. He has those who disobey him killed by the dogs. Blind allegiance is demanded and received because of the animals' failure to resist, thus leading to the failure of the revolution.
- The pigs' treatment of their own comrades, illustrated by Boxer's being sold to the knackers, and their reneging on the plans to set aside a 'retirement field' for the older animals, prove that the animals' best interests are not considered.
- Squealer creates the impression that Napoleon is self-sacrificing in order to encourage animals to see Napoleon as benevolent and acting in their best interests.
- Life on the farm becomes increasingly difficult for the animals – longer working hours; less food – but they are manipulated into believing that their living conditions are bearable because they have freedom. However, this is clearly not the case as they are still enslaved. The ideals of Animalism are used to consolidate the pigs' power while deluding the other animals into believing that the revolution has been successful.
- It might also be argued that the revolution is a failure, not only because of the greed and megalomania of the leadership, but also because of the ignorance and passivity of the masses. They are too gullible to prevent their own exploitation and thus an environment is created that is conducive to the pigs' rise to and abuse of power.

[Credit a mixed response.]

**QUESTION 7: ANIMAL FARM – CONTEXTUAL**

- 7.1 Napoleon is eager to make Snowball the scapegoat for all the problems being experienced on the farm; he establishes Snowball as the common enemy, thus unifying the animals in their fear and strengthening the animals' dependence on his guardianship. The obedience of the animals is also ensured. In this way, Napoleon eliminates his political opponent and justifies his position as ruler. Because he personally investigates Snowball's activities, he creates the impression that he is concerned and benevolent.

[Award 3 marks for any three points.] (3)

- 7.2 The animals' showing respect for Napoleon indicates that they acknowledge his superior status. They are self-subordinating and meekly accept the tyrant as their leader. Their naive nature contributes to their oppression. They are fated to remain subservient and unequal.

[Award 3 marks for any three points.] (3)

- 7.3 The dogs are Napoleon's bodyguards and the enforcers of his reign of terror. They suppress any form of resistance through intimidation and are the executioners who eliminate all opposition. They illustrate the power of indoctrination/propaganda and perversion of education.

[Award no more than 1 mark for historical allusion.]
[Award 3 marks for three distinct points.] (3)

- 7.4 Frederick is useful as a bogeyman that helps unify the animals behind Napoleon.

Frederick is presented as an enemy of and a threat to Animal Farm. Immediately after the rebellion, Frederick is seen as a destructive force, as he leads the attack of the humans in the Battle of the Cowshed. Finally, he is instrumental in the destruction of the windmill.

By paying for the timber in counterfeit notes, he undermines Napoleon's power and credibility. Frederick is used to illustrate Napoleon's duplicity as Napoleon negotiates in bad faith for the sale of the timber.

[Award 3 marks for three points.] (3)

- 7.5 The words, 'once again' indicate that this is not the first time rations have been reduced, while the pigs continue to benefit from their privileged position. This indicates that Animal Farm is struggling to be self-sustainable, partly because conditions are not conducive to good harvests and partly because the pigs abuse their position. There is also the suggestion that conditions are deteriorating and there is little hope of improvement. Privation is a permanent feature of their lives.

[Award 3 marks for three points.] (3)

- 7.6 The revolution is supposed to ensure equality and improve the lives of the animals. However, by using irony, the writer exposes the inequality that has become the reality of Animal Farm. His intention is to expose the corruption and exploitation of the ideal through human failings such as greed and the desire for power. Orwell's use of irony contributes to the overall satirical nature of the novel.

[Award 3 marks only if the intention(s) of the irony is discussed.]

[3 marks may be awarded without citing specific examples of irony.]

[Award no marks if only examples/illustrations are cited.]

(3)

- 7.7 The fact that the animals have forgotten the hardships of the past, and their poor memories, mean they are easily manipulated into accepting the present harshness of their conditions. Squealer and the other pigs sow doubt in the minds of the animals about the true course of events. The animals accept the pigs' discrediting of Snowball and their version of events. The animals' memories are easily confused by Squealer's sophisticated diction. The animals' desire to believe that their lot has improved is what allows their memories to be manipulated. Squealer's constant assurances help to distort their memories. Had they remembered the commandments in their original form, and had their memories remained intact, they might have been less easily exploited.

[Award 3 marks for three points.]

(3)

- 7.8 Valid.

In Extract A, the revolutionary ideals are perverted by the pigs when they abuse their power by frightening the animals into submission. Instead of using their superior intelligence to uplift the animals, the pigs deceive them into accepting their oppression and into believing that the pigs have the animals' best interests at heart.

