



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2013**

**MEMORANDUM**

**MARKS: 80**

**This memorandum consists of 29 pages.**

## NOTE TO MARKERS

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

## MARKING GUIDELINES

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

**SECTION A: POETRY****QUESTION 1: PRESCRIBED POETRY – ESSAY*****WHEN I HAVE FEARS THAT I MAY CEASE TO BE* – John Keats**

- 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, and the poet's intention.
- Refer to pages 27–28 for the rubric to assess this question.

The speaker expresses concern that he may not have the time to achieve all he hopes to during his life; however, he gains a new perspective on that life.

- It is a sonnet where each quatrain develops the main idea of the speaker's acquiring fame and fulfilment through his poetry.
- First quatrain: a fear that he will not have the time to pen all his thoughts and achieve fame and fulfilment.
- Second quatrain: he is concerned that he will never be able to describe the true essence of a deep love and to have the inspiration to write profound poetry. Another acceptable interpretation is that the second quatrain develops the idea of the first, i.e. that he will not have the time to record all his ideas.
- Third quatrain: his concern is that he will never be able to experience spontaneous/experience love. (Consider both interpretations.)
- Rhyming couplet: deals with his dawning sense that the need for love, recognition/fame/acclaim is inconsequential/unimportant when viewed against the entirety of the universe.
- The extended metaphor in the first quatrain compares his many thoughts to a rich harvest (refer to 'full-ripened grain', 'gleaned', 'teeming', 'high-pilèd', 'rich garner'). This links to his fear that he may not have the time to achieve all his desires/goals.
- He is concerned that before he dies he will never be able to express fully the beauty of nature/a heightened ability to write poetry. He alludes to the fleeting/ephemeral nature of life ('shadows'/'cloudy'/'night's starred face'/'high romance').
- He wants to experience the magical quality ('faery power') and spontaneous nature of love ('unreflecting love'). He wants to have the full experience of love, as opposed to something fleeting or momentary ('fair creature of an hour').
- He gains perspective on the vastness of the universe ('on the shore of the wide world') and he realises that the things he wishes for are unimportant ('to nothingness do sink').
- The tone of fear/anxiety/regret/sadness changes to a tone of calm acceptance/contemplation in the rhyming couplet. This conveys that he has come to terms with his mortality.

[Award full marks only if all three aspects are discussed.]

**[10]**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL****a young man's thoughts before June the 16<sup>th</sup> – Fhazel Johennesse**

2.1 He knows that a terrible confrontation with the police is probable./He understands that he may not survive. (2)

2.2 There is a feeling of loss and nostalgia for simpler, more normal times. He is concerned about the sadness his mother will feel if he is killed. If he dies, the pleasurable aspects of normal living will disappear. He wishes he could have continued living the life he describes.

[Mark globally.] (2)

2.3 The poet's use of the lower case 'i' diminishes the importance of the individual who is prepared to make a sacrifice for the greater good/reflects the speaker's humility. It refers to his inferior status during apartheid/indicates the speaker's lack of education. The lower case reflects the poet's protest against the conventions of formal grammar and his desire to be free from restrictions in general. It is typical of the genre of protest poetry/of the poetry of the times.

[Mark globally. Accept any idea(s), well-discussed. Accept other valid responses.] (3)

2.4 The diction is effective because it conveys an ominous/foreboding/gloomy/apprehensive/threatening mood. The word, 'sunset' suggests the end of his life/a sense of finality. 'My' conveys his acceptance of his fate. 'Drenched' and 'red' suggest the extent of the bloodshed.

[Award full marks only for a discussion of both diction and mood.]

[Mark globally.] (3)  
**[10]**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL****LAKE MORNING IN AUTUMN – Douglas Livingstone**

3.1 The reference to ‘resting the pillow of his body’ emphasises his fatigue./His ‘stick legs’ suggest that he is vulnerable and fragile./The time (‘before sunrise’) emphasises that it is early and cold, and the stork is the first to arrive. (2)

3.2 The reference to the rain suggests that it is cold/dreary/gloomy. The reference to the ‘pencil’ suggests that the rain is both piercing and sharp, and that it is grey/leaden and overcast. ‘Gusts’ suggests that the rain is harsh and discomforting.

[Mark globally.]

[Award full marks only if there is a link between the scene and the image.] (2)

3.3 The word, ‘struck’ is forceful/powerful in conveying the suddenness with which morning arrives for the stork; he is catapulted/forced into action even before he is ready. The word suggests the suddenness of the transition from darkness to sunrise. It is an indicator of time; all of nature is united in urging him on his way.

[Mark globally.]

(3)

3.4 In the image, ‘stretching his wings he clubbed the air’, the stork is preparing to migrate. The word ‘clubbed’ suggests heaviness/the effort required to prepare for the migration. Despite his exhaustion, he obeys his migratory instinct.

The image of the narrow ‘tunnel’ suggests the single-minded migratory instinct of the stork. His focus is on reaching his destination; his path is clearly defined/there is no deviation from the path.

‘aiming his beak...his feet trailing’ suggests the shape of the stork and a narrow directedness/the precision of his instinct.

[Award full marks for a discussion of any TWO images.]

(3)  
**[10]**

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL****FUTILITY – Wilfred Owen**

- 4.1 He hopes against reality/hope, that the sun will revive/restore/rejuvenate his friend./The desire for his comrade to lie in the sun instead of the cold is a reflection of his tenderness for the dead man. (2)
- 4.2 The line emphasises the change – that the sun no longer has the power to awaken him. Hence this morning is different from others. (2)
- 4.3 Initially, his attitude to the sun is optimistic. He sees it as kind/gentle/benevolent. He uses positive imagery to describe the sun, e.g. ‘Gently its touch awoke him’; ‘The kind old sun will know’. Later in the poem, he is critical/judgemental; he sees the sun as harsh/uncaring. He refers to the sunbeams as ‘fatuous’, implying that the actions of the sun are futile. (3)
- [Award 1 mark for identification of change of attitude and 2 marks for the discussion.]
- 4.4 The stanza suggests the speaker’s bitterness/cynicism/ frustration/indignation at the wastefulness/pointlessness of creation in the face of war. The potential/value of life has been wasted (‘limbs, so dear-achieved’). The possible oblique reference to the Biblical account of the creation/origin of life (‘clay’) suggests the futility of creating life only for it to be destroyed in war (‘Was it for this the clay grew tall?’). The reference to the word ‘this’ and the rhetorical question make a mockery/farce of the creation of life. (3)
- [Mark globally.]  
[Credit alternative valid responses.]

