



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2012

MEMORANDUM

MARKS: 70

This memorandum consists of 9 pages.

NOTE:

- This marking memorandum is intended as a guide for markers.
- It is by no means prescriptive or exhaustive.
- Candidates' responses should be considered on merit.
- Answers should be assessed holistically and points awarded where applicable in terms of decisions taken at the standardisation meeting.
- The memorandum will be discussed before the commencement of marking.

INSTRUCTIONS TO MARKERS**Marking the comprehension:**

- Incorrect spelling in one-word answers should not be marked wrong, unless the spelling changes the meaning of the word.
- Incorrect spelling and language errors in longer responses should not be penalised, because the focus is on understanding.
- For **open-ended questions**, no marks should be awarded for YES/NO or I AGREE/I DISAGREE. The reason/substantiation/motivation is what should be considered.
- For TRUE/FALSE or FACT/OPINION questions, the mark should be split, i.e. award 1 mark for TRUE/FALSE or FACT/OPINION and a mark for the reason/substantiation/motivation/quotation. The mark for the reason/substantiation/motivation/quotation should only be awarded if the TRUE/FALSE or FACT/OPINION part of the question is correct. One cannot award a mark for substantiation or an interpretation (TRUE/FALSE or FACT/OPINION) that was wrong in the first place.
- For questions which require quotations from the text, **do not** penalise candidates for omitting the quotation marks or for an incorrect spelling within the quotation.
- When one-word answers are required and the candidate gives a whole sentence, mark correct **provided that** the correct word is underlined/highlighted.
- When two/three facts/points are required and a range is given, mark **only** the first two/three.
- If a candidate uses words from a language other than the one being examined, disregard those words, and if the answer still makes sense, do not penalise. However, if a word from another language is used in a text and required in an answer, this will be acceptable.
- Accept dialectal variations.
- For multiple-choice questions, accept BOTH the letter corresponding with the correct answer AND the answer written out in full.

SECTION A: COMPREHENSION**QUESTION 1: READING FOR MEANING AND UNDERSTANDING**

- 1.1 Theatre is considered a 'dynamic forum' as it has nurtured a climate of democracy. Those involved in the theatre have encouraged us to become participants in this democracy.
- [if a candidate explains the concept of 'dynamic forum', award 2 marks.]
[If a candidate lifts directly from the passage, do not award more than 1 mark.] (2)
- 1.2 They create awareness of our common humanity/prejudices/they hold a mirror up to us/challenge us/inspire us/make us feel remorseful/constantly remind us about just how precious we need to guard our democracy.
- [Any three points.] (3)
- 1.3 In a tapestry, various colours of wool are woven together in order to create a single work of art. Similarly, theatre in South Africa is able to take a multitude of cultural/racial/religious differences and create a production that will satisfy a variety of personalities.
- [In this specific question, if the ellipsis in the quotation is ignored, award 1 mark.] (2)
- 1.4 A 'sacred place' has connotations of holiness. Our theatres are places in which citizens from different backgrounds are able to come together as a united body. With regard to the divided history of our country, this can be seen as important. (2)
- 1.5 The writer's intention in referring to the production *Mother to Mother* can be seen as two-fold. Firstly, it can be a celebration of the talents of the various artists in being able to create a production of this nature. However, it can also be a means of reflecting on crime in the country. Moreover, his reference to 'not a dry eye in the theatre' suggests the similarity of the South African experience.
- [Credit responses that make reference to the title *Mother to Mother*.]
[Credit valid responses. Accept a single focus if well-motivated. Mark globally.] (3)
- 1.6 The diction in this paragraph hints at the 'prejudiced' views of South African audiences that exist within 'closets', i.e. biased views not overtly displayed. The audiences are referred to as 'colour blind' – at theatres they are able to move beyond their prejudices. The writer ultimately notes a 'passion' in the hearts of the audiences.
- [Credit valid responses. Mark globally.] (3)

- 1.7 It is appropriate:
Throughout the article, the writer makes us aware of the role of theatre in South Africa. His subjective views are evident in his praise of the artists and South Africa in general. In the concluding lines, he personalises the content.

OR

It is inappropriate:
The rest of the article focuses on the richness of diversity that exists in the country. Concluding the article with a simple account of his visions, is a dull ending. It is an anti-climax/inappropriately self-centred.

[Credit valid responses. Mark globally.]

[Credit a coherent, well-justified mixed response.]

(3)

- 1.8 The various theatrical figures acknowledged in the article provide the reader with information on the variety of talent that exists in the country. It also reminds one of the diversity of theatre, in that it focuses on different genres. The reference to Pieter-Dirk Uys is a reminder of how the theatre has a role to play in the political environment. This provides a contrast to the glamorous and charming personality of Princess Zinzi. On the other hand, the collaborative efforts of those involved in creating *Mother to Mother* remind us that when we unite, the possibilities in South Africa are endless.

[Credit valid responses. Mark globally.]

[At least two ideas must be discussed to earn full marks.]

[**N.B.** If a candidate argues against the significance, refer the script to the senior marker.]

(3)

- 1.9 'R150m' is an indication of the vast amount being invested in theatre. The use of 'packs' indicates the great success of theatre in drawing audiences. The reference to a 'punch' clearly conveys the idea that the theatre has a powerful impact.

[Consider also a coherent response that is a critique of this headline as a headline.]

[Credit a coherent, well-justified negative/mixed response.]

(3)

- 1.10 It would be more effective to include the interior.
The interior is where the action takes place. The images of the glamour and opulence of theatre are accurately captured in an auditorium.

OR

It would be more effective to include the exterior.
The average South African who may not visit the theatre will feel inspired by an extraordinary new landmark in the community.

[Credit valid responses. Mark globally. Credit a coherent, well-justified mixed response.]

(2)

- 1.11 Yes.
Unlike Text B, which trivialises theatre, in Text A the writer is far more serious. The focus is on the profound aspects of theatre. Theatre is a symbol of our country's struggle for democracy. It has provided and will provide a platform for social issues and transformation in society. The theatre should have a lasting effect on society.

[Credit valid 'No' responses. Mark globally.]

[The comparison may be implied in the candidate's response.]

(4)

TOTAL SECTION A: 30

SECTION B: SUMMARY

QUESTION 2: SUMMARISING IN YOUR OWN WORDS

Use the following main points that the candidate should include in the summary as a **guideline**.

Any 7 valid points are to be credited in either paragraph-form or point-form.

(Sentences and/or sentence fragments must be coherent.)

POINT-FORM

- 'Face' is important because it enhances a person's **dignity**.
- It determines one's **social position**.
- It assists in earning **trust**.
- It helps us to become **productive citizens**.
- It is perceived as the public image we **use to represent our values**.
- People exert themselves to maintain their 'face' so as **not to be perceived as failures**.
- Having a good 'face' **earns respect/reputation**.
- People are motivated to improve themselves so as to add value to their 'face', a practice known as **'personal branding'**.
- One's **choice of face** can make one appear **independent, competent or intelligent**.
- People with whom one interacts feel **secure/comfortable**.
- Functioning within the rules provided by society also **establishes a solid identity**.

PARAGRAPH-FORM**NOTE:**

- **What follows is merely an example. It is not prescriptive.**
- **Also consider the above points written in a coherent paragraph.**

'Face' is perceived as the public image we use to represent our values and establish a solid identity and maintaining face accounts for our behaviour and feelings when in public. The concept of 'face' metaphorically refers to a person's sense of dignity and reputation. People take care to maintain their 'face' so as not to be perceived as failures. One's choice of face can make one appear independent, competent or intelligent. It is assumed that those who have healthy reputations have a good 'face' and are respected. Because of the great importance ascribed to 'face', people are motivated to add value to their 'face' – a practice known as 'personal branding'.

Marking the summary:

The summary should be marked as follows:

- **Mark allocation:**
 - 7 marks for 7 points (1 mark per main point)
 - 3 marks for language
 - Total marks: 10
- **Distribution of language marks:**
 - 1–3 points correct: award 1 mark
 - 4–5 points correct: award 2 marks
 - 6–7 points correct: award 3 marks

NOTE:

- **Format:**

Even if the summary is presented in the incorrect format, it must be assessed.
- **Word Count:**
 - Markers are required to verify the number of words used.
 - Do not deduct any marks if the candidate fails to indicate the number of words used or if the number of words used is indicated incorrectly.
 - If the word limit is exceeded, read up to a maximum of 5 words above the stipulated upper limit and ignore the rest of the summary.
 - Summaries that are short but contain all the required main points should not be penalised.

TOTAL SECTION B: 10

SECTION C: LANGUAGE IN CONTEXT**QUESTION 3: ANALYSING ADVERTISING**

3.1 The car is positioned amid modern city business blocks, suggesting that the owner is highly successful. (2)

3.2 Yes.
Personifying nature shows that the company values the environment/gives the impression that the company prioritises environmental issues. 'Mother' has positive connotations such as nurturing.

[A coherent 'No' response is unlikely. However, credit valid responses. Mark globally.]

[Award 1 mark for responses that discuss only 'Mother'.]

[Award 2 marks for responses that discuss only the environment.] (2)

3.3 Yes.
The advertisement targets parents who would like to expose their children to the outdoors and/or are concerned about environmental issues. It captures attention since it is an unusual illustration for a vehicle. The fact that it is so much larger than the visual of the car conveys the advertisers concern for environmental issues in their technologies. The clouds, grass and sun are also relevant ideas. 'Meow' is 'cute'/ childlike and has pleasant connotations/links to a child's innocent consciousness.

OR

No.
The childlike drawing detracts from the technological features of the product. It is unrealistic to believe that the public would accept the claim that families and the environment are the company's major concern.

[Mark globally. Accept well-substantiated responses.] (2)

3.4 **TEXT D:**
The intention is to attract a yuppie market/those who are image-conscious and ambitious with the short, snappy style and pseudo-scientific jargon. This is clearly captured in 'intelligent' and 'clever', suggesting that those who are bright and young will be attracted to the advanced technology offered. The term 'upgrade' links the car to the digital revolution which is important in the lives of such people.

TEXT E:

The whole advertisement is emotive, longer and colloquial. It plays on the currently fashionable interest in environmentalism. The emphasis on 'Mother', 'children' and 'future generations' is meant to appeal to young families.

[2 marks for Text D and 2 marks for Text E]

(4)
[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

- 4.1 The footprints suggest that they have been walking together for a while. They are walking side-by-side and Hobbes is listening attentively to Calvin. The language used reveals the friendship that exists between the characters. The casual tone indicates that they are comfortable with each other. (2)
- 4.2 The tiger is contemplative. He is perplexed by the question that Calvin has posed. In frame 4, his confidence/smugness is apparent. Hobbes is a tiger – a carnivore/a clever cat that 'devours' the living. (2)
- 4.3 Humour is created through the use of irony. In frame 2, Calvin is philosophical and preaching to the tiger about how humans have lost touch with nature because of their need for comfort. However, in frame 8, it is evident that Calvin himself has difficulty in surviving without modern comforts. When he grasps that nature is deadly dangerous, he desperately wants the protection offered by the modern world.
- [If irony is mentioned, award 1 mark – but this is not a prerequisite.]
[Reference to humour in the 'friendship' – award 2 marks.]
[Candidates could refer to the facial expressions to discuss humour.] (3)
- 4.4
- The slanted panels/frames accurately capture Calvin's sense of isolation/inability to respond to the tiger's remark.
 - The lack of text and speech bubbles is effective in conveying confusion.
 - In frame 5, we only see a piece of the tiger's tail, which makes us wonder whether the tiger will act on what he suggests in frame 4.
 - The direction in which Calvin is facing in each of the frames is an indication of his disorientation/fears/confusion about the friendship he shares with the tiger.
- [Award 3 marks for 2 techniques, well-discussed. Credit valid responses.] (3)
- [10]**

QUESTION 5: USING LANGUAGE CORRECTLY

- 5.1 I saw a show that interfered with/had an adverse effect/disturbed my thoughts/state of mind/emotions.
[Credit other appropriate answers.] (1)
- 5.2 A voice whispered **that** (½) **I/he/she** (½) **must not/mustn't/should not/shouldn't** (½) ever watch **that** (½) show again.
OR
A voice whispered **I/he/she** (½) **must not/mustn't/should not/shouldn't** (½) ever watch **that** (½) show again. (+½)
OR
A voice whispered **she** (½) **was not ever to/was never to** (½) watch **that** (½) show again. (+½)
OR
A voice whispered **never to/not ever to** watch **that** show again. (2)
OR
A voice whispered **she** (½) **should/must never** (½) watch **that** (½) show again. (+½)
[If inverted commas are used, mark as incorrect – changes are not to be credited.] (2)
- 5.3 acquiring (½) – enquiring/inquiring (1) (1)
- 5.4 twist was/twist (1)
- 5.5 precocity/precociousness
[Answer must be correctly spelt.] (1)
- 5.6 Invaluable (1)
- 5.7 These smother-mothers have always **lived** and will continue to live vicariously through their kids.
[Accept short phrases that make it clear e.g. 'always lived'.] (1)
- 5.8 commas/brackets
They are used as parenthesis.
[Accept an explanation of the idea of parenthesis.] (2)
[10]

TOTAL SECTION C: 30
GRAND TOTAL: 70



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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2012

MARKS: 70

TIME: 2 hours

This question paper consists of 13 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Comprehension	(30 marks)
SECTION B: Summary	(10 marks)
SECTION C: Language in context	(30 marks)
2. Read ALL the instructions carefully.
3. Answer ALL the questions.
4. Start EACH section on a NEW page.
5. Rule off after each section.
6. Number the answers correctly according to the numbering system used in this question paper.
7. Leave a line after EACH answer.
8. Pay special attention to spelling and sentence construction.
9. Use the following time frames as a guideline:

SECTION A: 50 minutes
SECTION B: 25 minutes
SECTION C: 45 minutes
10. Write neatly and legibly.

SECTION A: COMPREHENSION**QUESTION 1: READING FOR MEANING AND UNDERSTANDING**

Read TEXTS A AND B below and answer the set questions.