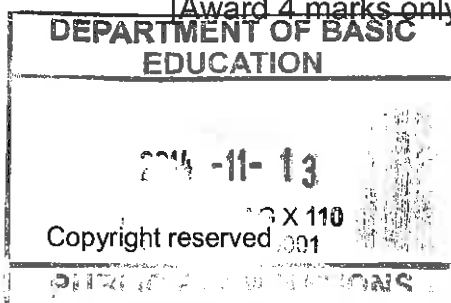
In Extract B, the pigs abuse the animals' labour and promote inequality by exploiting the animals in the same way Jones did. The selfish interests of the pigs lead to the betrayal of the communal well-being on Animal Farm.

It may also be argued that the revolution is a failure, not simply because of the leadership of the pigs, but also because of the ignorance and passivity of the animals. They are naive and do not question their exploitation, thus contributing to the failure of the revolution.

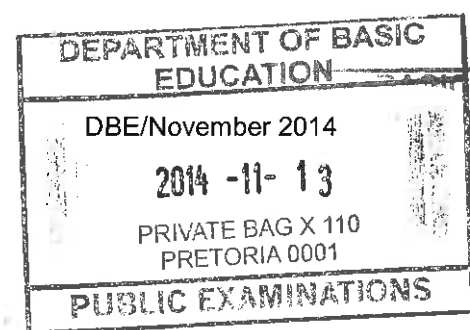
[Candidates might interpret the word, 'poor' differently. If the happiness of the masses is meant, the pigs are 'poor leaders'. If success in attaining their end/ ruling without being threatened is meant, they are very successful.]

[Accept valid alternative responses on their merits.]

[Award 4 marks only if both the extracts are discussed.]

(4)
[25]

Please turn over

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

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

Societal and filial expectations have a direct bearing on the behaviour of people.

- Those born into the aristocracy are expected to behave with propriety at all times.
- Darcy is an only son of aristocratic parents and at an early age he is obliged to take up family responsibilities, leading to his becoming independent and conceited. His pride in his social position initially leads him to scorn anyone outside his own social circle. He believes that it is his right to be admired and respected.
- Men like Darcy respond to women as instruments, expected to perform according to society's tenets. He is disdainful of people outside his social milieu. He reveals his class consciousness when he discourages Bingley's pursuit of Jane.
- Darcy upholds the traditions of his class. This is evident in his sense of duty and responsibility towards his sister, servants and Wickham. He is protective of the Bennet family's reputation because of his association with Elizabeth and does not gossip about Wickham.
- Initially, he behaves in the only way he knows, until he learns from Elizabeth that he is a snob. He realises that factors other than wealth determine who is truly aristocratic/noble.
- Lady Catherine represents the old order. She is determined to preserve this order and refuses to accommodate social mobility.
- Not all people are shaped by their upbringing. For example, Wickham, who has enjoyed the privileges of the upper class in the Darcy household, displays behaviour which is far from exemplary and which is contrary to his upbringing.
- Wickham is unscrupulous and dishonourable, but uses his charm to disguise his ulterior motives.
- His upbringing accounts, in part, for his social aspirations and desire for money. However, he lacks sincerity and lives in a world of delusion because of his obsessive greed. Wickham has no qualms about pursuing wealth at any cost. He is an opportunist and is not averse to Darcy's purchasing him a commission and paying him to marry Lydia. He tries to elope with Darcy's sister to fulfil his social aspirations.
- While Darcy and Wickham certainly reflect the virtues and failings of their families and society, Elizabeth is largely unfettered by the confines and expectations of that strict society. She emerges as a woman with a mind of her own, determined to live life according to her rules, which at times are somewhat different from those in the mainstream.
- Elizabeth's close relationship with the Gardiners, whose influence contributes to her integrity, enables her to escape the constraints of her upbringing.
- While Elizabeth is impulsive and outspoken, she never disregards the notions of propriety of her culture.
- Her society shapes her to do what is 'right' but her individuality and reason assert themselves; hence her rejection of Collins's proposal.
- Contrary to what society expects of women, Elizabeth is not intimidated. Her initial refusal of Darcy demonstrates her ability to view everyone as an equal.

[Candidates may allude to characters like Mr Collins, Mrs Bennet and Lydia.]

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QUESTION 9: PRIDE AND PREJUDICE – CONTEXTUAL

- 9.1 Eligible young men are difficult to find and therefore Mr Bingley is sought after. Sir William and Lady Lucas are looking out for an appropriate suitor for their daughter. Because she fears competition from the Lucas family, Mrs Bennet wants to ensure that the Bennet girls have the first opportunity to meet Mr Bingley.

[Award 3 marks for any three points.]

(3)

- 9.2 Yes. Mr Bennet is irritated by his wife's lack of intelligence. She cannot understand the concept of entailment, even though it is repeatedly explained to her. She is often portrayed in direct contrast to her intelligent husband, whose irony she fails to understand. Her general conversation is limited and superficial and lacks finesse. She lacks propriety when she flaunts Lydia and Wickham after their marriage. She fails to censure Lydia for her behaviour. Her approval of Collins and Wickham is proof of poor judgement. She is an attention-seeker. In moments of crisis, such as Lydia's elopement, she retires to her bed.