**(3)**  
**[10]**

**UNSEEN POETRY: POETRY FROM AFRICA****QUESTION 5: UNSEEN POETRY – ESSAY**

- 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, and the poet's intention.
- Refer to the rubric on pages 27–28 to assess this question.

- The land has been gripped by drought: 'tightened by the iron fingers' suggests the relentlessness of the drought. There is no respite.
- The renewal is suggested in stanza 1 by words like 'sizzle' and 'waking touch'.
- The welcome sound of the rain beating on the roofs has a musical appeal.
- The words, 'break', 'dance' and 'gliding' convey a sense of freedom and celebration – a break from the drought. The words, 'liquid dance' have connotations of coolness/freshness/fluidity. The land comes alive through the personification.
- The image of the rain's 'gathering legs in the orchestra of the road' suggests an increase in the momentum and intensity of the raindrops. It also conveys the rhythm of the raindrops.
- The repetition of the line, 'streets break into liquid dance' emphasises the joy/relief/celebration when the rain finally arrives.
- Lines 12–17, which describe the effects of the drought, stand in stark contrast to the description of the reviving effect of the rain.
- The sun is compared to an oven: it has heated/grilled/baked/browned the earth. The heat has caused the failure of the crops – nature is not allowed to flourish.
- 'Lightning strikes its match of rain' suggests that the lightning is a precursor to the rain. The sky is being illuminated by the lightning.
- 'Throbbing' suggests a heartbeat. The earth is alive/renewed/vibrant. It conveys the intense sound of the volume of rain, which will bring renewal.
- The final single-word stanza effectively sums up and emphasises the renewal of the land.
- The atmosphere/mood associated with the drought is of oppression/harshness/misery, as opposed to the atmosphere/mood in the rest of the poem, which is hopeful and suggests a sense of renewal/rejuvenation/joyfulness. There is relief after the drought and heat have been broken.

[Award full marks only if all three aspects are discussed.]

**[10]**

**QUESTION 6: UNSEEN POETRY – CONTEXTUAL**

- 6.1 The rain restores/rejuvenates the earth/people after the long drought./It implies that the dormant earth has been brought back to life.

[Award no more than 1 mark if reference is made only to the rain's literally waking up the people.]

(2)

- 6.2 It emphasises a sense of joy/freedom/celebration/relief/release of emotion. It conveys a refreshing mood after the drought. 'Liquid' brings coolness/a sense of relief. It suggests fluidity, reinforcing the idea of the flowing rain.

[Award 1 mark for identification of mood and 1 mark for the discussion.]

(2)

- 6.3 The diction reinforces the sense of the discomfort and intensity of the heat. The relentless, unbearable effects of the drought are conveyed by comparing the sun to an oven: it has heated/grilled/baked/browned the earth. The impact of the heat and the drought has caused the landscape to change colour and dry out. The heat has caused the failure of the crops – nature cannot flourish.

(3)

- 6.4 The title suggests that the sound of the rain is like someone's beating on a drum. 'Throbbing' suggests the beating of a drum and conveys a rhythmic sound, like a heartbeat, suggesting the earth has come alive. The sound of the drumming rain suggests a sense of celebration and conveys the joy of the renewal brought by the rain. 'Lightning strikes' suggests a sudden lighting up of the sky, with the lightning's being a precursor to the thunder and the rain. The sound of the thunder links to the sound of the drum beat. The drum, as a messenger, heralds the arrival of the rain.

[Credit responses in which candidates make reference to the images being linked to a rain dance.]

[Award full marks for any TWO images, well-discussed.]

(3)  
**[10]**

**TOTAL SECTION A: 30**



**SECTION B: NOVEL****QUESTION 7: *ANIMAL FARM* – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

**Agree.**

- The ideals of old Major and Animalism provide the promise of a magnificent life for the animals; instead they suffer; they are disillusioned and despondent as a result of their own ignorance and the pigs' abuse of power.
- The lack of intelligence and the illiteracy of many of the farm animals place them in a vulnerable position. They are too gullible to prevent themselves from being exploited and so participate in their own oppression.
- As the most intelligent, astute and literate animals on the farm, the pigs assume power because they are aware that the general animal population can be controlled.
- Animal Farm society is stratified, with the pigs performing the easier tasks of organising and managing the farm, while the lower animals are treated as slaves.
- Napoleon exercises his power through propaganda. The animals are indoctrinated into accepting his decisions and behaviour. This shows the extent to which the animals allow themselves to be brainwashed.
- The pigs are able to delude the animals into believing that they have freedom and democracy, e.g. voting for Napoleon as president of the Republic of Animal Farm when he is the only candidate. Thus the pigs derive power from making the animals believe that they have power themselves.
- Napoleon is able to use the ignorance of the sheep to his benefit. They are incapable of allegiance to any one group or individual. Whoever is able to manipulate them, has power over them. Their distracting chant, 'Four legs good, two legs bad,' serves to control the ignorant working animals and is used to silence any counter-argument.
- Boxer is simple-minded and his blind faith in Napoleon is dangerous, making him vulnerable to exploitation by the pigs. This eventually proves fatal to him. The other animals look up to Boxer and emulate his behaviour. When he sees the massacre on the farm, he is upset but does not hold the pigs accountable; instead, he convinces himself that 'It must be due to some fault in ourselves'.
- When Clover witnesses the slaughter of some of the animals, she vaguely senses that something is wrong but entertains no thought of rebellion. Her inability to articulate her thoughts illustrates the ignorance of the working class of animals who doubt and yet do nothing. The pigs are reliant on the inability of the animals to express their thoughts in order to perpetuate their power.
- The silence of the animals when the pigs take the milk and apples is a critical moment. Their failure to act at this crucial time results in the pigs' being given the licence to exploit the animals further.
- Because of the ignorance and silence of the animals in the face of oppression, e.g. the violation of the seven commandments. The promise of utopia is merely a dream that never becomes a reality.

**Disagree.**

- The animals are powerless to act since they live under a cloud of oppression. Out of concern for their self-preservation, they are afraid to oppose Napoleon's tyranny.
- They are too disillusioned, despondent, tired and hungry to take action.
- The animals are loyal to the principles of Animalism and really believe that they are working for the benefit of Animal Farm.
- Mollie is selfish, vain and foolish; however, she is able to orchestrate her departure from Animal Farm for what she believes to be a better life for herself.
- Without the pigs, no other animal has the capacity for leadership, so the animals are forced to accept the status quo.
- As victims of propaganda and brainwashing, they are helpless.
- The pigs dominate the other animals because they can read and are able to use the knowledge they acquire to exercise power over them. The animals are not to blame for their inferior intelligence and illiteracy.
- The animals are afraid that opposition to the pigs will result in the return of Jones.