TEXT A**THE ARTS CELEBRATE AND INSPIRE OUR DEMOCRACY**

- | | | |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| 1 | This April, South Africans were able to reflect on the past 18 years since we took that giant step towards becoming a country that can boast one of the most democratic constitutions in the world. Theatre in South Africa has always been a dynamic forum that has given us the courage to grapple with the state of the nation. Our writers, stand-up comedians, satirists and community-based artists have used their remarkable talents to create and nurture a climate that has allowed us all to become active participants in our democracy. | 5 |
| 2 | In many ways, we can quite confidently say that our artists are our nation's conscience. They give us a window on our world, but also give us glimpses of an imaginary world. Our artists have the gift of uniting us all in a common celebration of our humanity, when we are able to laugh, cry, feel sorrow and experience hope. In the dark and focused space of an auditorium, we are able to share experiences. We are able to take our differences and delicately weave them together into a complex tapestry through which we are able to find each other. | 10
15 |
| 3 | Our theatres are sacred places because our stories, poems, music and dance have been the soldiers that advanced our struggle for liberation. Today, in a new country, our artists continue to be the conscience of the nation. In our theatres and our galleries, we give our artists the freedom to hold a mirror up to us, to challenge us, to inspire us, to make us feel remorseful and to constantly remind us about just how precious we need to guard our democracy so that we can endow future generations of South Africans with it. | 20 |
| 4 | Pieter-Dirk Uys is one of South Africa's greatest satirists and has, over many years, made us all dance with our consciences. In our journey with Pieter-Dirk Uys, political hypocrisy has hardly ever escaped his perceptive eye. His unbridled courage, combined with his talent as raconteur, has enabled him to tell uncomfortable political truths in a way that has made even those politicians who are the subjects of his satire explode with laughter. He has an uncanny ability to recreate South African politicians and to breathe life into their absurdities in a way that is guaranteed to evoke hilarious laughter. There is no maliciousness in his delivery. He engages with the folly of politicians in an entertaining and provocative way. He is a genius at awakening his audiences. And there would be no doubt that long after the theatre lights had gone down, there would still be laughter resonating in the theatre. | 25
30
35 |

5	This year's Standard Bank Young Artist for Theatre, Princess Zinzi Mhlongo, has all the glamour and charm that one would expect from a magazine cover girl. She is an articulate director who delves deeply into stories that stir our curiosities and make us value our precious freedoms. From making her debut with Zakes Mda's <i>And the Girls in their Sunday Dresses</i> to producing Fatima Dike's <i>So Where To</i> , Princess is firmly taking up her place as one of the more serious voices in our theatre and to which all South Africans will want to listen.	40
6	In stirring our consciences, South African artists have created plays that deal with gender, economics, land issues, spirituality and sexuality. There is hardly a subject that has not been explored in theatres. Yvette Hardy, Thembi Mtshali-Jones, Janice Honeyman and Sindiswa Mnogoma are powerhouses of South African theatre. When they combined their efforts to create <i>Mother to Mother</i> , a moving play based on the tragic murder of an American student in South Africa, there could not have been a dry eye in the theatre.	45 50
7	Peter Hayes has tackled so many issues that he has given audiences the opportunity to come out of their own prejudiced closets. This year's Standard Bank Artist for Dance, Bailey Snyman, continues to soldier on to confront the prejudices that are still prevalent against various communities. Stand-up comedian Siv Ngezi pulls no punches either when he uses his black humour to entertain colour-blind audiences. South African diva Sibongile Khumalo knows just how to take our hearts on a flight of song and rhythm; and to bring them back and gently place them in our chests to beat with greater passion, making us feel proudly South African.	55
8	On festival stages across the world, South African artists are being sought after and are being showered with accolades for the way they combine their artistry with their deep understanding of the human spirit. Many of these artists will be performing at this year's National Arts Festival in Grahamstown. Being in Grahamstown in July will be like being on a pilgrimage where great men and women come to inspire each other and everyone around them. I wake up every morning feeling grateful that my career, my vision and my life are so interconnected with giving these great voices a platform on which to make themselves heard.	60 65

[Source: Adapted from *classicfeel*, April 2012]

AND

TEXT B

R150m Soweto Theatre packs entertainment punch**The 420-seat auditorium with an orchestra pit****The outside of the theatre**

The new theatre resembles a giant toy with walls clad in bright blue, yellow and red tiles and a tent-like entrance covered in an awning of white canvas. Sophisticated and modern, it contrasts sharply with the community halls where plays in Soweto were once performed. There was just one bit of advice for the new theatre's management: 'Please, no weddings and parties!' The manager wants a stage devoted to theatre where audiences can see sophisticated and challenging work.

[Source: Adapted from www.omgghana.com]

QUESTIONS: TEXT A

- 1.1 Why is theatre considered 'a dynamic forum' (line 4)? (2)
- 1.2 Refer to 'our nation's conscience' (lines 9–10) and 'the conscience of the nation' (line 19).
Explain how the artists become 'our nation's conscience'. (3)
- 1.3 Discuss the imagery used in lines 14–16: 'We are able ... to find each other.' (2)
- 1.4 Explain why theatres are described as 'sacred places' (line 17). (2)
- 1.5 Refer to paragraph 6.
Why, do you think, does the writer make specific reference to the production, *Mother to Mother*? (3)
- 1.6 With reference to the diction in paragraph 7, explain what is suggested about South African audiences. (3)
- 1.7 Refer to lines 65–68: 'I wake up every morning ... to make themselves heard.'
Is this subjective approach in the concluding lines appropriate in comparison to the rest of the passage? Justify your response. (3)
- 1.8 With reference to the text as a whole, discuss the significance of the prominent theatrical figures acknowledged in the article. (3)

QUESTIONS: TEXT B

- 1.9 Comment on the appropriateness of the headline: 'R150m Soweto Theatre packs entertainment punch'. (3)
- 1.10 Discuss whether it would be more effective to include an image of the interior of the theatre or an image of the exterior of the theatre as a visual illustration in a newspaper article. (2)

QUESTION: TEXTS A AND B

- 1.11 In TEXT B, the Soweto Theatre is said to resemble a 'giant toy'.
In your view, does this description provide a contrast to the description of the theatres in TEXT A? Justify your response. (4)

TOTAL SECTION A: 30

SECTION B: SUMMARY**QUESTION 2: SUMMARISING IN YOUR OWN WORDS**

Carefully read TEXT C below. It discusses the importance of 'face'.

NOTE: You are required to do the following:

1. Summarise in your own words **the reasons why 'face' is important**.
2. Your summary should include 7 points and **not exceed 90 words**.
3. You may write EITHER a fluent paragraph OR in point-form.
4. You are NOT required to include a title for the summary.
5. Indicate your **word count** at the end of your summary.

TEXT C**FACE – THE NEW IMAGE**

'Face', in its metaphoric sense, denotes a person's basic dignity and social standing. Maintaining 'face' is why we hate tripping and falling, why our nerves rattle at the thought of public speaking and why – in the short term, at least – failures are such a miserable way to learn a lesson. It is not about a 'face' that can be washed or shaved, but one that can be granted, lost, fought for and presented as a gift.

The term has become a universal default for measuring the health of one's reputation. As we go about our daily interactions, we assume everyone we greet and meet will honour our 'face' with respect. Those who don't are socially incompetent and lose the right to be treated as trusted members of society. With these assumptions firmly in place, we have the option to become very productive citizens by heaping additional value onto our 'face' in the form of building what we now know to be a brand.

The concept of personal branding has psychological origins rooted in the philosophy of 'face'. When people build a solid case for their 'face' via consistent accomplishments and favourable associations in the community, as well as in traditional and social media, they're essentially saying to the world, 'Look at my valuable face'.

It has been argued that 'face' is the public image we use to represent our values. It is believed that there are three types of faces: an autonomy face – a desire to appear independent; a fellowship face – a desire to appear co-operative; and a competence face – a desire to appear intelligent. Navigating around the rules and expectations society provides in order to script a solid identity is important.

Metaphorically speaking, 'face' offers a glance into the values of the brand's body which it represents. It provides onlookers with the luxury of knowing who and what they're dealing with and how they should manoeuvre. You may cultivate enough nerve to fake a 'face', but, over time, the only way to have a 'face' which represents your brand sustainably is to be consistent, interesting, reliable and capable. Personal branding is simply a tool which offers the 'face' a sound, healthy body to rest on.

[Source: Adapted from *Destiny*, October 2011]

TOTAL SECTION B: 10

SECTION C: LANGUAGE IN CONTEXT**QUESTION 3: ANALYSING ADVERTISING**

Study the advertisements (TEXTS D and E) and answer the set questions.

TEXT D


The advertisement features a white Ford KUGA SUV parked on a city street with its rear hatch open. The background shows a modern city skyline with several skyscrapers. The text 'New KUGA with split tailgate.' is prominently displayed in a large, bold, blue font. Below this, a paragraph of text describes the car's features: 'Some cars get you from A to B. Some do a whole lot more. The new KUGA has a 2.5l Duratec turbo engine (147kW, 320Nm), intelligent all-wheel drive, a clever split tailgate and a full suite of life-enhancing technology features. It won't just complement your life, the new KUGA will improve it.' At the bottom of the ad, there is a smaller image of the car, the Ford logo with the slogan 'Go Further', and social media icons for Facebook and Twitter with the text 'www.ford.co.za Visit FordSouthAfrica'.

[Source: *Fairlady*, August 2012]

The text in the advertisement reads:



Some cars get you from A to B. Some do a whole lot more. The new **KUGA** has a 2.5 l Duratec turbo engine (147 kW, 320 Nm), intelligent all-wheel drive, a clever split tailgate and a full suite of life-enhancing technology features. It won't just complement your life, the new **KUGA** will improve it.

TEXT E

Visit vw.co.za and join VW SA on 

Get out there. Tiguan.

It's never been easier for your kids to get to know the great outdoors for themselves. And now that there are three new Tiguan models that come standard with Volkswagen's environmentally responsible BlueMotion Technology*, you'll be doing Mother Nature a favour at the same time. From only R273 400 you can enjoy a fuel efficient, low emissions SUV without compromising on performance and the love of the drive. And you have the peace of mind of knowing that you are doing your bit to take care of Mother Earth for your children and future generations.

Das Auto.

*BlueMotion Technology is a Volkswagen brand property focusing on technologies and environmental interventions that protect the planet without compromising on driving performance. Tiguan Trend and Fun available in: 90kW 1.4 TSI BlueMotion 4x2, 81kW 2.0 TDI BlueMotion 4x2, 110kW 1.4 BlueMotion 4x2 and 110kW 1.4 TSI. Tiguan Track and Field available in: 110kW 1.4 T 93 kW 2.0 TDI (manual and Tiptronic) and 147 kW 2.0 TSI (manual and Tiptronic). Tiguan Sport and Style available in: 103 kW 2.0 TDI (manual and Tiptronic) and 147 kW 2.0 TSI (manual and Tiptronic).

[Source: *Elle*, August 2011]

The text below the illustration reads:

Get out there. Tiguan.

It's never been easier for your kids to get to know the great outdoors for themselves. And now that there are three new Tiguan models that come standard with Volkswagen's environmentally responsible BlueMotion Technology*, you'll be doing Mother Nature a favour at the same time. From only R273 400 you can enjoy a fuel efficient, low emissions SUV without compromising on performance and the love of the drive. And you have the peace of mind of knowing that you are doing your bit to take care of Mother Earth for your children and future generations.

The text below the car reads:

*BlueMotion Technology is a Volkswagen brand property focusing on technologies and environmental interventions that protect the planet without compromising on driving performance.

QUESTION: TEXT D

- 3.1 Explain how the visual image supports the idea that the 'New **KUGA**' will 'Upgrade your life'. (2)

QUESTIONS: TEXT E

- 3.2 The advertiser makes reference to 'Mother Nature' and 'Mother Earth'. Discuss whether these phrases are appropriate in context. (2)
- 3.3 In your opinion, is the illustration a suitable choice for the product being advertised? Motivate your response. (2)

QUESTION: TEXTS D AND E

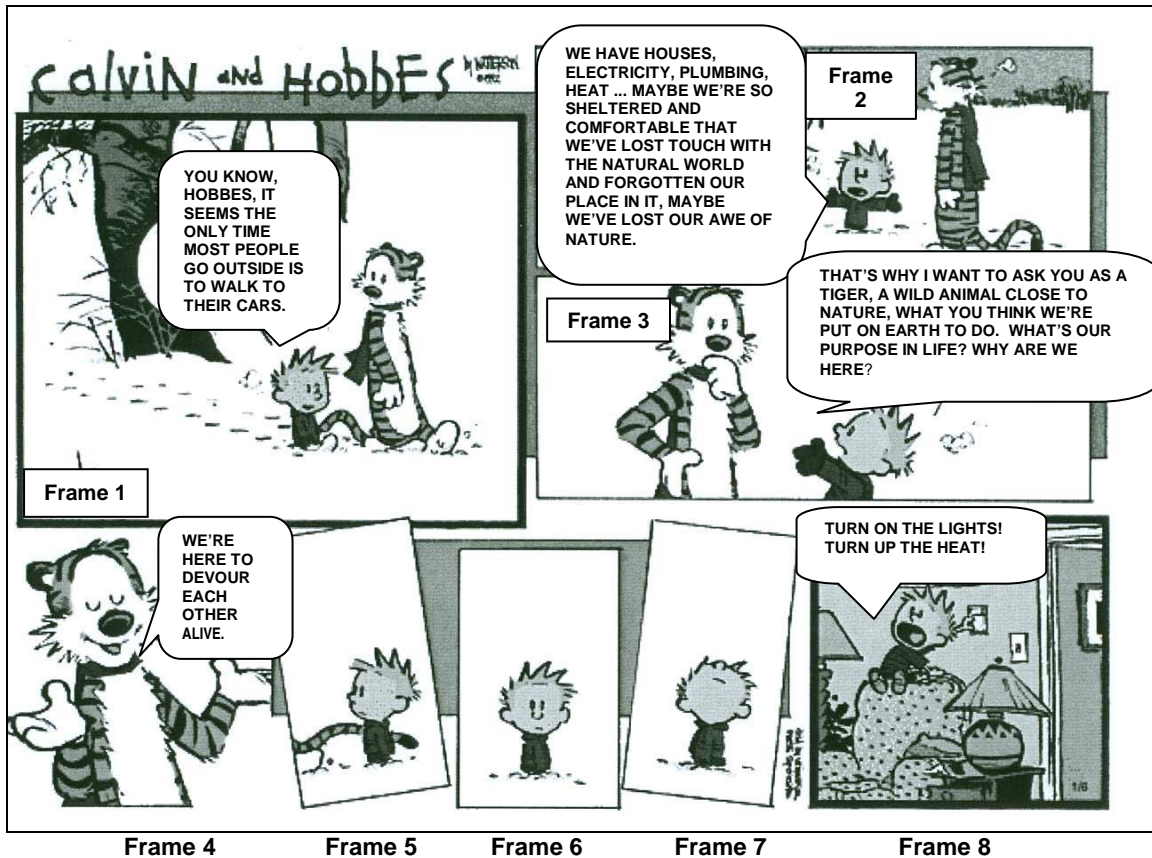
- 3.4 Carefully read the written texts of TEXT D and TEXT E.