[A cogent 'no' answer is unlikely. However, treat all responses on their merits.]
[Consider the mixed response on merit.]

[Award 3 marks for a discussion of each of the key terms in the quotation.]

(3)

- 9.3 It is a mocking/sarcastic/ironic tone, displaying Mr Bennet's cynical attitude toward Mrs Bennet. In making reference to Mrs Bennet's beauty and the likelihood of Mr Bingley's interest in her, his attitude is condescending and patronising because her good looks have certainly faded.

[Award 1 mark for tone and 2 marks for a discussion thereof.]

(3)

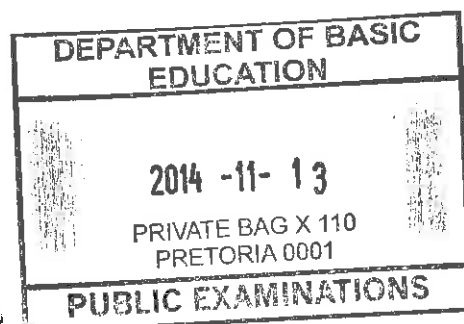
- 9.4 In Austen's society, marriage is a passport to respectability and acceptance in society. Lydia's marriage has provided her with status. Austen's society's attitude is that a woman should remain married, even if the marriage is a sham. It is preferable to be unhappily married than not to be married at all.

[Award 3 marks only if reference is made to the specific line in the question.]

(3)

- 9.5 Societal distinctions are paramount. Members of the aristocracy regard themselves as authorities and upholders of social etiquette. Therefore Lady Catherine feels she is entitled to confront Elizabeth about her unsuitability as a prospective wife for the aristocratic Darcy and to comment on the Bennet family's lowly status, ill-breeding and lack of social graces.

(3)



- 9.6 Both Darcy and Elizabeth are headstrong and display both pride and prejudice. Darcy's refusal to dance with Elizabeth earns him the reputation of being a snob. His pride and superior social status serve as a barrier to his declaration of love for Elizabeth.

Elizabeth is prejudiced against Darcy for various reasons: his snobbery; the role she believes he plays in maligning Wickham; his role in separating Jane and Mr Bingley.

[Award 3 marks only if both the characters and both the concepts are discussed.]

(3)

- 9.7 By using irony, Austen satirises the attitudes of the aristocracy, exposing their prejudices. People are very conscious of their societal positions and alert to any event that threatens to alter these positions. It is ironic that Lady Catherine refer to 'pollution' with regard to Elizabeth and the Gardiners, when they are people of integrity. They have no ulterior motives in their dealings with others.

[Award 3 marks only if the intention(s) of the irony is discussed.]

[3 marks may be awarded without citing specific examples of irony.]

[Award no marks if only examples/illustrations are cited.]

(3)

- 9.8 Valid.

In Extract A, Mrs Bennet's relentless pursuit of advantageous marriages for her daughters is representative of society's views that a woman's status is determined by marriage. Her attitude is that her daughters are to be married at all costs. People socialise in very small circles with those of their own rank. However, families are constantly trying to improve their status and leapfrog to another level of society.

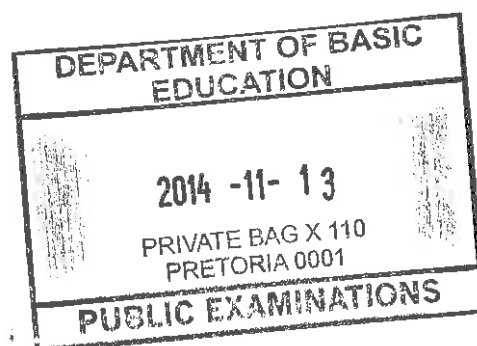
In Extract B, Lady Catherine represents society's obsession with the maintenance of the rigid class structures and entrenched privileges of the upper class. An infiltration by someone from a lower class is regarded as highly undesirable; hence her resentment of Elizabeth's marrying Darcy. Lady Catherine's boorish behaviour is a result of her snobbery.

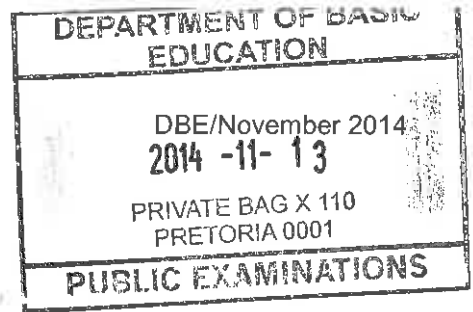
[Accept valid alternative responses on their merits.]

[Award 4 marks only if both the extracts are discussed.]

(4)

[25]



**THE GREAT GATSBY – F Scott Fitzgerald****QUESTION 10: THE GREAT GATSBY – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

The Great Gatsby is a social commentary about American life in the 1920s. By depicting distinct social classes – 'old money', 'new money', and 'no money' – Fitzgerald exposes the inequality. Despite America's being perceived as a land where all are equal, the novel implies the opposite. The inequality leads to corrupt behaviour and evil.