[Credit a mixed response.]

**[25]**

**QUESTION 8: ANIMAL FARM – CONTEXTUAL**

- 8.1 Napoleon sells the unused timber to Frederick. He is oblivious of the fact that Frederick has negotiated in bad faith and intends to deceive him. When Napoleon discovers that the timber has been paid for in counterfeit/forged notes, he pronounces the death sentence on Frederick, who retaliates by attacking Animal Farm and blowing up the windmill. (3)
- 8.2 The excessive consumption of alcohol by the pigs is a violation of the fifth commandment. By indulging in a human vice, the pigs betray the principles of Animalism in pursuit of hedonism. The pigs exclude the other animals from any celebration, which violates the commandment that all animals should be treated equally. The animals are not working together for a common goal – this is in contradiction of old Major’s message. The pigs keep the milk and apples for themselves; move into the farmhouse; adopt other human behaviour; are supervisors rather than workers, etc.
- [Award full marks only if candidates discuss the spirit of Animalism and TWO examples that show conflict.] (3)
- 8.3 Characteristically, Boxer is optimistic and ever-obliging. He does not contradict/oppose the pigs. However, there is a tone of defiance when he challenges Squealer about the Battle of the Windmill’s being a victory. He feels hopeless/demoralised/defeated as his efforts have been futile. Such occasional moments of questioning contribute to his death. (3)
- 8.4 The propaganda techniques reveal Squealer’s devious nature. He is skilful at manipulating words and emotions to influence/alter the animals’ perceptions of events. Squealer deliberately misrepresents the Battle of the Windmill as a victory. Rhetorical questions are used to manipulate Boxer’s thinking and to make him believe that he is wrong. The emotive appeal of the word, ‘enemy’ is intended to create the image of humans as the opponents of Animalism.
- [Award full marks for a discussion of Squealer’s character **and** a discussion of TWO propaganda techniques.] (3)
- 8.5 Initially, the windmill symbolises a life of ease/comfort for the animals; however, the windmills later symbolise the oppression/exploitation of the animals by the pigs, and also represent Napoleon’s greed/status/power. The windmills are a source of wealth and profit which benefits only the pigs.
- [Credit valid alternative responses.] (3)
- 8.6 The animals are under the impression that they are in control of their lives and that they are benefitting from their hard work. The irony is that they are under the autocratic power of Napoleon, who manipulates them/brainwashes them. The only ones who derive any benefit from the animals’ hard work are the pigs (and the dogs). (3)

8.7 On the day that Napoleon declares Animal Farm a Republic and becomes its self-declared president, he feels that it is imperative to eradicate any positive recollection that the animals may have of Snowball. The supposed evidence of Snowball's complicity with Jones results in the animals' accepting this as the truth. Napoleon denigrates Snowball's contribution but glorifies his own role in the Battle of the Cowshed. The timing of this revelation is significant as Snowball is used as a scapegoat to entrench the notion that Napoleon is the most suitable leader for the Republic of Animal Farm.

(3)

8.8 Moses signifies corrupt pseudo-religious individuals and groups that are the instruments of cynical political leaders. Many religions believe in a perfect afterlife for true believers, where everlasting peace and happiness will follow the endurance of the harshness of everyday life. Leaders like Napoleon want the masses to be passive and put up with deprivation in the hope of a reward after death, and so use concepts like Sugarcandy Mountain to make the animals accept the suffering they have to endure. Orwell's portrayal of Moses communicates his scepticism about the motives of such religious individuals and bodies.

(4)

**[25]**

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

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

**Agree.**

- Austen portrays Lady Catherine as an uncompromising, boorish, arrogant aristocrat who rigidly upholds class structures. She cannot remotely conceive of the possibility of great families' mixing with or marrying those lower on the social scale. She believes that a marriage between her perfectly suitable daughter and Darcy is non-negotiable. Because she believes that it is her birthright, she does not hesitate to castigate Elizabeth. She expects gratitude from Elizabeth because she invites her to her house and is kind enough to condescend to meet her.
- Austen ridicules the snobbish Bingley sisters. The reputation-conscious Miss Bingley and her friends are mortified by what they regard as coarse behaviour, yet the Bingleys are themselves not members of the aristocratic class they aspire to belong to and they exhibit haughty behaviour towards Elizabeth.
- Austen ridicules characters like Mr Collins who constantly aspire to fit into the upper crust of society. Mr Collins makes an idiot of himself with his ingratiating, sycophantic behaviour towards Lady Catherine.
- Austen satirises Mr Collins's hypocrisy. His letter after Lydia's elopement is not only vicious and hurtful, but also vengefully harps on the damage done to her own and Jane's prospects. Mr Collins engages in false humility, constantly making reference to his position at Rosings.
- As members of the middle class, the Bennets are socially inferior to families like the Darcys and Bingleys, and Mrs Bennet's obvious attempts to transcend social class barriers are ruthlessly satirised. Her behaviour is consistently portrayed as vulgar and embarrassing.
- Mrs Bennet makes herself appear foolish in the eyes of the members of the society she tries to emulate.
- Wickham is greedy and not a member of the upper class society that he longs to be a part of. Austen attacks his blatant attempts to acquire money to raise himself to the desired social level. Wickham and Lydia are portrayed as avaricious/selfish social climbers. Austen mocks Lydia's frivolous, flippant attitude and wayward behaviour, portraying her as a flirt determined to find herself a rich husband.
- Austen's portrayal of the two youngest Bennet sisters as wild is a mocking criticism of Mrs Bennet's upbringing of her daughters. Their lack of education and social deficiencies are ridiculed.
- Lydia's announcement of her elopement, her claim that there is no harm in it and that she will surprise her parents, all point to her inability to determine what is socially acceptable.

**Disagree.**

- Austen does not attack or satirise any of her characters' class/social upbringing/misbehaviour. She merely deals with the foibles of individuals and simply portrays the society of her time.
- The focus is on the natural beauty of the landscape, human relationships, and an array of interesting characters that contribute to the development of the plot.
- Characters of the same class, or even family, are very different in their moral evolution, e.g. Bingley and his sisters; the two elder Bennets in contrast to the two younger sisters.