Critically discuss the effectiveness of the style and language in conveying the intention of each of the advertisers. (4)
[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

Study TEXT F and answer the set questions.

TEXT F: CARTOON



[Source: Adapted from www.calvinandhobbes.com]

QUESTIONS: TEXT F

- 4.1 Explain what the language and illustration in frame 1 reveals about the relationship between Calvin and Hobbes. (2)
 - 4.2 Suggest why the tiger's body language changes from frame 3 to frame 4. (2)
 - 4.3 Discuss how humour is created in this cartoon. (3)
 - 4.4 Refer to frames 5, 6 and 7. (3)
- Comment on the effectiveness of the techniques used by the cartoonist in these frames. (3)

[10]

QUESTION 5: USING LANGUAGE CORRECTLY

Read TEXT G, which contains some deliberate errors, and answer the set questions.

TEXT G**LITTLE GIRLS IN DRAG AND THEIR SAD, SCARY MOTHERS**

- | | | |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1 | I was having a restless night, flicking randomly through the TV channels when I saw a show that seriously messed up my head. As I watched, I heard that still, small voice that we all have inside, and it whispered to me: 'Don't ever watch this show again.' | |
| 2 | It is called <i>Toddlers and Tiaras</i> , about a beauty pageant for under-12 girls. My first thought as I clicked into the show was 'Aw! How cute is that?' My acquiring mind made me question the intention behind the 'glittering event'. The unique twists was that the beauties were all between five and twelve years old. | 5 |
| 3 | They're kids, but on the stage they wear huge, elaborate hairdos and heavy make-up – eye-shadow, false eye-lashes, lipstick, the works – and they sashay down the stage with precocious smiles, high kicks and that tantalising peep over the shoulder. | 10 |
| 4 | They are cute, but behind the brash display of these mini-divas stand mothers. That is the really scary part. A little girl always wants to play dress-up, but when the game is over and after bath-time, with glowing complexion and hair shining, she is exactly what she is meant to be. | 15 |
| 5 | I could understand if a child were planning to be an athlete or an artist, striving to become a champion in whichever field he or she chooses. In that situation, a mother's protectiveness and careful observation of how that child was feeling would be an invaluable support. That, however, is not what their moms want. These smother-mothers have always and will continue to live vicariously through their kids. | 20 |
| 6 | So, here's my question: Could a 10-year-old girl, decked out in outrageous evening gowns, with tinsel in their hair and faces plastered with cosmetics, possibly be reaching for excellence? Or is it all about 'mommy dearest recapturing – or possibly repeating – her own lost childhood'? | 25 |

[Source: Adapted from www.timeslive.co.za]

QUESTIONS: TEXT G

- 5.1 Refer to line 2: 'I saw a show that seriously messed up my head.'
Rewrite the above sentence in formal English. (1)
- 5.2 Change the following sentence into reported speech: 'Don't ever watch this show again.' (line 4).
Begin your sentence with: 'A voice whispered ... (2)
- 5.3 Identify and correct the malapropism in paragraph 2. (1)
- 5.4 Correct the concord error in paragraph 2. (1)
- 5.5 Provide the noun form of 'precocious' (line 12). (1)
- 5.6 Quote a word from paragraph 5, the meaning of which does not change if its prefix is removed. (1)
- 5.7 Refer to lines 22–23: 'These smother-mothers have always and will continue to live vicariously through their kids.'
By inserting a word, rewrite the above sentence so that it is grammatically correct. (1)
- 5.8 Refer to lines 26–28: 'Or is it ... own lost childhood'.
Which punctuation mark could replace the dashes in this context? Give a reason for your answer. (2)
- [10]**
- TOTAL SECTION C: 30**
GRAND TOTAL: 70



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2012

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 seen poems, mark only the first two.
- In SECTIONS B and C, if a candidate has answered two contextual or two essay questions, mark the first one and ignore the second. If a candidate has answered all six questions (novel) and 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 gives two answers where the first one is wrong and the next one is correct, mark the first answer and **ignore** the next.
- If answers are incorrectly numbered, mark according to the memo.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- *Essay question:* If the essay is shorter than the required word count, do not penalize, 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****IN DETENTION – Chris van Wyk**

- Use the following, among other valid ideas/points, 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.

- This is a satirical poem written to show the patent absurdity of the reasons given by the police or government spokespersons for people's dying in detention.
- During the apartheid era, prisoners were held in detention.
- A number of people died because of beatings by the police.
- The reality of the situation is the horror and the brutality of the murders in detention.
- The speaker uses the same sentence structure,
 - * firstly, to create dark comedy by means of the increasingly entangled details;
 - * secondly, to echo the reports of the police in order to emphasize the number of deaths in detention and show how often the police lied about it.
- The structure of the poem parodies statements made by government officials in a newspaper and/or a news broadcast. It reads like an official document.
- The statements lack any depth or elaboration.
- Verbs such as 'fell', 'hanged' and 'slipped' suggest the lame quality of the official explanations offered by the authorities.
- There is no hint of sympathy.
- A tragic event is made to appear insignificant.
- The lack of full stops adds to the inconclusive nature of the statements, which lack sincerity; it helps with the flow of ideas; it is an activist's protest against the government.
- The ridiculous excuses were presented as facts.
- The speaker starts each sentence with the pronoun, 'He' in order to contribute to the sense of absurdity.
- He shows that police/authorities would portray the victim as the agent of his own death or the victim of a mere accident.
- This would dispel any suspicion that the security police and the prison authorities should be held liable for the prisoners' deaths.
- The tone of the poem is sarcastic/scornful/ironic. The speaker shows this by manipulating the language to suggest that earlier claims could be accurate, but were not, and the absurdity of the later points suggests this.
[Consider a neutral/indifferent tone, if well substantiated.]
- The details of the excuses/explanations are juxtaposed/organised in an increasingly ridiculous manner, highlighting the dishonesty of the official versions of events.

[10]

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL**OLD FOLKS LAUGH – Maya Angelou**

2.1 The focus of the poem is on people who have lived their lives and have now reached old age; they have stopped trying to please others/doing what is expected of them by society. 'Simpereing' suggests artificially amiable behaviour. They have 'spent' (used up) their supply of 'simpereing' and what it suggests. (2)

2.2 The quivering of their bellies like tambourines suggests their freedom to laugh as they wish. They have the freedom to enjoy their laughter with no concern for appearances. They engage in the joyful sound of laughter, which is linked to the joyful sound of tambourines. (2)

2.3 Metaphor. The hollers/loud yells are compared to liquid overflowing. This highlights the excess and exuberance in their laughter. The joyous sounds grow louder and louder.

OR

Personification. It is as if the hollers are able to freely exercise their right to rise and spill over at will. They seem to have the power of choice. Their joyous sounds are not restricted in any way.

OR

Onomatopoeia. The emphasis is on the loud yells that become louder and louder until they cannot be contained and burst out ('spill over'). The word 'hollers' helps the reader to 'hear' the loud voices of the elderly. It sounds like the kind of loud noise they make.

[Award 1 mark for identification only.]

[If the figure of speech is not stated, award marks according to the depth of the response.]

[If the figure of speech is incorrect, ignore and mark the discussion on merit.] (3)

2.4 Yes. It emphasises the contrast between the idea of death, and that of 'dear' and 'painless'. The paradox emphasises that these old folks embrace death because it will offer them rest from their physical pain. Hence, death is 'dear' and friendly to them.

OR

No. The emphasis lies in the contrast between the idea of death, and that of 'dear' and 'painless'. People are generally fearful of death. Death cannot be considered friendly, since it is assumed to be painful. Embracing death is not a concept that is readily acceptable.

[Credit mixed responses. Mark globally.]

(3)
[10]

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL**FROM THE HOLLOW MEN – TS Eliot**

- 3.1 These men are empty and soulless./They feel no empathy for others./They have little or nothing to offer in any human relationship./They have become dehumanised./They have no mind of their own./They add no value to society.

[Mark any two points on merit. Consider other valid responses.] (2)

- 3.2 Possibly, they lean together because they lack individuality and real independence of mind/soul. There is a lack of strength and a fear of being alone. These men are too weak/spineless/insubstantial to stand firm as individuals. As they have no purpose they find solace in one another.

[Consider other valid responses. Mark globally.] (2)

- 3.3 The reference to 'rats' suggests the degraded condition of the hollow men. The sound of rats' feet on broken glass can be equated to the raspiness in the voices of the hollow men. This comparison suggests that the sound made by the dried voices of the hollow men is raspy. The value/impact of the words spoken by the hollow men is so inconsequential that it can be equated to the idea of waste and potential harm suggested by the broken glass. (3)

- 3.4 Since, traditionally, water is associated with both physical and spiritual life, the dried-out quality of the hollow men connotes that they are without substance. They have dry, emotionless voices because they have nothing meaningful to contribute. The dryness of the grass signifies the loss of vitality of that which should be fresh and living. The dryness of the cellar emphasises this condition and associates it with darkness and griminess.

[Mark globally. Award full marks **only** if the candidate has made a critical comment.]

(3)
[10]

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL**AUTUMN – Roy Campbell**

4.1 The speaker admires the trees' loss of leaves (bare branches), leaving a skeleton of trees (trunk of trees). He loves being able to view the core of nature. Nature is stripped of inessentials. (2)

4.2 The word 'chains' emphasises that the geese are in flight formation, spread out one behind the other and appear to be linked in their flight. They are harnessed because they appear to be drawn or guided by the moon.

[Award a maximum of 1½ marks if only one of the images is discussed.]
[The focus of the answer must be on 'formation' and not on 'sound'.] (2)

4.3 Simile. Olive trees are compared to aged/ancient wrestlers who are bent over because of the effects of wrestling over many years. The olives are seen as old and tired, emphasising their readiness to be harvested.

OR

Personification. Olive trees are compared to wrestlers whose hair is white because of age. They are bent and this emphasises their battle against the effects of the strong winds of Autumn.

OR

Assonance. The sound device links the effort the olive tree has to make with the cause (gale).

[Award 1 mark for identification only.]
[If the figure of speech is not stated, award marks according to the depth of the response.]
[If the figure of speech is incorrect, ignore and mark the discussion on merit.]
[Credit a well-justified mixed response.] (3)

4.4 Yes. After harvest time in autumn, the stems of the vine are still useful as firewood in winter. The grapes have now been transformed into wine. In the glow of the fire, the wine sparkles. One enjoys the fruit of the harvest in winter. The passage of the seasons drives the wonderful process of constant transformation and renewal in nature. The residue and produce of autumn are transformed into the delightful fire and wine enjoyed in winter.

OR

No. The speaker focuses more on the warmth and beauty of winter than on the beauty of autumn. He describes the vine stems as being useful in winter because they are used as fuel for the reviving power of fire in the home. Grapes that are harvested in autumn are transformed into the rich, warm wine enjoyed in winter.

[Credit a well-justified mixed response.] (3)
[10]

UNSEEN POETRY: POETRY FROM AFRICA**THE MARBLE EYE – Mbuyiseni Oswald Mtshali****QUESTION 5: UNSEEN POETRY – ESSAY**

- Use the following, among other valid ideas/points, 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 world of the speaker encompasses tears, anger, vulnerability, prejudice and hatred, as well as a lack of love.
- The speaker uses an **extended metaphor** to portray his desire for a marble eye which will enable him to escape the reality of his life.
- The **simile** in lines 4–5 suggests that the marble eye will fill the void within him in the same way that a corpse fills a coffin. This implies that the marble eye is a metaphor for a complete lack of sensitivity – a kind of deathliness.
- In stanza 2, his descriptions of an emotionless eye serve as a contrast to real eyes, hence emphasizing the attraction of the marble eye because it allows a person to escape the harsh reality of life.
- The harshly insistent **repetition** of 'it' and 'no' in stanza 2 drives home the idea that the marble eye is without any receptivity or sensitivity to any human emotion.
- He covets a marble eye because it will have no real vision and prejudice and will not see the differences between people (it is 'Blind ... to all colours').
- In reality, he is able to see the evil that surrounds him and he wishes for the marble eye to whisk away the vision. He uses the **image** of a horse's tail whisking away a fly.
- He longs for peace, which is unattainable with his real eyes.
- The **exclamation 'Oh!'** in the final stanza emphasizes his unattainable desire to possess a marble eye and hence escape from the reality of his pain. This emphasises the hopelessness of his desires.

[Credit references to tone and other poetic devices.]

[10]

QUESTION 6: UNSEEN POETRY – CONTEXTUAL

- 6.1 The word 'coldly' suggests that the craftsman shows no emotion during the carving process./The speaker conveys a desire to escape emotion./Cold is associated with death.

[Award 2 marks for any two points.]

OR

[Award 2 marks for any one point, well-developed.]

(2)

- 6.2 The repetition of 'no' before each word denoting emotion emphatically indicates negation of such emotion. The speaker is aspiring towards complete insensitivity/blindness to all feeling because, in his eyes, it provides escape from the listed everyday emotions.

OR

The repetition of 'it' implies cold and impersonal quality.

[Consider 'listing' as a response.]

(2)

- 6.3 The marble eye does not have the ability to see – colour will have no impact whatsoever on it. It will not be able to appreciate beauty or even judge good and evil. The person with the marble eye will not see racial differences and their accompanying prejudice. All people are equal in the eyes of the marble eye. It is therefore desirable.

[Reference to the line as a stand-alone stanza (1 mark) + to emphasise its importance (½ mark). This idea must be fully developed with a critical element to earn full marks.]

(3)

- 6.4 Yes. It would free him from the reality of the pain, suffering, prejudice that his real eyes see on a daily basis. He will escape into a painless world. In his eyes, the ideal world would be that in which he has a marble eye. If perception is cancelled, so is hurt.

OR

No. An eye is a tool for seeing things (literally). It is not necessary to one's ability to experience emotion. One can feel greatly even if one is literally blind. Even if the 'eye' is seen as a metaphor for all forms of perception/sensitivity, no-one can escape sensation.

[A well-justified mixed response is acceptable.]