- The rich are unified by their money. However, Fitzgerald presents two distinct types of wealthy people. There are the Buchanans, who are born into 'old money', and those, like Gatsby, who have newly-acquired wealth.
- The people who have 'old money' do not have to work. They live careless, superficial lives, whereas those with little money have to struggle to survive.
- The Buchanans and the social class they represent are elitist. Their prejudice is based, not on how much money one has, but on how and when that wealth was acquired. They believe Gatsby, representing 'new money', cannot possibly have the refinement, sensibility and taste that they have. This is evident in Daisy's disdain for Gatsby's party.
- Gatsby never accepts his humble origins and is determined to be rich and socially accepted. This determination comes to serve his desire to reclaim Daisy. This he does through involvement in criminal activity, which includes his association with Wolfsheim and his connections in Chicago. Gatsby is deceitful, lying about his background so as to be accepted. He uses bribery to buy himself out of trouble and to gain favours. He is eventually exposed by Tom as a fraud and criminal.
- The valley of ashes represents the home of the oppressed working class. That people have to live in these bleak conditions, especially when others have great wealth, is a social evil. This inequality is underscored by the image of wealthy passengers in the trains turning a blind eye to the suffering of the underprivileged.
- The Wilsons represent the 'have-nots'. For George Wilson, failure to achieve material success leads to feelings of hopelessness. Myrtle Wilson yearns to escape the poverty and dreariness of her class. She has social aspirations and believes that by marrying Tom, she will improve her social standing. What she does not realise is that Tom and his friends will never accept her into their social circle. Myrtle is no more than a distraction for Tom. One sad consequence is her ill-treatment of her husband.
- Tom has a pattern of picking lower-class women with whom to have affairs. Their powerlessness and social inferiority enhance his dominance. He uses his status to indulge his desires. His actions are morally reprehensible.
- The aspirant partygoers endeavour to enhance their social status and desire to fraternise with those considered to be socially superior. They take advantage of Gatsby's generosity. Their hypocrisy and moral decadence are exposed by their recklessness and illegal indulgence in alcohol.
- It is clear that the members of the privileged class are morally corrupt. They use their power and wealth to entrench their status, while the dreams of those of the lower class are doomed.

[25]

QUESTION 11: THE GREAT GATSBY – CONTEXTUAL

- 11.1 Gatsby is surrounded by an air of mystery, since he prefers to remain aloof. He is excessively wealthy and eminently eligible, yet remains unmarried. Because his origins are unknown, he inspires the gossip on which the superficial society of the time thrives. This is done in an attempt to explain his wealth and past.

[Award 3 marks for any three points.]

(3)

- 11.2 'Let's get out' conveys Jordan's boredom and her desire to seek new things that will excite her. She exemplifies the superficially sophisticated, independent woman of the 1920s and chooses to live life on her own terms, rather than according to society's dictates. The fact that she finds her 'old money' group 'too polite' for her is evidence of this. She has a scornful attitude towards people.

[Award 3 marks for any three points.]

[Credit valid alternative responses.]

(3)

- 11.3 In an attempt to compensate for a feeling of hopelessness and disillusionment, the partygoers would like to be seen as hedonistic. The words, 'cynical' and 'melancholy' indicate the essential emptiness and lack of fulfilment in their lives. Their pursuit of pleasure disguises their lack of purpose. There is an underlying unhappiness. The words reveal the hollowness of the society.

[Award 3 marks only if the contrast is evident.]

(3)

- 11.4 Tom is rude, impatient and abrupt as he demands service. He displays no sympathy for Wilson's illness. When Wilson enquires about buying his car, he taunts Wilson, offering to sell Gatsby's car to him, knowing that Wilson will not be able to afford it. Tom's toying with Wilson and his patronising attitude typify his arrogance and cruel bullying tactics. He is often contemptuous of others, especially those whom he regards as his inferiors.

[Award 3 marks for any three points.]

(3)

- 11.5 Wilson wants to take Myrtle away because he has discovered that she is having an affair and he wants to get her away from her lover. The irony is that Wilson is confiding in the very man with whom his wife is having an affair.

OR

Candidates may refer to the irony of Myrtle's initial desire to go West, but now that George is determined to take her, she no longer wants to go. In her attempt to escape the confines of her poverty-stricken life, she initially sees moving to the West as the means to a better life. Now, ironically, she no longer wants to go, since she views her relationship with Tom as providing her with that opportunity.

11.6 The American Dream embodies the promise that the individual can be successful through hard work and determination. This dream is corrupted by the pursuit of money. Wilson has the vision of achieving success, but that dream dies in the valley of ashes. In this extract, the failure of his dream manifests itself in his physical appearance, in the lack of success in his business, and also in his discovery of Myrtle's affair. (3)

11.7 Cars are seen as symbols of status and wealth and the fulfilment of aspirations (the American Dream). Gatsby's yellow car represents his 'new money' status. He regards ostentation as a sign of success. Wilson sees buying and selling Tom's car as a way of escaping his life of poverty.