[Credit a mixed response.]

**[25]**

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

10.1 She is embarrassed by the behaviour of her family. Mrs Bennet has been speaking loudly to Lady Lucas about the prospective union between Jane and Bingley. Mr Darcy has been observing Mrs Bennet's behaviour and is obviously contemptuous of her, judging from his facial expression. In addition, Mary chooses to entertain the room with her singing even though she is not good at it. She does not take the hint to step down, much to the humiliation of her sisters. Mr Collins, who is their guest, speaks at length about himself. This adds to Elizabeth's embarrassment. (3)

10.2 Mr Bennet and Elizabeth share a special bond and are often able to communicate through gestures. He pays heed to Elizabeth's promptings, showing that he trusts her judgement. On an earlier occasion, their body language signifies their amusement at Mr Collins's pompous behaviour. It is Elizabeth who implores Mr Bennet to prevent Lydia's trip to Brighton, indicating that she has some influence over her father. (3)

10.3 Agree. Elizabeth assumes that these events will have no impact on Bingley, because he appears to possess an amiable nature. However, he is easily manipulated by his friend and sisters. Darcy acts like an adviser/guide, leading him away from his attraction to Jane. Unfortunately, Bingley values Darcy's judgement and follows his advice, almost without question. Elizabeth correctly depicts him as a man who is 'very easy to understand'. Her initial assessment of him, while apt, is incorrect because he allows himself to be swayed by others and acts accordingly.

OR

Disagree. [An unlikely response but consider on merit.] (3)

10.4 Darcy has a snobbish attitude towards those lower on the social scale. He is aloof and arrogant towards people whom he does not admire or with whom he is not acquainted. Darcy shows his arrogance when he refuses to dance with Elizabeth at the ball. His disdainful attitude is instrumental in influencing Bingley's relationship with Jane, since he feels she is socially unacceptable. (3)

10.5 Women are perceived to have little value other than as wives and are expected to seize every opportunity to market themselves as marriageable material. The words imply that they are deliberately putting themselves on display/setting out to attract attention in order to acquire a suitable/rich husband. This reinforces the attitude that women are of inferior status. It is especially true of women with little money/with limited prospects. Women of the superior classes display a generally condescending attitude towards the exhibitionism of women of lower status. (3)

10.6 No. He is an unscrupulous villain who takes advantage of young, impressionable girls. He is marrying Lydia because of the financial advantage of the match. He is selfish and self-centred and wants to portray the image of an innocent victim. He takes no responsibility for his own actions.

OR

Yes. [An unlikely response but consider on merit.] (3)

- 10.7 It is ironic that Jane congratulate Mr Bennet, since he has done nothing to effect the marriage. Mr Gardiner is the one who has done the organising and Darcy is providing the money. Wickham is being paid to marry Lydia. The congratulations are offered only because Mr Bennet is the father of the bride and not because he has been instrumental in securing Lydia's reputation.

[Credit valid alternative responses.]

(3)

- 10.8 Valid.  
Austen satirises the high value her society places on marriage as the only possible economic and social security for women who are not independently wealthy. It is incumbent upon every woman to accept a proposal of marriage from a man who occupies a favourable place in the social hierarchy and has a good income.

Austen satirises Charlotte's marriage to Mr Collins because it is based on the need for financial security and respect. Mr Collins, in turn, marries Charlotte because it is expected of a clergyman to marry and because Lady Catherine has instructed him to do so.

The Hurst marriage is satirised as a typical society marriage, in which love is given no consideration.

OR

Invalid. [An unlikely response but consider on merit.]

(4)  
**[25]**



**QUESTION 11: THE GREAT GATSBY – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

- American society is based on the principle of equality and unlimited possibilities; this suggests that there is no social stratification. The principle is shown to be an illusion: clear distinctions are drawn between the social classes. Even those who have become wealthy – like Gatsby – are denied entry into the upper echelons of society. Myrtle also labours under this misconception.
- The belief creates an aspirational attitude within people – from an early age, Gatsby wants to improve himself and become someone. He is determined to leave his past behind him by creating a new identity and history for himself – ‘Gatsby sprang from his Platonic conception of himself’. This conception becomes so real to him that it is almost as if James Gatz had never existed and he remains faithful to this conception right up to his death.
- Gatsby creates an idealised version of Daisy. He builds his youthful dreams around her and this becomes his reality – he ‘forever wed his unutterable visions to her perishable breath’. He has absolute faith in his dreams. He is under the illusion that the past five years are easily erased, but this is not possible in reality, not only because Daisy is married and has a child, but because she ‘tumbled short of his dreams – not through her own fault but because of the colossal vitality of his illusion’.
- He also believes that Daisy truly loves him, but her love is based on the belief that he is wealthy and ‘from much the same strata as herself’.
- There is an illusion that the lives of the wealthy are exciting and exotic, but their lives are portrayed as purposeless, empty and boring.
- In comparison to Gatsby’s ‘endless capacity for wonder’, Tom and Daisy (and those from the same social milieu) are dreamless/visionless.
- Money gives Tom the illusion of power but cannot hide the reality that he is a controlling, racist, sexist brute.
- Gatsby’s house is an illusion/‘imitation of some Hotel de Ville’.
- Nick assumes that, when Gatsby realises the impossibility of his dream’s coming to fruition, he ‘found what a grotesque thing a rose is...’; in other words, reality shatters his illusions.
- Reference to other characters such as Myrtle and George may be made.

[Candidates may argue that it is only through one’s dreams for the future that a more improved reality is created and that, therefore, there is no conflict. The problem presented in the novel is that Gatsby’s dream is so extreme that it cannot be realised.]

[Consider a ‘disagree’ response on merit.]