(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.

A **competent essay** will weave the points that follow with specific pieces of evidence:

- Orwell provides no escape from this pattern. There are redeeming individuals (Boxer, Muriel, Benjamin, even Snowball), but they are ineffectual against the destructive forces.
- The flaws are the avarice and megalomania of the pigs, the viciousness of the dogs, the (understandable) self-concern of Benjamin, the inability to understand of animals such as Boxer and Muriel, and the relative weakness of a (relatively) decent leader such as Snowball in relation to a fully developed cynical villain such as Napoleon.

The really **successful essay** will assess whether *Animal Farm* suggests that the flaws in the nature of the characters mean that the ideal society of Old Major's dream and the Commandments is fundamentally unattainable. Does the novel in any way suggest that matters could turn out differently?

Idealism:

- Animals' vision of an ideal life.
- The Seven Commandments present an ideal of freedom, unity and equality.
- The Commandments are inscribed on a wall as a reminder.
- The Commandments translate into the idea that man is an enemy and hence the need to shun human contact and destroy all possible links with everything that is man-made. Animals are friends/comrades and hence are to be treated equally and protected.

Character Flaws:

Tyrants (Napoleon, Squealer, Snowball, Moses and the dogs) :

- Desire for power
- Megalomania
- Abuse of intelligence and power
- Avarice and greed
- Dishonesty
- Manipulation and propaganda
- Cruelty/viciousness
- Treachery and betrayal
- Pigs indistinguishable from human beings

/ victims

Victims (Boxer, Benjamin, Molly, the sheep and the other animals):

- Passivity
 - Herd mentality
 - Ignorance and naivety
 - Cynicism
 - Self-preservation
 - Lack of intelligence
 - Lack of initiative
 - Failure to act
-
- Failure to live up to the idealism in the Seven Commandments finally climaxes with Napoleon's carrying a whip in his trotter and walking on two legs.
 - Ultimately, the pigs become indistinguishable from human beings, signifying the utter failure of the revolution, the Seven Commandments and Old Major's dream.

[25]

QUESTION 8: ANIMAL FARM – CONTEXTUAL

- 8.1 Old Major has had a strange dream. The animals have received word that Old Major wants to tell them about his dream. (2)
- 8.2 Boxer works tirelessly until the day he collapses, and immediately upon losing his value as a worker he is sent to the slaughterhouse. (2)
- 8.3 His intention is to make the animals aware of their unfair circumstances. This will sow the first seeds of discontent. They will be spurred on to do something about their plight, which eventually culminates in the rebellion. (3)
- [For full marks, the candidate must make reference to the rebellion.]
- 8.4 The totalitarian leadership of the pigs results in the exploitation of the animals, who are soon reduced to labouring seven days a week. Those who do not work on Sundays have their food rations cut. They are fed just enough food to sustain them – there are no extras. The building of the windmill followed by the subsequent re-building takes its toll on the strength of the animals. Their position now appears to be worse than it was under Mr Jones. Those whose loyalty to Napoleon is open to question are killed, not by Man, but by fellow animals. (3)
- [The answer **must** show the difference between the anticipated outcome in the absence of man and the actual outcome under Napoleon's rule.]
- 8.5 They are being organized into what is virtually a military state. There are specific rules to be followed – the flag is being hoisted and animals troop into the barn in unison as if they are in the army. Everything is very structured. This is an aspect of the control/authoritarianism imposed by Napoleon. (2)
- 8.6 The barn is the central meeting point on the farm; it is the place where the animals come together as a united front early in the novel. The Seven Commandments are inscribed on the walls of the barn. All the important memories of the animals are associated with the barn. (3)
- [Consider alternative responses.]
[Award full marks for three points/ideas OR two points/ideas well explained.]
- 8.7 Manor Farm: under the dictatorship of Mr Jones.
Animal Farm: the pigs make the decisions, give direction and dictate how everything should be done. (2)

- 8.8 While the other animals understand the idea of voting (freedom of choice of leaders), they are generally not critical (Benjamin might understand what is going wrong, but does not comment or act). They are passive right to the end, even when they have doubts about what is happening on the farm. They fail to think for themselves, probably because they have been manipulated into believing that Napoleon and his pigs are always right. Their failure to react critically and assertively to the pigs' authority results in the destruction of their dreams.

[Consider valid responses.]

(4)

- 8.9 In *Animal Farm*, the utopian state is an impossible dream that merely misleads the animals and gives them a false sense of security. The very ideals of utopia form the basis of the dictatorship that follows. Napoleon uses his position and abilities to control, manipulate and exploit the other animals. He moves swiftly from equality to small privileges to corruption. Snowball and Napoleon have different visions. Snowball aspires to the rapid development of Animal Farm for the benefit of all, but Napoleon's ideal is absolute power. In maintaining control, Napoleon relies on deceit and mind games. As long as personal greed and ambition exist, no utopian ideal can be realized.

[Mark globally. Both Napoleon and Snowball **MUST** be included in the response. If reference is made to one character only, award no more than 2 marks.]

[Consider alternative responses.]

(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.

- The desire for social interaction sees young people invited to balls and dinners. A major purpose behind such invitations is to arrange suitable marriages.
- A woman's best and only chance of security and the preservation of her social status is to find a husband who occupies a favourable place in the social hierarchy and has a good income.
- Elizabeth is an independent woman and while she is not opposed to meeting young men, she is rational about love and relationships.
- She is disturbed when she hears Darcy's initial rejection of her at the ball, because it hurts her feelings.
- She is later upset at the treatment that Lady Catherine metes out to her when she questions her relationship with Darcy and refers to her inferior social class.
- Elizabeth's relationship with Darcy puts her on a roller coaster of emotions. She is frustrated by his arrogance and later even more frustrated at her lack of sensitivity when she learns the truth about Wickham.
- After her first rejection of Darcy, she is overcome with emotion and cries bitterly.
- She is mortified at her behaviour towards Darcy after she receives his letter, and spends many hours wondering how she will be able to set matters right.
- After Darcy's second proposal, Elizabeth realizes that she has been headstrong and judgemental and it is only then when she overcomes her prejudice that she comes to terms with their growing love.
- Elizabeth is later humiliated by Lydia's elopement and the far-reaching consequences it will have for her family. The Bennet girls' hopes of marriage will be compromised.
- Jane's happiness rests to a great extent on Mr Bingley. She is delighted with Mr Bingley's attention, but she is not motivated solely by social considerations and wealth. She is attracted to his charm and good nature.
- She is accepted by Miss Bingley and Mrs Hurst and this completes her happiness.
- She is later devastated on hearing of the possibility of Mr Bingley's union with Miss Darcy. It appears that she is no longer favoured by Mr Bingley's sisters.
- Elizabeth shares her sister's pain – they are convinced that Mr Bingley's return to Netherfield is unlikely.
- Soon after matters are resolved and Mr Bingley proposes to Jane, she declares, 'Tis too much! She added, 'by far too much. I do not deserve it. Oh! Why is not everybody as happy?'
- Lydia's happiness revolves around needing to fall in love and marry in order to complete her life.

- In order to do so, she relentlessly pursues the officers until she manages to get Wickham.
- 'I should never be happy without him.' This emphasizes her total reliance on Wickham for her happiness.
- She elopes with little concern for the repercussions or whether he will actually marry her.
- After her marriage, she childishly makes allusions to living the life of a busy, married woman whose life is filled with social engagements and therefore she will have little time to write to her family.
- Her pride in being married is evident in her letter to Harriet Forster. Her greatest desire is to surprise her family with a letter signed 'Lydia Wickham'.

NOTE:

Some candidates may refer to the fact that Jane and Elizabeth are not totally reliant on others for their happiness. Credit such responses where reference is made to their ability to enjoy their own pursuits, independence, etc.

[Also consider references to Mrs Bennet, Charlotte and Mr Collins.]

[25]

QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL

10.1 Elizabeth has just received news of Lydia's elopement with Wickham. She is devastated at the news.

[Credit references to events 'before' and 'after' the extract.] (2)

10.2 Initially, Darcy considers himself to be too high in the social hierarchy to associate with lesser individuals and hence his refusal even to dance with Elizabeth at the ball. He is a social snob who believes that the Bennet girls cannot marry a man of considerable social standing because they have relatives who belong to a class well below his (attorney and tradesman) and have parents with vulgar characteristics. In the present scene, he is in love with Elizabeth and shows great concern for her well-being – he is far from considering her his social inferior and there is no trace of the snob about him.

[Reference must be made to both aspects of the question.]
[Award no more than 2 marks per aspect.] (3)

10.3 When Lydia decides to elope with Wickham, her prime concern is for her own happiness. She gives no thought to the consequences that her elopement will have for her family. Her selfishness will have a bad effect on the marriage prospects of her sisters because of the disgrace attached to her elopement. Lydia sees marriage as a status issue because it will raise her to a level higher than that of her sisters. She is foolish and young and cannot see beyond the immediate prospect of being married.

[To earn full marks, it is not necessary to include examples.] (3)

10.4 Elizabeth's halting speech suggests her disbelief regarding what has happened. The repeated use of dashes suggests her inability to think coherently. Her apparent loss for words is obvious in her re-phrasing and substituting of words. She is extremely agitated at Lydia's elopement and terrified of the consequences both for Lydia and for the family. She is embarrassed and humiliated.

[Discussion of 'words' LINKED to 'state of mind' – no more than 2 marks.
Discussion of 'manner' LINKED to 'state of mind' – 2 marks.
Mere mentioning of 'words' or/and 'manner' – 0 marks.] (3)

10.5 Elizabeth has not yet had the nerve to show Mrs Gardiner's letter about Darcy's intervention in the Wickham-Lydia adventure to Jane. Neither has she had the nerve to tell Jane that her feelings toward Darcy have changed.

[Mark globally. Consider alternative responses.] (3)

10.6 Darcy is responsible for hunting down Wickham and Lydia after their disappearance. Upon his discovery of their living together, he learns that Wickham has no intention of marrying Lydia. He immediately expedites a marriage by paying off Wickham's debts, purchasing his commission and paying him to marry Lydia. Darcy spares the Bennets the embarrassment of a scandal.

(3)

10.7 It is typical of Mrs Bennet to hide her true emotions about other characters. She is critical of Darcy and dislikes him for personal reasons – he is arrogant, proud, rude to her daughter, etc. However, she dare not show her attitude in front of Darcy./

Her attitude towards Mrs Long displays similar tendencies. She regards her as a threat because she has two nieces of marriageable age. She is afraid that Mrs Long has also set her sights on Mr Bingley. Despite this inner turmoil, she will not say anything directly to Mrs Long./

Upon hearing of Charlotte's impending marriage to Mr Collins, her attitude towards the Lucas family is transformed. She finds it very difficult to speak to either Sir William or Lady Lucas civilly. It is only much later that she is able to return to normality./

Mrs Bennet finds the sight of Miss Lucas unbearable. She was very jealous about her marriage to Mr Collins because she felt that the Collinses were plotting the overthrow of her family from their home. However, she hides her feelings cleverly, and, instead, complains bitterly to her husband./

[Consider alternative responses.]

(4)

10.8 Jane Austen's society places high value on marriage as the only possible economic security for women who were not independently wealthy. This then makes it incumbent upon every woman to accept a proposal of marriage. Elizabeth's refusal of Mr Collins's proposal is indicative of her headstrong nature and her determination to marry for love. This shows that Elizabeth is a non-conformist. Her refusal of Darcy's marriage proposal is based purely on her dislike of him for various reasons, such as his interference in Jane's relationship, his pride, his vanity and his attitude toward her when they first meet. This again shows that Elizabeth follows her own emotions rather than the prescripts of society. She is a non-conforming free spirit who has the courage to do as she pleases.

[In commenting on Elizabeth's actions, candidates may choose either to admire Elizabeth's stance or to regard her as foolish for not taking the opportunity to marry, considering that socially acceptable suitors are few and far between.]

(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.

- In *The Great Gatsby*, the characters belonging to the upper social class are classified as 'careless' for various reasons.
- The Buchanans do not work: they live a life of leisure. Their lives are hollow, empty, directionless and shallow. They drift from day to day, engaging in activities mostly on impulse. As a consequence of their marriage being neither happy nor unhappy, they engage in careless extra-marital affairs.
- Daisy's carelessness is evident when she drives Gatsby's car recklessly and kills Myrtle Wilson. Her failure to stop to check on Myrtle is further evidence of her careless attitude. In addition, she allows Gatsby to take the blame for the murder.
- After her re-acquaintance with Gatsby, she visits him, with little concern for how her actions would be viewed by society. She is also careless in her emotions because she appears to be sufficiently in love with Gatsby but fails to commit to him.
- She does not play an active role in the upbringing of her daughter. That responsibility is given to the nanny.
- Tom carelessly engages in relationships, using the power of money to enhance his attractiveness. He exploits and mistreats Myrtle as he is aware of her financial status, her social standing and her desperate reliance on him.
- During his courtship of Myrtle, he receives calls from her at his home. He does not care about the impact on Daisy.
- He shows disregard for the feelings of others by making an appointment with Myrtle in Wilson's house in his presence, although without his knowing.
- After Myrtle's death, he makes a hasty departure from the scene. His display of emotion is shallow.
- Jordan's carelessness is evident in her cheating in a golf tournament.
- She is not sincere in her relationship with men. Her relationship with Nick is shallow.
- As a driver, she demonstrates disregard for other road users. Moreover, at one stage, the car that she is driving clips the clothing of a working-class man.
- She is morally lax in her attitude towards extra-marital affairs. She assists Gatsby in his reunion with Daisy despite being a family friend of the Buchanans.
- She is also aware of Tom's affair with Myrtle.
- She borrows a friend's car and leaves the hood down in the rain. She denies knowledge of it.
- The party-goers demonstrate carelessness in their attitude towards Gatsby as well as in their general conduct. They use Gatsby. They gossip about him and do not attend his funeral.