Motor vehicle accidents signify the carelessness and reckless destructiveness of 1920s American society. At the end of one of Gatsby's parties, Nick witnesses an accident which is the result of careless behaviour. Jordan almost knocks down a pedestrian owing to her carelessness.

Cars are associated with destruction. It is the yellow car that kills Myrtle. It is Wilson's search for the 'death car' that results in the deaths of Gatsby and Wilson himself. The accidents illustrate the destruction of the American Dream. (3)

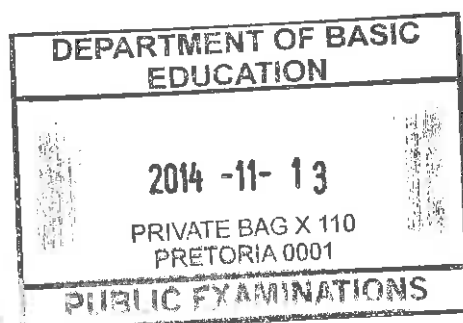
11.8 Valid.
In Extract A, West Egg is full of garish extravagance. It represents the emergence of the 'new rich' alongside the so-called 'old money' of the 1920s. East Egg represents the established upper class that continues to dominate the American social landscape. People who live there are wealthy, of high status, powerful and exclusive: they want to 'preserve a dignified homogeneity'. They have a condescending attitude towards attending a party in West Egg.

In Extract B, the valley of ashes is represented as desolate, desperate and utterly without hope. In this extract, George Wilson is portrayed as down-trodden and 'hollow-eyed'; he typifies the people who live in this bleak environment. The valley of ashes stands in contrast to the ostentation of West Egg and the assumed gentility of East Egg.

The locations are indicative of the stratification of American society, in which those higher on the social scale enjoy a privileged lifestyle.

[Accept valid alternative responses on their merits.]
[Award 4 marks only if both the extracts are discussed.]

(4)
[25]



TOTAL SECTION B: 25

SECTION C: DRAMA**OTHELLO – William Shakespeare****QUESTION 12: OTHELLO – ESSAY**

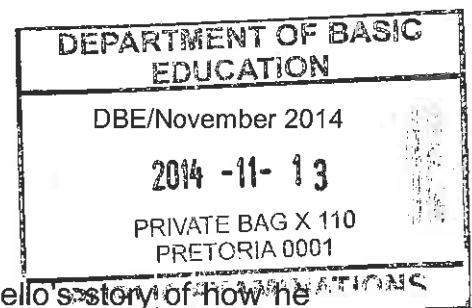
- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 24 for the rubric to assess this question.

The inherent weaknesses in various characters are manipulated, leading to injustice.

- Othello's weaknesses: his jealousy and a lack of control over his emotions, as well as his insecurities, based on his age and his sense of racial inferiority and foreignness, are exploited by Iago. These will result in a miscarriage of justice: his murder of Desdemona.
- His naive and trusting nature causes him to place his faith in Iago, a grave error.
- His lack of perception and sophistication, his gullibility and his limited experience of female company are all weaknesses that are manipulated by Iago.
- His lack of emotional balance is demonstrated as he descends into primitive/barbaric behaviour and becomes irrational. This state of mind makes him vulnerable to Iago's innuendos, resulting in his obsession with vengeance.
- Othello is self-righteous, believing he is executing justice in punishing Desdemona for her adultery. His act of justice is in fact unjust.
- Desdemona's naivety in believing that Othello is not jealous and her lie to Othello about the handkerchief, lead to her unjust death. Othello physically and verbally abuses Desdemona. However, her loyalty becomes a weakness when she blames herself for Othello's abusive and even murderous behaviour.
- Her loyalty to her friends, usually considered to be a strength, is perverted into a weakness to be exploited by Iago. Her nagging insistence on pursuing Cassio's suit reinforces the belief that she is pleading for her lover.
- Cassio's giving in to peer pressure to accept another drink, then becoming a participant in a drunken brawl, displays a weakness which allows Iago to manipulate events to his advantage. Cassio is dismissed from his position, losing Othello's friendship and trust.
- The callous way in which Cassio mocks Bianca's infatuation, allows Iago to provide the ocular proof demanded by Othello to confirm Desdemona's affair with Cassio.
- Brabantio's prejudice enables Iago to manipulate him into attempting to dissolve the marriage between Othello and Desdemona.
- Roderigo's lack of intelligence, as well as his gullibility and lack of mature morality, allows him to become Iago's dupe. Despite becoming disillusioned with Iago's ability to fulfil his promise, he is easily persuaded to become further embroiled in Iago's plans.
- Emilia is a bullied wife who steals Desdemona's handkerchief because she wants to please her husband. The act of stealing the handkerchief allows Iago to further his plan of sowing discord. Emilia does not question his desire to acquire the handkerchief, proving she is ignorant of his true nature.
- It is Iago's manipulation of the weaknesses of various characters that results in the unjust and tragic deaths.