**[25]**

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

- 12.1 Daisy and Gatsby are happy since they have been reunited. Daisy is overwhelmed by the sight of her lost love and the thought of what she could have had. Gatsby glows with excitement because his dream has been realised. (3)
- 12.2 He wants to show her that he has made something of himself; that he can provide for her in the way to which she is accustomed. Gatsby wants to show off his wealth and that he is worthy of her. (3)
- 12.3 His use of the phrase, 'old sport' is an affectation that he has adopted as it adds authenticity to the background that he has created for himself. It is an expression associated with upper-crust Englishmen. Ironically, Gatsby probably did pick up the phrase at Oxford. (3)
- [Opinions might vary about whether or not this suggests authenticity or is merely affectation.] (3)
- 12.4 Nick arranges the first meeting and provides a venue for the reunion. He encourages the relationship, withholding moral judgement of the couple. He aids and abets their relationship, compromising his standard of morality. Tom is cheating on Daisy; therefore Nick agrees that Daisy should 'have something in her life'. This is in keeping with his decision to reserve judgement and it justifies his silence. (3)
- 12.5 She does not like confrontation or having to make a decision. She would prefer the illicit relationship with Gatsby to continue, rather than having to make a choice between Gatsby and Tom. She realises her romantic liaison with Gatsby is at an end. The violent atmosphere of the confrontation between Tom and Gatsby is overwhelming for Daisy. (3)
- 12.6 Tom's attitude is condescending/patronising/contemptuous. With his 'magnanimous scorn', he makes clear his disdain for Gatsby. He no longer views Gatsby as a threat since he sends Daisy home with Gatsby. He regards Gatsby as an upstart ('presumptuous'). As a result of his attitude, Tom devalues/discredits/belittles their affair and thus Gatsby's dream and idealised love for Daisy. (3)
- 12.7 In Nick's opinion, Daisy's voice holds Gatsby 'because it couldn't be over-dreamed'. Daisy uses her voice to seduce – it is described as enticing. Her voice is a way of luring men; this suggests the manipulative aspect of her character. Her voice suggests the promise of gay excitement, but also that she is nothing more than a spoilt and selfish little girl. Her voice is associated with money. This reveals her obsession with money and status – things she is not prepared to give up. When she is with Gatsby, her voice is described as being full of 'aching, grieving beauty'. This is indicative of her capacity for love, and in this context, it overrides her love for money/status. There is a suggestion that she is capable of a spontaneous, sincere, emotional response since here her voice is untainted by any 'artificial note'.

[Mark globally.]

[Credit valid alternative responses.]

(3)

12.8 Valid.

Gatsby creates an idealised version of Daisy. He builds his youthful dreams around her and this becomes his reality – he ‘forever wed his unutterable visions to her perishable breath’. He has absolute faith in his dreams. He is under the illusion that the past five years are easily erased, but this is not possible in reality, not only because Daisy is married and has a child, but also because she ‘tumbled short of his dreams – not through her own fault but because of the colossal vitality of his illusion’. He also believes that Daisy truly loves him and that she never loved Tom.

OR

Invalid. [An unlikely response but credit on merit.]

(4)  
[25]**TOTAL SECTION B: 25**

**SECTION C: DRAMA****QUESTION 13: OTHELLO – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

- Both internal and external forces are responsible for destroying the bond of love between Othello and Desdemona, as well as the bond of friendship between Othello and Cassio.
- Othello's insecurities (foreignness, age, race, lack of sophistication) play an important role.
- Othello's 'free and open nature' contributes to Iago's being able to manipulate him – this accounts for his rash actions.
- His jealousy is aroused, but he does not know how to respond appropriately, since he has never been jealous or in love before.
- His inherent pride, fear of having his suspicions confirmed and his faith in Iago also contribute to his acceptance of Iago's lies. This clearly reveals his lack of judgement.
- Othello's vivid imagination serves as fertile ground for Iago's insinuations.
- Desdemona's naivety, her total belief in the goodness of people, her loyalty towards Cassio and her conviction that Othello is devoid of jealousy, contribute to the destruction of their marriage.
- Othello and Cassio's friendship is destroyed by Othello's jealousy and lack of trust.
- Cassio's immaturity and weakness allow him to be pressured into drinking. This, together with Iago's manipulation of Cassio's weakness, is an external force that destroys the friendship between Othello and Cassio.
- Cassio's callous behaviour towards Bianca provides Iago with supposed 'proof' of infidelity.
- Othello and Desdemona's love, new and fragile, is clearly vulnerable to external forces, most notably the evil manipulations of Iago, who finds it very satisfying to destroy the goodness of their love.
- Iago has the uncanny ability to seek out the weaknesses in the relationship and to use these weaknesses to destroy it. He realises that Othello has the subconscious fear that he may lose Desdemona and that behind his assertive and confident exterior lie insecurities. Iago proceeds to focus on these in order to convince Othello that Desdemona is unfaithful.
- The friendships between Desdemona and Cassio, and between Othello and Cassio, are exploited and undermined by Iago.
- Othello is consumed by jealousy and plots to murder Cassio when he believes Iago's suggestions of an affair between Desdemona and Cassio. His belief is based upon the seemingly irrefutable 'ocular proof' provided by Iago.
- There is a bond of friendship between Desdemona and Emilia, with Emilia's playing the role of loyal confidante. However, this relationship is undermined by Emilia's wanting to please Iago by stealing Desdemona's handkerchief. She thus unwittingly contributes to Desdemona's destruction.
- Social conventions and attitudes have an effect on Othello, e.g. racism and the norms of propriety.
- Mention might be made of the Iago–Roderigo relationship.
- The movement of the action to Cyprus enables the vulnerability of friendship and love by removing the controls of Venice.

**QUESTION 14: OTHELLO – CONTEXTUAL**

14.1 Cassio is involved in a drunken brawl instigated by Iago to discredit Cassio. As a result, he is stripped of his position by Othello. Iago advises him to request Desdemona to plead with Othello on his behalf. (3)

14.2 It is ironic that Cassio thank Iago for his good advice, when the advice is intended to destroy him. His advice does seem potentially helpful to Cassio; however, the irony is that his real intention is to bring about Cassio's downfall and ultimately Othello's, by implying to Othello that Cassio is having an affair with Desdemona. (3)

14.3 No. Iago's words imply that Othello is sexually enslaved by Desdemona. This is not true, as earlier in the play Desdemona says that she has fallen in love with Othello's admirable qualities/his noble nature. Othello also refers to Desdemona as 'my soul's joy', clearly showing that their love is genuine. The love, respect and deep spiritual bond between them are clearly evident.

OR

Yes. Iago says that Othello's 'soul is ... enfeathered to her love': it can indeed be argued that Othello's soul is completely dominated by his love for Desdemona, e.g. he refers to her as 'my soul's joy'. Indeed, Othello's berserk violence toward Desdemona can, in good measure, be seen as the result of his obsessive passion for her.

[Credit valid alternative responses.] (3)

14.4 The paradox shows Iago's twisted values since he regards evil as divine ('divinity of hell'). Iago's inverted sense of moral values is emphasised. He equates himself with a devil, who feigns innocence while carrying out his most wicked deeds. This highlights Iago's deceitful/hypocritical nature: when he is plotting to cause the most harm to his victims, he puts on an appearance of goodness, honesty and virtue, thus gaining the trust of all with whom he comes into contact.