[25]

QUESTION 12: THE GREAT GATSBY – CONTEXTUAL

- 12.1 Gatsby is aware that Nick is related to Daisy. He is trying to build a relationship with Nick to assist him to meet Daisy. (2)
- 12.2 People use Gatsby's parties as a springboard for their personal entertainment and as an opportunity to socialise with others. People from various social levels are able to interact with one another and build up networks that are beneficial to them. People are attracted by the mystery surrounding Gatsby. They are curious to visit his opulent home where many of the guests speculate about the source of his wealth.
- [Award full marks for three points/ideas OR two points/ideas well explained.] (3)
- 12.3 Jordan Baker assists Gatsby to attain his dream – Daisy. She provides Nick with a brief background of Daisy and Gatsby's relationship before Daisy's marriage to Tom. This helps prompt Nick to invite Daisy over to his home for a meeting with Gatsby. The consequence is the reunion of Gatsby and Daisy. (3)
- 12.4 Nick is intrigued by Gatsby's charm. He sees Gatsby as a gracious host who is generous and hospitable. The first glimpse of Gatsby reveals a man who stands apart from the type of guests he routinely hosts at his parties. The understanding projected through Gatsby's smile reassures Nick and creates a sense of trust.
- Nick is influenced by the gossip he has heard from the partygoers about Gatsby's past endeavours. This will account for his guarded attitude towards Gatsby. He is aware of Gatsby's manipulative nature and his ability to put on a show.
- [Mark globally.] (3)
- 12.5 George Wilson is initially introduced as a weak, anaemic character. After George finds the expensive dog leash in Myrtle's possession, he changes his attitude towards her. His emotional attachment to Myrtle and the possibility of losing her results in his taking a decision to lock her up until they are able to move away from Valley of Ashes. He becomes crazed after the death of Myrtle. In his grief, he is misled by Tom into believing that Gatsby was the driver of the death car. In his demented condition, he murders Gatsby in an act of revenge. Wilson's agony and turning to violence illustrate the idea of the destruction of the lower orders because of the carelessness of the privileged. (3)

12.6 The focus of *The Great Gatsby* is the American Dream and the struggle of individuals to attain it. In the process, individuals lose their lives: for example, the accidental death of Myrtle that focuses attention on the carelessness of wealthy people and on the helplessness of the masses in the face of the power and carelessness of the privileged. Tom and Daisy are not concerned about the havoc they wreak. The murder of Gatsby by Wilson is a consequence of his grief at the loss of his wife. The suicide is a consequence of Wilson's no longer having a reason or desire to live. The physical deaths are symbolic of the death of the American Dream. All visions and aspirations culminate in death. The American Dream is merely a dream that has to end and hence these deaths symbolise the destruction of that dream. (3)

12.7 Nick is an observer to a greater extent than he is a participant. He has a pattern of getting into rather shallow temporary relationships (e.g. the girl back home and Jordan). Nick's alienation and isolation stand as an example or illustration of the emptiness/lack of adequate human bonds of the society that Fitzgerald is portraying. Nick's values are so at odds with those of his society in general that he finds himself 'alone' in his loyalty to and sympathy for Gatsby. It is his sense of moral justice and his upbringing in a middle class Midwestern family that cause him to feel separate from the East Eggers and to take responsibility for Gatsby's affairs.

[Mark globally.] (4)

12.8 Yes. Tom and Daisy are the quintessential careless drivers. Their wealth and social status enable them to get away with living in a way that is careless of others. Daisy accidentally kills Myrtle, leaves town and suffers no consequences. She does not take responsibility for her actions. She has claimed to love Gatsby but Wolfsheim does more to acknowledge Gatsby's death than she does. Tom flaunts his mistress in public, breaks her nose at a drunken party and bullies people constantly, but is never called to account. Tom and Daisy have no dreams and drift around. Their lives are pointless and morally careless.

At least Gatsby has an ideal. He is true to his dream. The outward signs of wealth and power mean nothing to him. They are devices to help him achieve Daisy. Even though he is a criminal, he exhibits a certain moral delicacy: for example, he does not want to challenge Tom over Daisy in their own home.

OR

No. Tom and Daisy are shallow, selfish, careless and despicable. However, in addition to being a criminal, Gatsby is obsessively devoted to a ridiculous fantasy. We should not ignore the fact that the money Gatsby accumulates in order to win Daisy is criminally obtained at the expense of others. Moreover, his being driven by a kind of fanaticism cannot be equated to any kind of morality.

[Credit a mixed response.]

(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.

The point that Emilia makes is that jealousy is an inherent character trait and needs no cause. The jealousy that certain characters feel can be attributed to their own analysis of events rather than the truth. The play provides numerous elements that can be used to support or refute Emilia's opinion, depending on the 'spin' put on them.

- Iago is jealous of Cassio because he has a 'daily beauty in his life' that Iago can never possess.
- His jealousy is aggravated by his suspicion that both Othello and Cassio have had an affair with his wife, Emilia.
- He does not have any proof, but even though he knows there is no firm evidence, on the basis of mere suspicion, he will seek revenge.
- This reveals his insecurity in his marriage, which is a cause of his jealousy.
- Iago hates Othello's success and power as a military man, and his good reputation too.
- His jealousy proves to be monstrous because it makes him want to hurt and destroy Othello. (In the process of doing this, he destroys others, such as Desdemona and Roderigo.)
- Othello is also a victim of jealousy, because he is insecure in his marriage: he is black in a white society, a foreigner, much older than Desdemona, thinks he does not behave like an elegant Venetian gentleman, lacks experience in intimate relationships and is unfamiliar with the complexities of Venetian women.
- Iago produces minimal proof of Desdemona's infidelity (handkerchief; alleged dreams) and Othello becomes completely possessed by jealousy. He dismisses his love for his wife ('All my fond love thus do I blow to heaven').
- He undergoes a radical transformation from referring to Desdemona using imagery of divinity to using imagery of the bestial.
- He is beyond reason in his actions. He loses his ability to think coherently and is so consumed that he cannot see that the 'ocular' proof that Iago provides is not real.
- He fails to even consider Desdemona's possible response to the situation, thus showing his determination to find her guilty.
- Othello's loss of control sees him reduced from a man who is deservedly held in high esteem to a pathetic individual who loses control of his faculties (e.g. falling into a trance).
- Roderigo is jealous of Othello because he has married Desdemona, the woman he covets.
- He therefore believes that he has reason to assist Iago in his plans to inform Brabantio of the elopement.
- He is a materialistic fool who believes that if he showers Desdemona with more gifts and pays Iago to mediate, he will still stand a chance with her.
- This makes him jealous of anyone who stands in his way.

- Roderigo becomes jealous of Cassio when Iago convinces him that Desdemona loves Cassio.
- Iago is able to use Roderigo's propensity for jealousy by getting him to kill Cassio (which he fails to do).
- Iago's jealousy is directed at Michael Cassio, who is appointed as Othello's lieutenant. In addition, he feels extreme anger against Othello for giving Cassio a position that he himself has coveted.
- He believes that Michael Cassio does not deserve the position: his reasons are that Cassio is a Florentine and an 'arithmetician' i.e. one who knows only theory.

[Credit discussion of Roderigo and Bianca.]

[Credit a mixed response.]

Note:

- ❖ If only Othello is discussed, award no more than 15 marks.
- ❖ If only Iago is discussed, award no more than 15 marks.

[25]

QUESTION 14: OTHELLO – CONTEXTUAL

- 14.1 Iago has instructed Roderigo to inform Brabantio of Desdemona's elopement. Roderigo does so and awakes Brabantio to give him the news. (2)
- 14.2 In this extract, he provides forceful and confident responses to questions posed by Brabantio. Here, he provides direction to Brabantio in an assertive manner (1½). Earlier in the play, Roderigo is portrayed as a gullible, weak character who is easily deceived by Iago's promises. He blindly follows Iago's plans without question (1½). (3)
- 14.3 Desdemona is not unhappy at present. Ironically, she is the opposite, since she has just married her ideal man. It is also ironic that she does indeed become unhappy because of Othello's flaws: the real, dreadful flaws in Othello's character, as opposed to the imagined flaws to do with his colour and origins. (3)
- 14.4 Yes. She disrespects her father by not telling him about her plans to marry Othello./She elopes with Othello instead of seeking permission from her father. She goes against the society's expectations by marrying a man who is a foreigner and a Moor. She shows no concern for her father's status in Venice and the manner in which her action will affect him.

OR

No. Her only fault is that she is a fearlessly independent woman who goes after what she wants despite the odds. Because she knows that he will refuse to allow the union, she does not tell her father about it. She is not concerned with Othello's outward appearance – she follows her heart.

[Credit a mixed response.] (3)

- 14.5 Iago and Othello are in conversation about Cassio. Iago implies that Desdemona is having an affair with Cassio. He also suggests that she has given her handkerchief to Cassio and that Cassio is now talking to everyone about his relationship with Desdemona. (2)
- [Credit reference to events 'before' and 'after' the extract.] (2)
- 14.6 He does not want Othello and Cassio to be given an opportunity to converse, lest his plans be exposed. He can most effectively keep control if he manipulates the characters individually. (2)
- 14.7 It is ironic that Othello claims not to be shaken by words, when it is Iago's ambiguous words that shake him. He is unable to bear the mental torture when Iago claims that he has heard Cassio boast about his affair with Desdemona. Iago's words throw him into a state of confusion and he interprets his descriptions as evidence of Desdemona's infidelity. (3)

14.8 The fact that Othello lies at Iago's feet is a great triumph for Iago because it signifies his superiority over Othello. Iago is triumphant because he sees Othello as a fool who believes his suggestions about Desdemona even though she is the embodiment of purity. Othello is being punished and that pleases the evil Iago, who has Othello at his mercy. Othello is literally and figuratively brought to the lowest level when he collapses.

(3)

14.9 **Brabantio's** attitude towards Desdemona is based on tradition and his concept of how daughters ought to behave. In his view, Desdemona, as a daughter of a respected senator, ought to be obedient and respectful. He therefore cannot cope with her elopement, not only because she has defied him, but also because she has embarrassed him by eloping with the Moor. He is unconcerned about his daughter's happiness, and instead focuses on the negative impact her action will have on his reputation.

Othello's mood and attitude swing from extreme love for Desdemona to jealousy and hatred of her. He speaks in a garbled, tormented manner about her and her imagined infidelity, unable to control either his words or his body. His use of animal and hellish imagery indicates his torment and his violent hostility to Desdemona. His mind is overwhelmed by images of his wife's infidelity, driving him to the point where he loses control of his faculties.

[Consider alternative structures to this response.]

(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' discussions of the moral weaknesses and manipulative nature of characters need to be focused on how they contribute to the tragedy.

- Abigail uses intimidation and manipulation to create an atmosphere of fear that pervades the play. She creates mass hysteria by manipulating a society with simple and extreme religious views into believing that witchcraft has shown itself in its midst.
- Abigail's manipulative nature is evident in the manner in which she instigates the witchcraft trials in Salem by falsely accusing innocent people.
- She manages to convince weak young girls to dance in the woods and become party to Tituba's conjuring of spirits.
- She is able to manipulate the young girls and warns her friend Mercy Lewis and the Proctors' servant Mary Warren not to reveal that they were all casting spells in the woods.
- Abigail also manipulates the judge and court by sudden outbursts of laughter and crying, lending credibility to her claim to be in a trance-like state.
- Abigail's immoral behaviour is evident when she:
 - drinks blood and casts a spell in order to kill Elizabeth Proctor
 - has an affair with John Proctor
 - accuses people wrongfully, resulting in the loss of a number of lives.
- Parris witnesses the actions of the girls in the woods. He does everything he can to steer witchcraft from his door for fear of the repercussions for himself. His only concern is his personal well-being.
- Parris demonstrates that he still holds a grudge against Proctor. Instead of considering the implications of Proctor's claim that the girls are lying, Parris tries to discredit him.
- Danforth's sole aim is to see justice done in accordance with his own criteria. His other aim is to ensure that the court is not undermined under any circumstances. He is responsible for all the decisions taken by the court and even when he realizes their error he fails to put a stop to it for fear of his own reputation.
- The irony about Danforth is that while he is committed to preserving the truth, he does not acknowledge the truth when he hears it.
- He manipulates his position as the State Governor and continues with the hangings despite knowing the truth. This is immoral: his society has entrusted him to find the truth.

[Consider other relevant characters that demonstrate either moral weakness or manipulateness.]

Note:

- ❖ There must be a discussion of a minimum of two characters, one of whom **MUST** be Abigail. If Abigail is omitted, a maximum of 10 marks is to be awarded.

[25]

QUESTION 16: THE CRUCIBLE – CONTEXTUAL

- 16.1 Tituba has accompanied Betty and the other girls to the woods. Tituba is involved in conjuring spirits and creating potions. Now that questions are being asked about the activities in the woods, Betty fakes illness. (2)
- 16.2 Parris has worked very hard with the people of Salem to gain acceptance. The presence of witchcraft will compromise his position as Minister. With Betty's involvement, a direct link will be forged between witchcraft and his house. His failure to divulge information pertaining to Betty's involvement can eventually result in his being ousted from his position. He will lose the financial security that he currently enjoys as Minister. (3)
- 16.3 The irony lies in Abigail's concept of opening herself, because she is certainly not being open. She will not be making an open confession of events as they have occurred. Instead, she will lie and name innocent people who, she claims, have consorted with the Devil. (2)
- 16.4 Yes. Abigail denounces the Devil initially in order to save herself from being punished for their activities in the woods. She pretends to be on the side of God. Later, she takes on an aura of Godliness when she distances herself from everything associated with the Devil. She does so for her own personal gain because it gives her power and also gives her an opportunity to get rid of Elizabeth so that she can marry Proctor. She is consistently cynical and focused only on her own interests.
[A coherent 'No' response is unlikely. However, all answers should be marked on merit.] (3)
- 16.5 The stage directions point to a dramatically explosive scene. The girls are staring into space as if caught in a supernatural experience. Abigail starts chanting with Betty, adding credibility by playing along. Stories about what had transpired in the woods have already filtered into the community. The stage direction describing Abigail's rising, lends credibility to the idea that there are external forces at work. The startled reaction of the other characters demonstrates their incredulity, and added to this is Betty's reaction, which intensifies fears of the unknown. The atmosphere is of heightened tension and bewilderment.
[Award full marks for a discussion of any two stage directions.] (3)
- 16.6 In Hale's first speech, he is totally oblivious of the fact that Betty is pretending and calls her an embodiment of innocence. The audience is however aware of Betty's pretence. In Hale's final speech, he thanks God for breaking the evil spirit and setting Betty free, but the audience is aware that Betty is engaged in a facade to free herself of any suspicions pertaining to her involvement in witchcraft.
[Award full marks only if reference is made to both speeches.] (3)

- 16.7 Yes. It is likely that Giles's action helps to firm Proctor's purpose, as he chooses to hang rather than compromise his integrity.