[Candidates might argue that it is not the characters' weaknesses, but rather Iago's devious manipulation that results in the injustice.]

[Irrespective of the number of characters mentioned, full credit may be given provided that the discussion is on manipulation of weaknesses resulting in injustice.]

**QUESTION 13: OTHELLO – CONTEXTUAL**

- 13.1 Desdemona is summoned as a witness to validate Othello's story of how he has come to marry her. Brabantio has accused Othello of stealing his daughter by using witchcraft or drugs and demands that Othello be punished. As general of the Venetian army, Othello is summoned for the purpose of sending him to head off the imminent Turkish invasion of Cyprus.

[Award 1½ marks for each of the characters.]

(3)

- 13.2 Brabantio creates the impression that Desdemona is meek and obedient, but here she is bold, outspoken and defiant of her father. She shows herself to be intelligent and able to make her own decisions. She does not seem concerned about following convention: she insists on accompanying Othello to Cyprus.

[Award 3 marks only if the contrast is evident.]

(3)

- 13.3 Desdemona's words suggest that what she sees in Othello is well beyond the physical and superficial. She says that she has fallen in love with Othello's inner qualities. Othello's words point to his appreciation of Desdemona's independent thinking. Othello later refers to Desdemona as 'my soul's joy', revealing their spiritual bond. He refers to her as 'my fair warrior', implying that he sees her as his equal. Desdemona appreciates his sense of adventure and empathises with the pain he has endured. Their relationship is based on more than mere physical attraction.

[Award 3 marks for any three ideas.]

(3)

- 13.4 Othello places Desdemona in Iago's care because he believes Iago to be trustworthy. Othello believes that she will be safe with him. This is ironic, as Iago cannot be trusted. He will use Desdemona to effect Othello's downfall. His plan will result in the deaths of both Othello and Desdemona.

(3)

- 13.5 Emilia has just come to the dreadful realisation that her husband, Iago, is responsible for Othello's murdering of Desdemona. The act of murder is villainous and the words thus also refer to Othello's actions. Her repetition of the words conveys her inability to come to terms with and/or her sheer horror at the magnitude of this appalling act.

[Award 1½ marks for the meaning of 'villainy' in context and 1½ marks for the emotional impact of Emilia's realisation.]

(3)

- 13.6 The words reveal his anguish at the dawning realisation that he has murdered an innocent. He realises the extent of his perfidy. His falling on the bed conveys his horror: he is so traumatised that he is unable to remain upright. The audience can empathise with the emotional torture that Othello is undergoing, or be repulsed by his self-pity.

[Award 1½ marks for the outburst and 1½ marks for the physical action.]

(3)

- 13.7 Emilia would stand with her hands on her hips/stand with her arm outstretched/arms folded/point at Othello to convey her abhorrence.

Her tone would be contemptuous/scornful/angry to convey her disgust/horror at what Othello has done to Desdemona.

[Accept valid alternative responses.]

[To earn 3 marks, the candidate must provide a motivation.]

[Award 3 marks only if both the instruction and the motivation are discussed.]

(3)

- 13.8 No. The audience might pity Othello for his suffering as a result of Iago's manipulation. He appears to be unable to acknowledge the magnitude of the mistake he has made. His insecurities and naivety have been manipulated by Iago. Othello is still clinging to the hope that he has been just ('I know this act shows horrible and grim') and has done the world a favour by executing his wife. The audience is aware that he will not be able to live with the enormity of his deed.

OR

No. A candidate might already have a poor opinion of Othello, perhaps, for example, seeing him as a self-involved fool. So the cited lines simply reinforce this adverse attitude.

OR

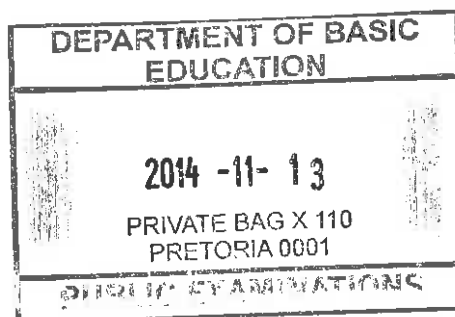
Yes. The audience might lose respect for Othello. His words, 'There lies your niece', together with the use of 'uncle' and 'I know this act shows' sound weak and defensive. The audience might feel that Othello is ignoble: he is like a common villain, attempting to justify his actions.

[Accept a mixed response.]

[Accept other valid alternatives.]

[Award 4 marks only if the candidate assesses how 'these lines' influence attitude to character.]

(4)
[25]



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

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 23 for the rubric to assess this question.