[Award full marks only if candidate demonstrates an understanding of paradox in this context.] (3)

14.5 His exclamation, 'Devil!', suggests that his language has become harsh. The harmony within Othello has been destroyed. He is tormented by his belief in Desdemona's infidelity. Othello's physical abuse of Desdemona reveals the deterioration in his character. He has lost control of his ability to be rational and has allowed passion to take over.

[Award full marks only if both 'exclamation' and 'stage directions' are discussed.] (3)

- 14.6 [Candidates may either agree or disagree, depending on their own interpretation of Desdemona's actions and the manner in which they perceive her tone.]

Yes. If Desdemona's words are interpreted as feisty/assertive:

Desdemona's independence is asserted, as is her indignation at being unjustly accused. Her responses reveal her strength of mind. Although she weeps, she is still determined to stand up for herself, as when she stands up to her father and the Duke in the senate.

Yes. If Desdemona's words are interpreted as meek:

Desdemona is meek and self-sacrificing in her relationship with Othello. She is prepared to be subservient to his will. This is also evident on her death bed when she accepts the blame for her own death.

OR

No.

In the past, Desdemona has proven herself to be assertive and willing to stand up for her beliefs, e.g. her determination to accompany Othello to Cyprus. In this extract, she is submissive and accepting of Othello's callous treatment.

[Mark globally.]

[Credit a mixed response.]

(3)

- 14.7 It is ironic that Othello accuses Desdemona of being hypocritical and deceitful, yet the audience is aware of her honesty and fidelity.

[Award full marks only if candidate demonstrates an understanding of dramatic irony in this context.]

(3)

- 14.8 Iago's evil machinations eventually rebound and destroy him; so good triumphs over evil. Iago's commitment to evil means that his self-destruction is inevitable.

Othello's insecurities blind him to Iago's plotting and true nature. As a consequence, it is easy for him to be held responsible for his own destruction.

Extract A reveals Iago's love of power. He is acutely aware of his own genius, congratulating himself on his cleverness. He takes delight in the sheer intellectual pleasure of devising what he thinks is a fool-proof plan. However, his plans rebound and he is caught in a web of his own making.

Also, in Extract A, Iago implies that Othello's deep love for Desdemona makes him vulnerable to his insinuations. Othello will become consumed with jealousy to such an extent that he is unable to think rationally. This accounts for the ease with which Iago manipulates him into destroying himself.

In Extract B, Othello's loss of control, his lack of judgement and his inability to see Iago's true nature are revealed – these flaws lead to his self-destruction.

[Award full marks only if candidate:

- Makes equal reference to both characters and both extracts.
- Includes the critical dimension in his/her response.]

[Credit valid alternative responses based on merit.]

(4)  
[25]

**QUESTION 15: THE CRUCIBLE – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 29 for the rubric to assess this question.

Candidates need to demonstrate that Salem is an extremely religious and superstitious society in which people believe that rooting out witches is doing God's work. However, in their determination to expose witchcraft, they become fanatical and lose perspective. They use the trials to serve their own interests. The trials do not promote truth or justice.

- The trials represent a perversion of justice and social order.
- Hale is invited to disprove witchcraft to restore the social order; however, his eagerness to find witchcraft and punish the wrongdoers leads to an upheaval in Salem society.
- Hale is supposed to have a scientific knowledge of witchcraft, yet he does not remain objective. Instead, he becomes fanatical in his determination to find witchcraft.
- The trials do not promote morality or justice, which is the main task of a court of law. Instead, they give people like Abigail the opportunity to promote their self-interest. Abigail, in her determination to resume her immoral relationship with Proctor, is prepared to have Elizabeth executed. Such self-centred actions are a perversion of morality and justice.
- The trials are used by the Salem residents to serve their own greed, exact revenge and settle grudges.
- Danforth is a judge, thus he is supposed to remain objective. The irony is that he stubbornly believes the accusers and refuses to believe that upright citizens are being accused because of ulterior motives. Whenever anyone questions the court, he accuses that person of plotting to 'topple Christ in the country' instead of listening to his/her point.
- Instead of promoting and restoring social order, the trials cause upheaval, promoting superstition, suspicion and fear.
- Minor transgressions become major social issues: Proctor's falling under suspicion due to his failure to attend church regularly, etc.
- Hale becomes suspicious because Proctor declares he does not believe in witches. This is tantamount to saying he does not believe the teachings of the Church.
- Proctor's attempt to save Elizabeth concludes with a chaotic court appearance where Proctor denies God. He laughs insanely, saying, 'God damns our kind.'
- Instead of supporting and promoting the justice of the court, Hale denounces the legal proceedings and quits the court. Later, he encourages people to make false confessions in order to save themselves. This is ironic, since the court is supposed to promote honesty and truth. It is also ironic that, when Hale attacks the court, he is serving justice because the court itself is unjust.
- Even after Abigail's disappearance with Parris's money, Danforth still refuses to stop the trials, preferring to allow the social upheaval and the unjust executions to continue.
- Parris contributes to the anarchy by encouraging the witch-hunts so as to divert attention from himself. This is ironic since, as he is a minister, he is supposed to fight for truth.

- Other examples of how social anarchy reveals itself: many orphans wander the streets/lands are abandoned and crops are rotting/cattle wander about/villagers threaten to rebel against the court/good people, like Rebecca Nurse who has served the community, go to the gallows.
- Instead of promoting social order, the trials result in anarchy and chaos.
- According to the Puritans' social order, girls like Abigail, and the slave, Tituba, have inferior status. However, the trials provide them with the opportunity to rebel against their inferior status and acquire power over respected citizens. As the trials continue, the girls become the respected citizens who wield all the power.