OR

No. Proctor's motives are sufficiently explained without reference to Giles's death. He will not allow anyone to compromise his honour, name and integrity. The text never explicitly suggests that Proctor is influenced by Giles's death.

[Consider valid alternative responses.]

[A mixed response will be acceptable.]

(2)

- 16.8 His dilemma is that he could confess and choose life so that he could remain with his family and have the opportunity to be a father to his unborn child. If he does not confess and he is hanged, he will have retained his honour and integrity. In addition to his own personal decision, there is the burden placed on him because his admission might endanger others.

(3)

- 16.9 The title, *The Crucible* can be read as connoting a very painful test. A crucible is a receptacle in which violent heat brings about a separation from dross. At various points in the play, characters are subjected to intense testing and their responses indicate their value.

Extract A:

Abigail and Betty are in a dangerous situation. They stand accused of consorting with the Devil and evil spirits and their reaction is to engage in a huge pretence and lie to play on the superstitions of the Salem community in an attempt to escape punishment. Their base nature is thus exposed.

Extract B:

Giles Corey chooses to die horribly rather than lie and go to prison. His principal motive is that he wants his heir to inherit his property. He is motivated by integrity and loving commitment to his family. His reaction to the test reveals his superior moral status.

[Credit candidates who make reference to both Elizabeth and Proctor.]

[Candidates must make reference to both texts.]

(4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

RUBRIC FOR MARKING THE POETRY ESSAY HOME LANGUAGE 10 MARKS	LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay.	Outstanding Coherent structure. Excellent introduction and conclusion. Arguments well structured and clearly developed. Language, tone and style mature, impressive, correct.	Meritorious Essay well structured. Good introduction & conclusion. Arguments and line of thought easy to follow. Language, tone & style correct and suited to purpose. Good presentation.	Substantial Clear structure & logical flow of argument. Introduction & conclusion & other paragraphs coherently organised. Flow of argument can be followed. Language, tone & style largely correct.	Adequate Some evidence of structure. Essay lacks a well-structured flow of logic and coherence. Language errors minor, tone & style mostly appropriate. Paragraphing mostly correct.	Moderate Structure shows faulty planning. Arguments not logically arranged. Language errors evident. Tone & style not appropriate to the purpose of academic writing. Paragraphing faulty.	Elementary 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.	Not achieved Difficult to determine if topic has been addressed. No evidence of planned structure or logic. Poor language. Incorrect style & tone. No paragraphing or coherence
CONTENT Interpretation of topic. Depth of argument, justification and grasp of poem.		7 80 – 100%	6 70 – 79%	5 60 – 69%	4 50 – 59%	3 40 – 49%	2 30 – 39%	1 0 – 29%
Outstanding In-depth interpretation of topic, all aspects fully explored. Outstanding response: 90%+. Excellent response: 80 – 89%. Range of striking arguments extensively supported from poem. Excellent understanding of genre and poem.	7 80 – 100%	8 – 10	7 – 7½	7 – 8				
Meritorious Above average interpretation of topic, all aspects adequately explored. Detailed response. Range of sound arguments given, well supported from poem. Very good understanding of genre and poem.	6 70 – 79%	7½ – 8½	7 – 8	6½ - 7½	6 – 7			

Substantial Shows understanding and has interpreted topic well. Fairly detailed response. Some sound arguments given, but not all of them as well motivated as they could be. Understanding of genre and poem evident.	5 60 – 69%	7 – 8	6½ – 7½	6 – 7	5½ - 6½	5 – 6		
Adequate 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 poem.	4 50 – 59%		6 – 7	5½ – 6½	5 – 6	4½ – 5½	4 – 5	
Moderate 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 poem. Learner has not fully come to grips with genre or poem.	3 40 – 49%			5 – 6	4½ - 5½	4 – 5	3½ - 4½	3 – 4
Elementary Poor grasp of topic. Response repetitive and sometimes off the point. No depth of argument, faulty interpretation/ Arguments not supported from poem. Very poor grasp of genre and poem.	2 30 – 39%				4 – 5	3½ - 4½	3 – 4	1 – 3½
Not achieved 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 poem. Very poor grasp of genre and poem.	1 0 – 29%					3 – 4	1 – 3½	0 – 3

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**

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
Code 7 80 -100%	Outstanding 12 – 15 marks	- 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.	Outstanding 8 – 10 marks	- Coherent structure. - Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct.
Code 6 70 - 79%	Meritorious 10½ – 11½ marks	- 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.	Meritorious 7 – 7½ marks	- Essay well structured. - Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation.
Code 5 60 – 69%	Substantial 9 – 10 marks	- 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.	Substantial 6 – 6½ marks	- Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct.
Code 4 50 – 59%	Adequate 7½ – 8½ marks	- 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.	Adequate 5 – 5½ marks	- Some evidence of structure. - Essay lacks a well- structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. - Paragraphing mostly correct.
Code 3 40 – 49%	Moderate 6 – 7 marks	- 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.	Moderate 4 – 4½ marks	- Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.
Code 2 30 – 39%	Elementary 4½ – 5½ marks	- 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.	Elementary 3 – 3½ marks	- 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.
Code 1 0 – 29%	Not achieved 0 – 4 marks	- 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.	Not achieved 0 – 2½ marks	- Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style & tone. - No paragraphing or coherence.

For a creative essay, award 0 marks for content and language.

The mark allocated to language must not be 2 categories higher than the mark allocated to content.

However, the mark allocated to content may be more than 2 categories above the mark allocated to language.



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2012

MARKS: 80

TIME: 2½ hours

This question paper consists of 21 pages.

INSTRUCTIONS AND INFORMATION

1. Read this page carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

SECTION A: Poetry (30 marks)
SECTION B: Novel (25 marks)
SECTION C: Drama (25 marks)

4. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY
PRESCRIBED POETRY – Answer TWO questions.
UNSEEN POETRY – Answer ONE question.

SECTION B: NOVEL
Answer ONE question.

SECTION C: DRAMA
Answer ONE question.

6. Number your answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Suggested time management:

SECTION A: Approximately 40 minutes
SECTION B: Approximately 55 minutes
SECTION C: Approximately 55 minutes

9. LENGTH OF ANSWERS:

- Essay questions on poetry should be answered in about 250–300 words.
- Essay questions on the novel and drama sections should be answered in about 400–450 words.
- The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

10. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

- Answer ONLY questions on the novel and the drama you have studied.
- Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.

Use the checklist to assist you.

11. Write neatly and legibly.

TABLE OF CONTENTS

SECTION A: POETRY		
Prescribed Poetry: Answer ANY TWO questions.		
QUESTION NO.	QUESTION	PAGE NO.
1.	In Detention	Essay question 6
2.	Old Folks Laugh	Contextual question 7
3.	From The Hollow Men	Contextual question 8
4.	Autumn	Contextual question 9
AND		
Unseen Poetry: Answer ANY ONE question.		
5.	The Marble Eye	Essay question 10
6.	The Marble Eye	Contextual question 10
SECTION B: NOVEL		
Answer ONE question.*		
7.	<i>Animal Farm</i>	Essay question 11
8.	<i>Animal Farm</i>	Contextual question 11
9.	<i>Pride and Prejudice</i>	Essay question 13
10.	<i>Pride and Prejudice</i>	Contextual question 13
11.	<i>The Great Gatsby</i>	Essay question 15
12.	<i>The Great Gatsby</i>	Contextual question 15
SECTION C: DRAMA		
Answer ONE question.*		
13.	<i>Othello</i>	Essay question 17
14.	<i>Othello</i>	Contextual question 17
15.	<i>The Crucible</i>	Essay question 19
16.	<i>The Crucible</i>	Contextual question 20

***NOTE:** In SECTIONS B and C, answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.

If you answer an essay question from SECTION B, you must answer a contextual question from SECTION C. If you answer a contextual question from SECTION B, you must answer an essay question from SECTION C.

CHECKLIST

Use this checklist to ensure that you have answered the correct number of questions.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5 and 6	1	
B: Novel (Essay or Contextual)	7–12	1	
C: Drama (Essay or Contextual)	13–16	1	

NOTE: In SECTIONS B and C, ensure that you have answered ONE ESSAY question and ONE CONTEXTUAL question.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION**IN DETENTION – Chris van Wyk**

He fell from the ninth floor	
He hanged himself	
He slipped on a piece of soap while washing	
He hanged himself	
He slipped on a piece of soap while washing	5
He fell from the ninth floor	
He hanged himself while washing	
He slipped from the ninth floor	
He hung from the ninth floor	
He slipped on the ninth floor while washing	10
He fell from a piece of soap while slipping	
He hung from the ninth floor	
He washed from the ninth floor while slipping	
He hung from a piece of soap while washing	

This poem satirises the official accounts of deaths in detention during the apartheid era.

By close reference to the **structure**, **diction** and **tone** of the poem, discuss the above statement in an essay of 250–300 words (about ONE page).

[10]**OR**

QUESTION 2: POETRY – CONTEXTUAL QUESTION**OLD FOLKS LAUGH – Maya Angelou**

They have spent their content of simpering, holding their lips this and that way, winding the lines between their brows. Old folks allow their bellies to jiggle like slow tambourines.	5
The hollers rise up and spill over any way they want. When old folks laugh, they free the world. They turn slowly, slyly knowing the best and worst of remembering.	10
Saliva glistens in the corners of their mouths, their heads wobble on brittle necks, but their laps are filled with memories. When old folks laugh, they consider the promise of dear painless death, and generously forgive life for happening to them.	15
	20
	25

- 2.1 Explain why 'spent' (line 1) is important to an understanding of the poem as a whole. (2)
- 2.2 What impression is created in 'Old folks/allow their bellies to jiggle like slow/tambourines' (lines 6–8)? (2)
- 2.3 Refer to lines 9–11: 'The hollers/rise ... any way they want.'
Discuss the effectiveness of ONE of the figures of speech in the above lines. (3)
- 2.4 Refer to lines 22–23: 'they consider the promise/of dear painless death'.
In your view, is the paradox used in the above detail effective? Discuss your response. (3)
- [10]**

OR

QUESTION 3: POETRY – CONTEXTUAL QUESTION**From THE HOLLOW MEN – TS Eliot**

1

We are the hollow men
 We are the stuffed men
 Leaning together
 Headpiece filled with straw. Alas!

Our dried voices, when 5
 We whisper together
 Are quiet and meaningless
 As wind in dry grass
 Or rats' feet over broken glass
 In our dry cellar 10

Shape without form, shade without colour,
 Paralysed force, gesture without motion;

Those who have crossed
 With direct eyes, to death's other Kingdom
 Remember us – if at all – not as lost 15
 Violent souls, but only
 As the hollow men
 The stuffed men.

- 3.1 Explain the way in which the speakers are figuratively 'hollow' (line 1). (2)
- 3.2 Suggest why the hollow men are presented as 'Leaning together' (line 3). (2)
- 3.3 Comment on the comparison of the 'voices' of the hollow men (line 5) to 'rats' feet over broken glass' (line 9). (3)
- 3.4 Critically discuss the idea that the hollow men are dried out: 'Our dried voices' (line 5), 'As wind in dry grass' (line 8) and 'In our dry cellar' (line 10). (3)
- [10]**

OR

QUESTION 4: POETRY – CONTEXTUAL QUESTION**AUTUMN – Roy Campbell**

I love to see, when leaves depart,
The clear anatomy arrive,
Winter, the paragon of art,
That kills all forms of life and feeling
Save what is pure and will survive. 5

Already now the clanging chains
Of geese are harnessed to the moon:
Stripped are the great sun-clouding planes:
And the dark pines, their own revealing,
Let in the needles of the noon. 10

Strained by the gale the olives whiten
Like hoary wrestlers bent with toil
And, with the vines, their branches lighten
To brim our vats where summer lingers
In the red froth and sun-gold oil. 15

Soon on our hearth's reviving pyre
Their rotted stems will crumble up:
And like a ruby, panting fire,
The grape will redden on your fingers
Through the lit crystal of the cup. 20

- 4.1 Refer to lines 1–2: 'I love to see ... clear anatomy arrive'.
Explain in your own words what the speaker admires about Autumn. (2)
- 4.2 Refer to lines 6–7: 'the clanging chains ... to the moon'.
What does the imagery in the above lines convey about the formation of the geese in flight? (2)
- 4.3 Refer to lines 11–12: 'Strained by the gale ... bent with toil'.
Critically discuss ONE of the figures of speech used in the above lines. (3)
- 4.4 Does the last stanza serve to highlight the speaker's central idea of celebrating Autumn? Justify your view. (3)
- [10]**

AND

UNSEEN POETRY: POETRY FROM AFRICA

Read the following poem and answer EITHER QUESTION 5 (essay question) OR QUESTION 6 (contextual question).

THE MARBLE EYE – Mbuyiseni Oswald Mtshali

The marble eye
is an ornament
coldly carved by a craftsman
to fill an empty socket
as a corpse fills a coffin.

5

It sheds no tear,
it warms to no love,
it glowers with no anger,
it burns with no hate.

Blind it is to all colours.

10

Around it there is no evil
to be whisked away
with the tail of a horse
like a pestering fly.

Oh! the marble eye –
if only my eyes
were made of marble!

15

QUESTION 5: UNSEEN POETRY – ESSAY QUESTION

By a close reference to **diction** and **imagery** used in this poem, critically discuss how the speaker conveys his desire for a 'marble eye'.

The length of your essay should be approximately 250–300 words (about ONE page).

[10]**OR****QUESTION 6: UNSEEN POETRY – CONTEXTUAL QUESTION**

- 6.1 Discuss the appropriateness of the word 'coldly' in stanza 1. (2)
- 6.2 Explain how stanza 2 contributes to your understanding of the speaker's desire for a 'marble eye'. (2)
- 6.3 Critically discuss: 'Blind it is to all colours' (line 10). (3)
- 6.4 In your view, is the speaker justified in thinking that a 'marble eye' is a means of escaping reality? Justify your response. (3)

[10]**TOTAL SECTION A: 30**

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

ANIMAL FARM – George Orwell

Answer EITHER QUESTION 7 (essay question) OR QUESTION 8 (contextual question).

QUESTION 7: ANIMAL FARM – ESSAY QUESTION

The characters in the novel, *Animal Farm*, are so flawed that the idealism of the Seven Commandments cannot be made into a reality.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss the extent to which you agree with this statement.

[25]**OR****QUESTION 8: ANIMAL FARM – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

EXTRACT A

'Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious, and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth.