Salem society enforces a strict code of conformity. People who display individuality are accused of contravening the norms of the church. The oppressive theocracy leads to frustration and a desire to break free of constrictions. The excessively superstitious society is the ideal environment in which hysteria and fanaticism can flourish.

- The witch-hunt is an opportunity to express simmering hatred, resentment, greed and desire for revenge. People turn on each other in an accusatory frenzy.
- People's fear of the courts is exploited by those with ulterior motives.
- Abigail and Proctor's lust leads to the unjust conviction of Elizabeth, since Abigail exploits the superstition of the people and the gullibility of the court.
- Hale's pride in his knowledge lies at the root of his obsession to expose witchcraft. He refuses to consider the explanations offered by the victims, preferring the supernatural explanations. He exploits the events to enhance his reputation, resulting in innocent people's being unjustly accused and convicted.
- Hale's self-importance prevents him from acknowledging the widespread hypocrisy, corruption and abuse of the trials.
- Hale's lack of objectivity allows the villagers to use the situation to satisfy their own selfish aims. His arrogance helps to fuel the girls' power, leading to a flurry of persecution and injustice.
- Hale is easily deceived by Parris, the girls and those seeking revenge. His conceit regards any challenge as a threat to his mission to root out evil, thus perpetuating the injustice.
- Hale's single-minded interrogation of Tituba unleashes the accusations. He is too egotistical and self-absorbed to notice that she confesses out of fear.
- The other girls are jealous of the attention; they exploit the mass hysteria to enjoy status and power in Salem and to escape censure.
- Danforth and Hathorne are over-confident and arrogant. They will not allow the exposure of the trials as a sham as it will damage their reputations.
- Danforth is proud and power-hungry, using the trials to advance his career. He resents the questioning of his authority. He uses his position as judge to impose his will. With his egotistical refusal to stop the trials, he perpetuates the evil that has taken hold.
- Danforth's pedantic insistence on nailing Proctor's confession to the church door leads to Proctor's recanting as well as his unjust execution.
- Parris is mainly concerned with protecting his status in the village and exploits the trials to divert attention from his lack of control over Betty and Abigail.
- He enjoys the power and influence he gains during the trials. He exploits the witch-hunts to get revenge on Proctor for challenging him.
- Proctor's weakness in having the affair and then not confessing to it allows the situation to escalate. His death is thus an injustice.

The exploitation of the witch-hunt is enabled by individual and societal weaknesses, resulting in the unjust convictions of innocent victims.

[Irrespective of the number of characters mentioned, full credit may be given provided that the discussion is on how weaknesses invite exploitation and injustice.]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL

- 15.1 The court believes the poppet is a voodoo doll. Elizabeth has been accused by Abigail of having dabbled in witchcraft. Abigail pulls a needle from her stomach and a needle is found in the doll's stomach. It is believed that this is a sign that Elizabeth is guilty of attempted murder.

[Candidates may discuss how Proctor uses the poppet to argue in defence of his wife.]

[Award 3 marks for any three ideas.]

(3)

- 15.2 Mary Warren condones and supports Abigail's plans to destroy Elizabeth and to avoid the consequences of their actions in the woods. She is an active participant in the accusations and trials which divert attention from the girls' actions. She is responsible for the incriminating poppet's being found in Elizabeth's home. Abigail's plan is then realised as Elizabeth is arrested.

[Award 3 marks for any three ideas.]

(3)

- 15.3 The ridiculousness of the statement sums up Proctor's view of the absurdity of the accusations. The notion that they are trying to discover something that 'no one has ever seen' is ridiculous. They are in a court of law – they should be concerned with facts, not hearsay. He points out that someone's making an accusation does not mean it is true. Proctor makes it clear that it is too easy to make false, ridiculous accusations – a feature throughout the play.

[Award 3 marks for any three ideas.]

(3)

- 15.4 Danforth cannot believe that Abigail is capable of murder; however, she is responsible for the deaths of various characters. Danforth refers to Abigail as a 'child', yet she is deceptive, not innocent. She behaves in a devious manner. Her words and actions have ulterior motives. She plots to have Elizabeth arrested in order to resume her affair with Proctor. One would not expect a child to be capable of evil deception or have a hidden agenda.

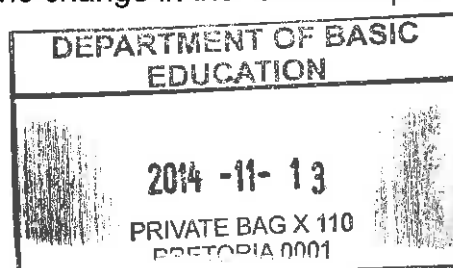
[Award 3 marks for any three ideas.]

(3)

- 15.5 Elizabeth has acknowledged that she has been cold toward Proctor. The affair has intensified the coldness in their relationship. All Proctor's past attempts at reconciliation have been rebuffed by Elizabeth, who has remained distant. The passionate kiss is a sign of her forgiveness and of Proctor's acceptance of her forgiveness.