**[25]**



**QUESTION 16: THE CRUCIBLE – CONTEXTUAL**

- 16.1 As a result of Abigail's accusations against Elizabeth, Cheever has come to the Proctor household to question Elizabeth about owning a doll. After Elizabeth's denial, Cheever discovers the doll with the needle. It is taken as a sign that Elizabeth has cast a spell on Abigail. (3)
- 16.2 Elizabeth is perceptive because she is able to predict that Abigail will cause trouble. This suggests that she is a good judge of character. She is obedient and believes in the upholding of the law. She does not question authority and prefers to avoid conflict. Elizabeth also realises that Proctor is likely to lose his temper and endanger himself. Her loyalty to him makes her determined to avoid this; hence her compliance.  
[Mark globally.] (3)
- 16.3 Proctor describes how twisted the young girls' plans are. They have power over life and death: their accusations are sending people to their doom. They are rattling the keys to heaven: they determine who will be damned and who will be saved. The situation is chaotic/out of control. The onomatopoeic 'jangling' is a harsh, discordant sound suggesting the chaos in Salem.  
[Mark globally.] (3)
- 16.4 People like Herrick put their faith in the court and regard it as powerful and beyond reproach. Even if they know the court is corrupt, people continue to accept the court's legitimacy and blindly adhere to its rules and orders; therefore they can easily be misled and manipulated. (3)
- 16.5 Earlier in the play, as a supporter and defender of the legal system, Hale believes the court is just. He is convinced that the court will give people a fair trial and that the witchcraft will be eradicated. Ironically, Hale later tries to persuade the accused to make false confessions in order to save their lives since he knows that the court is far from just. It is also an admission that there is no witchcraft in Salem and that he has been under a false impression. Hale realises his error in initially upholding the justice of the court and the role he has played in the execution of innocent people. (3)
- 16.6 Rebecca is Proctor's conscience/moral compass. She sets the example to Proctor of not compromising her principles. She refuses to make a false confession and so ruin her reputation and condemn her soul. Proctor, having regained his self-esteem, decides to follow her example in order to preserve his reputation/integrity/honour, even though he has been given the opportunity to save himself. He chooses to emulate Rebecca and die with his honour intact. (3)
- 16.7 Earlier in the play, Proctor is assertive, and refuses to bow to authority. When Herrick comes to arrest Elizabeth, he tears up the warrant. He speaks disrespectfully to the officials of the court.  
At this stage of the play, Proctor is submissive, meek and reluctant to speak. He kowtows to the authority of the court in order to save himself. He is too ashamed to face Rebecca. When he is questioned, he speaks through his teeth, or remains quiet because he has lost his self-respect.  
[Credit valid alternative responses.] (3)

16.8 Abigail attempts to destroy the relationship between the Proctors to take revenge on Elizabeth for her dismissal and the termination of her affair with Proctor. She believes that, with Elizabeth out of the way, they will resume their affair. The initial vengeance spreads throughout the community as more people fall prey to the girls' accusations and others clamour to exact personal revenge. The hysteria spirals out of control and the community turns on itself.

Examples that may be referred to include:

- An icon like Rebecca is destroyed because Mrs Putnam needs a scapegoat.
- Parris wants to protect his reputation as a minister and encourages the trials since they divert attention from his apparent lack of control over Abigail and his daughter.
- People like Herrick, Cheever and the girls abuse their newly-acquired power to gain status. They have the opportunity to assert themselves for the first time in their lives and they relish the opportunity to wreak havoc.
- The community destroys itself through greed: Mr Putnam's daughter accuses George Jacobs in order to gain a gift of land from her father. This is a reflection of how the community has lost its moral standards, in order to preserve its selfish interests.

The drama portrays the destruction of innocent people as a consequence of irrational actions and reactions.

[Mark globally.]

[Credit valid alternative responses.]

[Award full marks only for the following:

- If reference is made to the extracts only, but the discussion is fully developed.
- If the point of departure is the extracts and reference is then made to the play as a whole.
- If the point of departure is the play, but references are made to the extracts, either implicitly or explicitly.

Award a maximum of 2 marks if reference is made only to the play as a whole.]

(4)  
[25]

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

**RUBRIC FOR MARKING THE POETRY ESSAY (QUESTION 1 AND QUESTION 5)**

<p><b>RUBRIC FOR MARKING THE POETRY ESSAY</b></p> <p><b>HOME LANGUAGE</b></p> <p><b>10 MARKS</b></p>	<p><b>LANGUAGE</b> Structure, logical flow and presentation. Language, tone and style used in the essay.</p>	<p><b>Outstanding</b></p> <ul style="list-style-type: none"> <li>- Coherent structure. Excellent introduction and conclusion.</li> <li>- Arguments well structured and clearly developed.</li> <li>- Language, tone and style mature, impressive, correct.</li> </ul>	<p><b>Meritorious</b></p> <ul style="list-style-type: none"> <li>- Essay well structured. Good introduction &amp; conclusion.</li> <li>- Arguments and line of thought easy to follow.</li> <li>- Language, tone &amp; style correct and suited to purpose.</li> <li>- Good presentation.</li> </ul>	<p><b>Substantial</b></p> <ul style="list-style-type: none"> <li>- Clear structure &amp; logical flow of argument.</li> <li>- Introduction &amp; conclusion &amp; other paragraphs coherently organised.</li> <li>- Flow of argument can be followed.</li> <li>- Language, tone &amp; style largely correct.</li> </ul>	<p><b>Adequate</b></p> <ul style="list-style-type: none"> <li>- Some evidence of structure.</li> <li>- Essay lacks a well-structured flow of logic and coherence.</li> <li>- Language errors minor, tone &amp; style mostly appropriate. Paragraphing mostly correct.</li> </ul>	<p><b>Moderate</b></p> <ul style="list-style-type: none"> <li>- Structure shows faulty planning.</li> <li>- Arguments not logically arranged.</li> <li>- Language errors evident. Tone &amp; style not appropriate to the purpose of academic writing.</li> <li>- Paragraphing faulty.</li> </ul>	<p><b>Elementary</b></p> <ul style="list-style-type: none"> <li>- Poor presentation and lack of planned structure impedes flow of argument.</li> <li>- Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone &amp; style not appropriate to the purpose of academic writing.</li> <li>- Paragraphing faulty.</li> </ul>	<p><b>Not achieved</b></p> <ul style="list-style-type: none"> <li>- Difficult to determine if topic has been addressed.</li> <li>- No evidence of planned structure or logic.</li> <li>- Poor language. Incorrect style &amp; tone.</li> <li>- No paragraphing or coherence</li> </ul>
<p><b>CONTENT</b></p> <p>Interpretation of topic. Depth of argument, justification and grasp of poem.</p>		<p><b>7</b> <b>80–100%</b></p>	<p><b>6</b> <b>70–79%</b></p>	<p><b>5</b> <b>60–69%</b></p>	<p><b>4</b> <b>50–59%</b></p>	<p><b>3</b> <b>40–49%</b></p>	<p><b>2</b> <b>30–39%</b></p>	<p><b>1</b> <b>0–29%</b></p>
<p><b>Outstanding</b></p> <ul style="list-style-type: none"> <li>- In-depth interpretation of topic, all aspects fully explored.</li> <li>- Outstanding response: 90%+. Excellent response: 80 – 89%.</li> <li>- Range of striking arguments extensively supported from poem.</li> <li>- Excellent understanding of genre and poem.</li> </ul>	<p><b>7</b> <b>80– 00%</b></p>	<p><b>8–10</b></p>	<p><b>7–7½</b></p>	<p><b>7–8</b></p>				
<p><b>Meritorious</b></p> <ul style="list-style-type: none"> <li>- Above average interpretation of topic, all aspects adequately explored.</li> <li>- Detailed response.</li> <li>- Range of sound arguments given, well supported from poem.</li> <li>- Very good understanding of genre and poem.</li> </ul>	<p><b>6</b> <b>70–79%</b></p>	<p><b>7½–8½</b></p>	<p><b>7–8</b></p>	<p><b>6½–7½</b></p>	<p><b>6–7</b></p>			