5

'But is this simply part of the order of nature? Is it because this land of ours is so poor that it cannot afford a decent life to those who dwell upon it? No, comrades, a thousand times no! The soil of England is fertile, its climate is good, it is capable of affording food in abundance to an enormously greater number of animals than now inhabit it. This single farm of ours would support a dozen horses, twenty cows, hundreds of sheep – and all of them living in a comfort and a dignity that are now almost beyond our imagining. Why then do we continue in this miserable condition? Because nearly the whole of the produce of our labour is stolen from us by human beings. There, comrades, is the answer to all our problems. It is summed up in a single word — Man. Man is the only real enemy we have. Remove Man from the scene, and the root cause of hunger and overwork is abolished for ever.'

15

[Chapter 1]

- 8.1 Account for the gathering of the animals in this extract. (2)
- 8.2 Refer to lines 4–5: 'the very instant ... with hideous cruelty.'
- Discuss how the truth of this statement is demonstrated later in the novel. (2)

- 8.3 Discuss the impact that Old Major's speech is intended to have on the animals. (3)
- 8.4 Refer to lines 17–18: 'Man is the only real enemy ... abolished for ever.'
Discuss the irony of these statements. (3)

AND**EXTRACT B**

After the hoisting of the flag all the animals trooped into the big barn for a general assembly which was known as the Meeting. Here the work of the coming week was planned out and resolutions were put forward and debated. It was always the pigs who put forward the resolutions. The other animals understood how to vote, but could never think of any resolutions of their own. Snowball and Napoleon were by far the most active in the debates. But it was noticed that these two were never in agreement; whatever suggestion either of them made, the other could be counted on to oppose it.

5

[Chapter 3]

- 8.5 Refer to line 1: 'After the hoisting ... into the big barn'.
What do the words 'hoisting of the flag' and 'trooped' imply about what is happening to the animals? (2)
- 8.6 Explain the significance of the barn in the novel as a whole. (3)
- 8.7 Refer to lines 3–4: 'It was always the pigs who put forward the resolutions.'
How does this detail suggest that conditions on Animal Farm are becoming like those on Manor Farm? (2)
- 8.8 Refer to lines 4–5: 'The other animals ... of their own.'
Comment on the extent to which 'the other animals' are responsible for the corruption of their own ideals. (4)
- 8.9 Refer to lines 6–7: 'But it was noticed that these two were never in agreement'.
In your view, is the behaviour of Snowball and Napoleon consistent with Orwell's criticism of utopian ideals in *Animal Farm*? Justify your response. (4)

[25]**OR**

PRIDE AND PREJUDICE – Jane Austen

Answer EITHER QUESTION 9 (essay question) OR QUESTION 10 (contextual question).

QUESTION 9: PRIDE AND PREJUDICE – ESSAY QUESTION

In *Pride and Prejudice*, Austen presents individuals as social beings whose happiness is totally dependent on others.

In a well-substantiated essay of 400–450 words (2–2½ pages), critically discuss the extent to which you agree with this statement. [25]

OR

QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT A

On his quitting the room, she sat down, unable to support herself, and looking so miserably ill, that it was impossible for Darcy to leave her, or to refrain from saying, in a tone of gentleness and commiseration, 'Let me call your maid. Is there nothing you could take, to give you present relief?—A glass of wine;—shall I get you one?—You are very ill.'

5

'No, I thank you,' she replied, endeavouring to recover herself. 'There is nothing the matter with me. I am quite well. I am only distressed by some dreadful news which I have just received from Longbourn.'

She burst into tears as she alluded to it, and for a few minutes could not speak another word. Darcy, in wretched suspense, could only say something indistinctly of his concern, and observe her in compassionate silence. At length, she spoke again. 'I have just had a letter from Jane, with such dreadful news. It cannot be concealed from anyone. My youngest sister has left all her friends—has eloped;—has thrown herself into the power of—of Mr Wickham. They are gone off together from Brighton. You know him too well to doubt the rest. She has no money, no connections, nothing that can tempt him to—she is lost for ever.'

10

15

[Chapter 46]

- 10.1 Place the above extract in context. (2)
- 10.2 Refer to line 2: 'it was impossible for Darcy to leave her'.
Explain how the impression made by Darcy during his first meeting with Elizabeth differs from that which he makes in this extract. (3)
- 10.3 Lydia's action in eloping with Wickham is typical of her.
Discuss how Lydia's elopement with Wickham is typical of her character. (3)

10.4 Refer to lines 13–14: 'My youngest sister ... of Mr Wickham.'

Comment on Elizabeth's state of mind by focusing on both the words and the manner in which she describes the events that have occurred.

(3)

AND

EXTRACT B

Jane looked at Elizabeth with surprise and concern. She knew but little of their meeting in Derbyshire, and therefore felt for the awkwardness which must attend her sister, in seeing him almost for the first time after receiving his explanatory letter. Both sisters were uncomfortable enough. Each felt for the other, and of course for themselves; and their mother talked on, of her dislike of Mr Darcy, and her resolution to be civil to him only as Mr Bingley's friend, without being heard by either of them. But Elizabeth had sources of uneasiness which could not be suspected by Jane, to whom she had never yet had courage to show Mrs Gardiner's letter, or to relate her own change of sentiment towards him. To Jane, he could be only a man whose proposals she had refused, and whose merit she had undervalued; but to her own more extensive information, he was the person, to whom the whole family were indebted for the first of benefits, and whom she regarded herself with an interest, if not quite so tender, at least as reasonable and just, as what Jane felt for Bingley.

5

10

[Chapter 53]

10.5 Suggest in your own words what would be the 'sources' of Elizabeth's 'uneasiness' (line 7).

(3)

10.6 Refer to line 11: 'he was the person ... family were indebted'.

Explain why the Bennet family is indebted to Darcy.

(3)

10.7 Mrs Bennet does not express her true feelings about Darcy in his presence.

Comment on the extent to which Mrs Bennet is consistent in not expressing her opinions frankly to other characters.

(4)

10.8 'To Jane, he could be only a man whose proposals she had refused' (lines 9–10).

Bearing in mind the society in which she lives, comment on the significance of Elizabeth's refusal of two marriage proposals.

(4)

[25]

OR

THE GREAT GATSBY – F Scott Fitzgerald

Answer EITHER QUESTION 11 (essay question) OR QUESTION 12 (contextual question).

QUESTION 11: THE GREAT GATSBY – ESSAY QUESTION

In Chapter 9, Nick Carraway (the narrator) says: 'They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made.'

In an essay of 400–450 words (2–2½ pages), critically discuss the validity of the narrator's comment in the wider context of the novel.

[25]**OR****QUESTION 12: THE GREAT GATSBY – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

EXTRACT A

We talked for a moment about some wet, grey little villages in France. Evidently he lived in this vicinity, for he told me that he had just bought a hydroplane, and was going to try it out in the morning.

'Want to go with me, old sport? Just near the shore along the Sound.'

'What time?'

5

'Any time that suits you best.'

It was on the tip of my tongue to ask his name when Jordan looked around and smiled.

'Having a gay time now?' she inquired.

'Much better.' I turned again to my new acquaintance. 'This is an unusual party for me. I haven't even seen the host. I live over there – I waved my hand at the invisible hedge in the distance, 'and this man Gatsby sent over his chauffeur with an invitation.'

10

For a moment he looked at me as if he failed to understand.

'I'm Gatsby,' he said suddenly.

'What!' I exclaimed. 'Oh, I beg your pardon.'

'I thought you knew, old sport. I'm afraid I'm not a very good host.'

15

He smiled understandingly – much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life.

[Chapter 3]

- 12.1 Explain Gatsby's intention in inviting Nick to the party. (2)
- 12.2 Refer to line 15: 'I'm afraid I'm not a very good host.'
Although Gatsby is 'not a very good host', he attracts a range of people to his parties. Why is this so? (3)
- 12.3 Briefly discuss the importance of Jordan's role in helping Gatsby towards fulfilling his dream. (3)
- 12.4 Carefully examine lines 16–18: 'He smiled understandingly ... times in life.'
Drawing on your understanding of the novel, comment on Nick's initial perception of Gatsby. (3)

AND**EXTRACT B**

So Wilson was reduced to a man 'deranged by grief' in order that the case might remain in its simplest form. And it rested there.

But all this part of it seemed remote and unessential. I found myself on Gatsby's side, and alone. From the moment I telephoned news of the catastrophe to West Egg village, every surmise about him, and every practical question, was referred to me. At first I was surprised and confused; then, as he lay in his house and didn't move or breathe or speak, hour upon hour, it grew upon me that I was responsible, because no one else was interested – interested, I mean, with that intense personal interest to which everyone has some vague right at the end. 5

I called up Daisy half an hour after we found him, called her instinctively and without hesitation. But she and Tom had gone away early that afternoon, and taken baggage with them. 10

[Chapter 9]

- 12.5 Drawing on your knowledge of the novel, comment on the change in George Wilson's state of mind from the confirmation of his wife's infidelity up to the time he dies. (3)
- 12.6 Discuss the irony in the fact that *The Great Gatsby* culminates in a series of deaths. (3)
- 12.7 Refer to lines 3–4: 'I found myself on Gatsby's side, and alone.'
Critically discuss the significance of Nick's being 'alone' throughout the novel. (4)
- 12.8 Refer to lines 11–12: 'But she and Tom ... taken baggage with them.'
In your view, do the actions of Tom and Daisy suggest that they are morally inferior to Gatsby? Justify your view. (4)

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

SECTION C: DRAMA

Answer ONLY on the play you have studied.

***OTHELLO* – William Shakespeare**

Answer EITHER QUESTION 13 (essay question) OR QUESTION 14 (contextual question).

QUESTION 13: *OTHELLO* – ESSAY QUESTION

In Act 3 Scene 4, Emilia makes the following statement on jealousy:

Jealous souls 'are not ever jealous for the cause,
But jealous for they are jealous. 'Tis a monster
Begot upon itself, born on itself.'

Is Emilia's idea of jealousy supported by the play as a whole? Present your argument in an essay of 400–450 words (2–2½ pages).

[25]**OR****QUESTION 14: *OTHELLO* – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

EXTRACT A**BRABANTIO**

It is too true an evil. Gone she is,
And what's to come of my despised time
Is nought but bitterness. Now, Roderigo,
Where didst thou see her? O unhappy girl!
With the Moor, say'st thou? Who would be a father?
How didst thou know 'twas she? O she deceives me
Past thought! What said she to you? Get more tapers,
Raise all my kindred. Are they married, think you?

5

RODERIGO

Truly I think they are.

BRABANTIO

O heaven! How got she out? O treason of the blood!
Fathers, from hence trust not your daughters' minds
By what you see them act. Is there not charms
By which the property of youth and maidhood
May be abus'd? Have you not read, Roderigo,
Of some such thing?

10

RODERIGO

Yes, sir, I have indeed.

15

BRABANTIO

Call up my brother. O that you had had her!
Some one way, some another. Do you know
Where we may apprehend her and the Moor?

[Act 1, Scene 1]

- 14.1 Account for the conversation that takes place between Brabantio and Roderigo. (2)
- 14.2 Suggest how the Roderigo revealed in this extract seems to differ from the Roderigo we meet earlier. (3)
- 14.3 In the light of what is later revealed, discuss the irony in Brabantio's description of Desdemona as an 'unhappy girl' (line 4). (3)
- 14.4 Refer to line 10: 'O heaven! How ... treason of the blood!'
- In your view, has Desdemona acted immorally in eloping with Othello? Justify your opinion. (3)

AND**EXTRACT B****OTHELLO**

Lie with her? Lie on her? We say lie on her when they
belie her. Lie with her! Zounds, that's fulsome!
Handkerchief—confessions—handkerchief! To confess
and be hanged for his labour. First to be hanged and
then to confess. I tremble at it. Nature would not invest
herself in such shadowing passion without some
instruction. It is not words that shakes me thus. Pish!
Noses, ears, and lips. Is't possible?—Confess?
Handkerchief? O devil!

5

He falls in a trance

10

IAGO

Work on,
My medicine, work! Thus credulous fools are caught;
And many worthy and chaste dames even thus,
All guiltless, meet reproach. What ho, my lord!
My lord, I say! Othello!

15

Enter Cassio

How now, Cassio!

CASSIO

What's the matter?

IAGO

My lord is fallen into an epilepsy.

This is his second fit; he had one yesterday.

20

[Act 4 , Scene 1]

- 14.5 Place the above extract in context. (2)
- 14.6 Why does Iago not want to wake Othello from his trance in Cassio's presence? (2)
- 14.7 Refer to line 7: 'It is not words that shakes me thus.'
Critically comment on Othello's self-assessment, in this line. (3)
- 14.8 Refer to the stage direction: '*He falls in a trance*' (line 10).
Discuss how Othello's fit signifies Iago's triumph. (3)
- 14.9 Refer to EXTRACT A and EXTRACT B.
By a close reading of the speeches of Brabantio (EXTRACT A) and Othello (EXTRACT B), comment critically on the attitudes of these two men towards Desdemona. (4)
- [25]

OR

THE CRUCIBLE – Arthur Miller

Answer EITHER QUESTION 15 (essay question) OR QUESTION 16 (contextual question).

QUESTION 15: THE CRUCIBLE – ESSAY QUESTION

The tragedy in *The Crucible* lies to an overwhelming extent in the moral weaknesses and the manipulative nature of its characters.

In your view, is this a valid statement? Present your argument in an essay of 400–450 words (2–2½ pages).