[Award 3 marks only if the change in the relationship is evident.]

(3)



15.6 Danforth could be hitting the bench/making a fist/lifting his hands in the air. His face could be contorted with rage in order to convey his frustration, irritation and anger. He could be pointing at Proctor and Rebecca, or pointing out the window to indicate they should be taken to the gallows. He wants to be rid of them. His tone would be vindictive/angry/bitter/frustrated since his attempts to persuade Proctor to confess and thus save himself and the others have failed.

[Accept valid alternative responses.]

[To earn 3 marks, the candidate must provide motivation.]

[Award 3 marks only if both the instruction and the motivation are discussed.]

(3)

15.7 The drums signify the start of the executions and help to increase the tension as they and the scene build to a climax. The drums reach a crescendo as the victims are executed. The drums heighten the tragedy and poignancy of the scene. The menacing tone of military drums is foreboding/ominous. Traditionally, drums are associated with executions and signify doom. The detail, 'the drums rattle like bones' conveys an image of death. The clattering of the drums is a jarring, unnerving sound, which is in keeping with the tense atmosphere.

[Award 3 marks for a critical comment on any three ideas about the impact.]

(3)

15.8 Yes. Hale is suggesting that Proctor put aside his moral integrity and save himself. However, Proctor's refusal to give in to the pressure to take the easy way out reveals the importance of his honour ('name'). We understand that, by refusing to lie to save himself, he will restore his reputation, whereas admitting to witchcraft would forever tarnish his and his family's legacy. Proctor's recognition of his sins and his decision to be executed is his way of atoning. He is prepared to make the ultimate sacrifice to maintain his good repute and re-establish his credibility.

[Candidates might refer to Elizabeth's appreciation for and support of Proctor's decision. 'He have his goodness now' reveals her understanding of the importance of moral righteousness to Proctor.]

OR

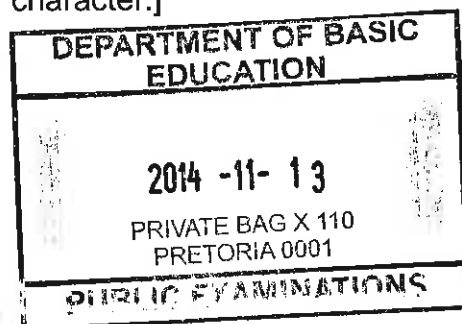
No. Candidates may argue that we already know him to be a man of moral integrity as he has already established the importance of his 'name' and therefore his decision is to be expected. Hale's and Elizabeth's words do not add to our understanding of Proctor's decision.

[Accept mixed responses.]

[Award 4 marks only if the candidate assesses how 'these lines (are) crucial' to an understanding of character.]

(4)
[25]
25
80

TOTAL SECTION C:
GRAND TOTAL:

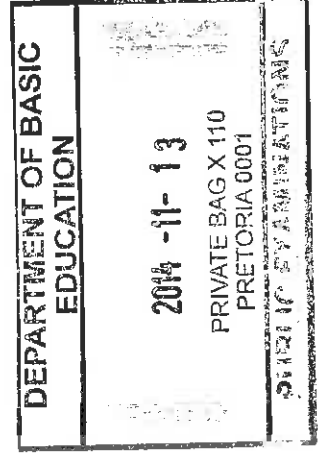


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SECTION A: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: POETRY [10 MARKS]

Criteria	Exceptional 8–10	Skilful 6–7	Moderate 4–5	Elementary 2–3	Inadequate 0–1
<p>CONTENT</p> <p>Interpretation of topic Depth of argument, justification and grasp of text</p> <p>7 MARKS</p>	<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 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 poem
<p>STRUCTURE & LANGUAGE</p> <p>Structure, logical flow and presentation</p> <p>Language, tone and style used in the essay</p> <p>3 MARKS</p>	<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
<p>MARK RANGE</p>	8–10	6–7	4–5	2–3	0–1

• A creative response must be awarded 0 for content and 0 for language.



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

Criteria	Exceptional 12–15	Skilful 9–11	Moderate 6–8	Elementary 4–5	Inadequate 0–3
CONTENT Interpretation of topic; Depth of argument, justification and grasp of text 15 MARKS	-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	-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	-Fair 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	-Unsatisfactory 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	-No understanding of the topic -Weak attempt to answer the question -Arguments not convincing -Learner has not come to grips with genre and text
STRUCTURE & LANGUAGE Structure, logical flow and presentation; Language, tone and style used in the essay 10 MARKS	-Coherent structure -Excellent introduction and conclusion -Arguments well structured and clearly developed -Language, tone and style mature, impressive, correct	-Clear structure -Logical flow of argument -Introduction and conclusion and other paragraphs coherently organised -Language, tone and style largely correct	-Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	-Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style -Paragraphing faulty	-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

- There must not be more than two categories' variation between the Structure and Language mark and the Content mark.
- A creative response must be awarded 0 for content and 0 for language.

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