<p><b>Substantial</b></p> <ul style="list-style-type: none"> <li>Shows understanding and has interpreted topic well.</li> <li>Fairly detailed response.</li> <li>Some sound arguments given, but not all of them as well motivated as they could be.</li> <li>Understanding of genre and poem evident.</li> </ul>	<p><b>5</b> <b>60–69%</b></p>	<p><b>7–8</b></p>	<p><b>6½–7½</b></p>	<p><b>6–7</b></p>	<p><b>5½–6½</b></p>	<p><b>5–6</b></p>		
<p><b>Adequate</b></p> <ul style="list-style-type: none"> <li>Fair interpretation of topic, not all aspects explored in detail.</li> <li>Some good points in support of topic.</li> <li>Most arguments supported but evidence is not always convincing.</li> <li>Basic understanding of genre and poem.</li> </ul>	<p><b>4</b> <b>50–59%</b></p>		<p><b>6–7</b></p>	<p><b>5½–6½</b></p>	<p><b>5–6</b></p>	<p><b>4½–5½</b></p>	<p><b>4–5</b></p>	
<p><b>Moderate</b></p> <ul style="list-style-type: none"> <li>Very ordinary, mediocre attempt to answer the question.</li> <li>Very little depth of understanding in response to topic.</li> <li>Arguments not convincing and very little justification from poem.</li> <li>Learner has not fully come to grips with genre or poem.</li> </ul>	<p><b>3</b> <b>40–49%</b></p>			<p><b>5–6</b></p>	<p><b>4½–5½</b></p>	<p><b>4–5</b></p>	<p><b>3½–4½</b></p>	<p><b>3–4</b></p>
<p><b>Elementary</b></p> <ul style="list-style-type: none"> <li>Poor grasp of topic.</li> <li>Response repetitive and sometimes off the point.</li> <li>No depth of argument, faulty interpretation/ Arguments not supported from poem.</li> <li>Very poor grasp of genre and poem.</li> </ul>	<p><b>2</b> <b>30–39%</b></p>				<p><b>4–5</b></p>	<p><b>3½–4½</b></p>	<p><b>3–4</b></p>	<p><b>1–3½</b></p>
<p><b>Not achieved</b></p> <ul style="list-style-type: none"> <li>Response bears some relation to the topic but argument difficult to follow or largely irrelevant.</li> <li>Poor attempt at answering the question. The few relevant points have no justification from the poem.</li> <li>Very poor grasp of genre and poem.</li> </ul>	<p><b>1</b> <b>0–29%</b></p>					<p><b>3–4</b></p>	<p><b>1–3½</b></p>	<p><b>0–3</b></p>

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

- Note the difference in marks awarded for content versus structure and language
- There must not be more than two categories' variation between the Structure and Language mark and the Content mark.

CODES AND MARK ALLOCATION		CONTENT [15] Interpretation of topic. Depth of argument, justification and grasp of text.		STRUCTURE AND LANGUAGE [10] Structure, logical flow and presentation. Language, tone and style used in the essay
<b>Code 7</b> <b>80–100%</b>	<b>Outstanding</b> <b>12–15 marks</b>	- In-depth interpretation of topic, all aspects fully explored. - Outstanding response: 90%+. Excellent response: 80 – 89%. - Range of striking arguments extensively supported from text. - Excellent understanding of genre and text.	<b>Outstanding</b> <b>8–10 marks</b>	- Coherent structure. - Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct.
<b>Code 6</b> <b>70–79%</b>	<b>Meritorious</b> <b>10½–11½ marks</b>	- Above average interpretation of topic, all aspects adequately explored. - Detailed response. - Range of sound arguments given, well supported from text. - Very good understanding of genre and text.	<b>Meritorious</b> <b>7–7½ marks</b>	- Essay well structured. - Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation.
<b>Code 5</b> <b>60–69%</b>	<b>Substantial</b> <b>9–10 marks</b>	- Shows understanding and has interpreted topic well. - Fairly detailed response. - Some sound arguments given, but not all of them as well motivated as they could be. - Understanding of genre and text evident.	<b>Substantial</b> <b>6–6½ marks</b>	- Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct.
<b>Code 4</b> <b>50–59%</b>	<b>Adequate</b> <b>7½–8½ marks</b>	- Fair interpretation of topic, not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre and text.	<b>Adequate</b> <b>5–5½ marks</b>	- Some evidence of structure. - Essay lacks a well- structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. Paragraphing mostly correct.
<b>Code 3</b> <b>40–49%</b>	<b>Moderate</b> <b>6–7 marks</b>	- Very ordinary, mediocre attempt to answer the question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from text. - Learner has not fully come to grips with genre or text.	<b>Moderate</b> <b>4–4½ marks</b>	- Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.
<b>Code 2</b> <b>30–39%</b>	<b>Elementary</b> <b>4½–5½ marks</b>	- Poor grasp of topic. - Response repetitive and sometimes off the point. - No depth of argument, faulty interpretation/ Arguments not supported from text. - Very poor grasp of genre and text.	<b>Elementary</b> <b>3–3½ marks</b>	- Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.
<b>Code 1</b> <b>0–29%</b>	<b>Not achieved</b> <b>0–4 marks</b>	- Response bears some relation to the topic but argument difficult to follow or largely irrelevant. - Poor attempt at answering the question. The few relevant points have no justification from the text. - Very poor grasp of genre and text.	<b>Not achieved</b> <b>0–2½ marks</b>	- Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style & tone. - No paragraphing or coherence.