[25]

OR

QUESTION 16: THE CRUCIBLE – CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT A

HALE	Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. <i>(He is indicating Betty on the bed.)</i> Look at her God-given innocence; her soul is so tender; we must protect her, Tituba; the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help.	5
	<i>ABIGAIL rises, staring as though inspired, and cries out.</i>	
ABIGAIL	I want to open myself! <i>(They turn to her, startled. She is enraptured, as though in a pearly light.)</i> I want the light of God, I want the sweet love of Jesus! I danced for the Devil; I saw him; I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!	10
	<i>As she is speaking, BETTY is rising from the bed, a fever in her eyes, and picks up the chant.</i>	
BETTY	<i>(staring too):</i> I saw George Jacobs with the Devil! I saw Goody Howe with the Devil!	15
PARRIS	She speaks! <i>(He rushes to embrace Betty.)</i> She speaks!	
HALE	Glory to God! It is broken, they are free!	
	[Act 1]	

- 16.1 How has Tituba contributed to Betty's current state? (2)
- 16.2 Explain how Betty's involvement in witchcraft will have an impact on Parris's status as Minister. (3)
- 16.3 'I want to open myself!' (line 7)
Discuss the irony in this statement. (2)
- 16.4 Refer to lines 9–10: 'I danced for ... back to Jesus'.
Is Abigail's denunciation of the Devil consistent with her actions later in the play? Motivate your response. (3)
- 16.5 Refer to the stage directions:
ABIGAIL rises, staring as though inspired, and cries out (line 6).
They turn to her, startled. She is enraptured, as though in a pearly light (lines 7–8).
As she is speaking, BETTY is rising from the bed, a fever in her eyes, and picks up the chant (lines 12–13).
Discuss how these stage directions contribute to the atmosphere at this point in the play. (3)

16.6 Discuss the dramatic irony of Hale's speeches:

'Take courage, you ... for your help.' (Lines 1–5)

'Glory to God! It is broken, they are free!' (Line 17)

(3)

AND

EXTRACT B

ELIZABETH You have not heard of it?

PROCTOR I hear nothin', where I am kept.

ELIZABETH Giles is dead.

He looks at her incredulously.

PROCTOR When were he hanged?

ELIZABETH *(quietly, factually):* He were not hanged. He would not answer aye or nay to his indictment; for if he denied the charge they'd hang him surely, and auction out his property. So he stand mute, and died Christian under the law. And so his sons will have his farm. It is the law, for he could not be condemned a wizard without he answer the indictment, aye or nay.

5

10

PROCTOR Then how does he die?

ELIZABETH *(gently):* They press him, John.

PROCTOR Press?

ELIZABETH Great stones they lay upon his chest until he plead aye or nay. *(With a tender smile for the old man.)* They say he give them but two words. 'More weight,' he says. And died.

15

[Act 4]

16.7 In your view, does Giles's death have any impact on Proctor's later decisions? Motivate your response.

(2)

16.8 Discuss how John Proctor wrestles with his conscience at the end when he asks Elizabeth whether he ought to confess.

(3)

16.9 Refer to EXTRACT A and EXTRACT B.

By a close reading of EXTRACTS A and B, comment critically on the appropriateness of the title *The Crucible*.

(4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P3

NOVEMBER 2012

MEMORANDUM

MARKS: 100

This memorandum consists of 10 pages.

INFORMATION FOR THE MARKER

In assessing a candidate's work, the following aspects, among others, drawn from the assessment rubric, must be borne in mind:

- The overall effect of planning, drafting, proofreading and editing of the work on the final text produced.
- Awareness of writing for a specific purpose, audience and context – as well as register, style and tone – especially in SECTIONS B and C.
- Grammar, spelling and punctuation.
- Language structures, including an awareness of critical language.
- Choice of words and idiomatic language.
- Sentence construction.
- Paragraphing.
- Interpretation of the topic that will be reflected in the overall content: the introduction, the development of ideas and the conclusion.

SUGGESTED APPROACH TO MARKING**SECTION A: ESSAY**

Refer to SECTION A: Rubric for Assessing an Essay found on page 8 of this memorandum.

CRITERIA USED FOR ASSESSMENT	
CRITERIA	MARKS
CONTENT AND PLANNING	30
LANGUAGE, STYLE AND EDITING	15
STRUCTURE	5
TOTAL	50

1. Read the whole piece and decide on a category for CONTENT AND PLANNING.
2. Re-read the piece and select the appropriate category for LANGUAGE, STYLE AND EDITING.
3. Re-read the piece and select the appropriate category for STRUCTURE.

SECTION B: LONGER TRANSACTIONAL TEXT

Refer to SECTION B: Rubric for Assessing Longer Transactional Texts found on page 9 of this memorandum.

CRITERIA USED FOR ASSESSMENT	
CRITERIA	MARKS
CONTENT, PLANNING AND FORMAT	18
LANGUAGE, STYLE AND EDITING	12
TOTAL	30

1. Read the whole piece and decide on a category for CONTENT, PLANNING AND FORMAT.
2. Re-read the piece and select the appropriate category for LANGUAGE, STYLE AND EDITING.

SECTION C: SHORTER TEXT: TRANSACTIONAL/REFERENTIAL/INFORMATIONAL

Refer to SECTION C: Rubric for Assessing Shorter Texts: Transactional/Referential/Informational found on page 10 of this memorandum.

CRITERIA USED FOR ASSESSMENT	
CRITERIA	MARKS
CONTENT, PLANNING AND FORMAT	12
LANGUAGE, STYLE AND EDITING	8
TOTAL	20

1. Read the whole piece and decide on a category for CONTENT, PLANNING AND FORMAT.
2. Re-read the piece and select the appropriate category for LANGUAGE, STYLE AND EDITING.

NOTE:

- Various formats of transactional/referential/informational texts have been taught/are in current practice. This has to be considered when assessing the format.
- Give credit for appropriateness of format.
- Look for a logical approach in all writing.

NOTE:

- The points given below each topic in this memorandum serve only as a guide to markers.
- Allowance must be made for a candidate's own interpretation of the topic, even if it differs from the given points or a marker's own views or interpretations.

SECTION A: ESSAY**QUESTION 1**

Candidates are required to write ONE essay of 400–450 words (2–2½ pages) on ONE of the given topics. **Candidates may write in any genre: narrative, descriptive, reflective, argumentative, expository, discursive, or any combination of these.**

- 1.1 **A path worth exploring**
- Literal and/or figurative 'path'.
 - Might deal with the concept of change.
 - Some candidates might write a description of an area explored. **[50]**
- 1.2 **'When night falls over Africa, cities light up, creating patches of light visible from space. Compared to other places on the planet, the continent is pretty dark, but that is changing.'**
[Source: *Connectivity*, February 2012]
- Candidates might argue for/against the topic.
 - The essay ought to focus on 'Africa', 'pretty dark' and 'changing'.
 - All other parts of the quotation are optional. **[50]**
- 1.3 **To live is the rarest thing in the world. Most people exist – that is all.**
- Focus on the relative quality and value of life. **[50]**
- 1.4 **If you run with the wolves, you will learn how to howl.**
- The idea of belonging to a group.
 - The influence/impact different group interactions may have (positive, negative or both).
 - Accept a literal or metaphorical interpretation. **[50]**
- 1.5 **Tumbling from the heavens**
- May be interpreted literally or metaphorically or both.
 - 'Falling' does not necessarily imply 'failing'. **[50]**
- 1.6 **'The first wintry day
You who sang like a robin
At last fell quiet.'**
(Norman Morrissey)
- Content could include a literal or a figurative interpretation.
 - This essay requires a holistic interpretation.
 - The concepts of singing and quiet can be discussed literally/explicitly or figuratively/implicitly or combinations thereof. **[50]**

1.7 **NOTE:** There must be a clear link between the essay and the picture chosen.

1.7.1 **Baby with calculator**

- May focus on intellect of children/the importance of learning/literacy.
- The effect of the new technology on the coming generations.

[50]

1.7.2 **Keys on key ring**

- Credit literal or figurative or mixed interpretations.

[50]

TOTAL SECTION A: 50

SECTION B: LONGER TRANSACTIONAL TEXT

QUESTION 2

Candidates are required to respond to ONE of the topics set. The body of the response should be 180–200 words (20–25 lines) in length. The language, register, style and tone must be appropriate to the context.

2.1 **LETTER TO THE EDITOR**

- Must express views that support/object to encouraging weight loss in animals.
- Candidates may focus on the slimming product or the competition or both.
- Candidates might react with scorn/incredulity/praise.
- Format: own address, date, details of the addressee, salutation, subject line and signing off.

[30]

2.2 **INTERVIEW**

- Context of interview (e.g. drownings in South Africa).
- A valid interview format.

[30]

2.3 **REVIEW**

- Content can be adversely critical/complimentary or both.
- Format: headline, by line.

[30]

2.4 **SPEECH**

- Should contain a convincing motivation.
- Credit responses that focus on one or more frames of the picture.
- The picture does not have to be literally mentioned e.g. the rhinos can be interpreted as referring to conservation initiatives in general.
- Include opening and closing paragraphs.

[30]

TOTAL SECTION B: 30

SECTION C: SHORTER TEXT: TRANSACTIONAL/REFERENTIAL/INFORMATIONAL**QUESTION 3**

Candidates are required to respond to ONE of the topics set. The body of the response should be 100–120 words (10–12 lines) in length. The language, register, style and tone must be appropriate to the context.

3.1 DIARY ENTRY

- Date.
- Emotional response to experience.
- If the candidate writes more than one diary entry, mark only the first one. **[20]**

3.2 POSTER

- Sufficient details to be given to sell the idea.
- Catchy words and phrases to be credited.
- Information needed by prospective performers should be included (e.g. title, dates, times, venue etc). **[20]**

3.3 DIRECTIONS

- Must be concise and accurate (cf map).
- Any reasonable/logical route may be accepted.
- Bulleting/numbering acceptable; may also be written in paragraph form. **[20]**

TOTAL SECTION C: 20
GRAND TOTAL: 100

SECTION A: RUBRIC FOR ASSESSING AN ESSAY – HOME LANGUAGE (50 marks)

	Code 7: Outstanding 80–100%	Code 6: Meritorious 70–79%	Code 5: Substantial 60–69%	Code 4: Adequate 50–59%	Code 3: Moderate 40–49%	Code 2: Elementary 30–39%	Code 1: Not achieved 0–29%
CONTENT & PLANNING (30 MARKS)	<u>24–30</u> -Content outstanding, highly original. -Ideas thought-provoking, mature. -Planning and/or drafting has produced a flawlessly presentable essay.	<u>21–23½</u> -Content meritorious, original. -Ideas imaginative, interesting. - Planning and/or drafting has produced a well-crafted and presentable essay.	<u>18–20½</u> -Content sound, reasonably coherent. -Ideas interesting, convincing. - Planning and/or drafting has produced a presentable and good essay.	<u>15–17½</u> -Content appropriate, adequately coherent. -Ideas interesting, adequately original. - Planning and/or drafting has produced a satisfactory, presentable essay.	<u>12–14½</u> -Content mediocre, ordinary. Gaps in coherence. -Ideas mostly relevant. Limited originality. - Planning and/or drafting has produced a moderately presentable and coherent essay.	<u>9–11½</u> -Content not always clear, lacks coherence. -Few ideas, often repetitive. -Inadequate for Home Language level despite planning/drafting. Essay not well presented.	<u>0–8½</u> -Content largely irrelevant. No coherence. -Ideas tedious, repetitive. -Inadequate planning/drafting. Poorly presented essay.
LANGUAGE, STYLE & EDITING (15 MARKS)	<u>12–15</u> -Critical awareness of impact of language. -Language, punctuation effectively used. -Uses highly appropriate figurative language. -Choice of words exceptional, mature. -Style, tone, register highly suited to topic. -Virtually error-free following proofreading and editing.	<u>10½–11½</u> -Critical awareness of impact of language. -Language, punctuation correct; able to use figurative language. -Choice of words varied and creative. -Style, tone, register appropriately suited to topic. -Largely error-free following proofreading, editing.	<u>9–10</u> -Critical awareness of language evident. -Language and punctuation mostly correct. -Choice of words suited to text. -Style, tone, register suited to topic. -Mostly error-free following proofreading, editing.	<u>7½–8½</u> -Some awareness of impact of language. -Language simplistic, punctuation adequate. -Choice of words adequate. -Style, tone, register generally consistent with topic requirements. -Still contains a few errors following proofreading, editing.	<u>6–7</u> -Limited critical language awareness. -Language mediocre, punctuation often inaccurately used. -Choice of words basic. -Style, tone register lacking in coherence. -Contains several errors following proofreading, editing.	<u>4½–5½</u> -Language and punctuation flawed. -Choice of words limited. -Style, tone, register inappropriate. -Error-ridden despite proofreading, editing.	<u>0–4</u> -Language and punctuation seriously flawed. -Choice of words inappropriate. -Style, tone, register flawed in all aspects. -Error-ridden and confused following proofreading, editing.
STRUCTURE (5 MARKS)	<u>4–5</u> -Coherent development of topic. Vivid, exceptional detail. -Sentences, paragraphs brilliantly constructed. -Length in accordance with requirements of topic.	<u>3½</u> -Logical development of details. Coherent. -Sentences, paragraphs logical, varied. -Length correct.	<u>3</u> -Several relevant details developed. -Sentences, paragraphs well constructed. -Length correct.	<u>2½</u> -Some points, necessary details developed. -Sentences, paragraphing might be faulty in places but essay still makes sense. -Length almost correct.	<u>2</u> -Most necessary points evident. -Sentences, paragraphs faulty but essay still makes sense. -Length – too long/short.	<u>1½</u> -Sometimes off topic but general line of thought can be followed. -Sentences, paragraphs constructed at an elementary level. -Length – too long/short.	<u>0–1</u> -Off topic. -Sentences, paragraphs muddled, inconsistent. Length – far too long/short.

SECTION B: RUBRIC FOR ASSESSING LONGER TRANSACTIONAL TEXT – HOME LANGUAGE (30 marks)

	Code 7: Outstanding 80–100%	Code 6: Meritorious 70–79%	Code 5: Substantial 60–69%	Code 4: Adequate 50–59%	Code 3: Moderate 40–49%	Code 2: Elementary 30–39%	Code 1: Not achieved 0–29%
	<u>14½–18</u>	<u>13–14</u>	<u>11–12½</u>	<u>9–10½</u>	<u>7½–8½</u>	<u>5½–7</u>	<u>0–5</u>
CONTENT, PLANNING & FORMAT (18 MARKS)	-Extensive specialised knowledge of requirements of text. -Disciplined writing – maintains rigorous focus, no digressions. -Total coherence in content and ideas, highly elaborated and all details support topic. -Evidence of planning and/or drafting has produced a flawlessly presentable text. -Highly appropriate format.	-Very good knowledge of requirements of text. -Disciplined writing – maintains focus, no digressions. -Coherent in content and ideas, very well elaborated and all details support topic. -Evidence of planning and/or drafting has produced a well-crafted and presentable text. -Has applied the necessary rules of format very well.	-Fair knowledge of requirements of text. -Writing – maintains focus, with minor digressions. -Mostly coherent in content and ideas, elaborated and most details support topic. -Evidence of planning and/or drafting has produced a presentable and very good text. -Has applied the necessary rules of format.	-Adequate knowledge of requirements of text. -Writing – digresses but does not impede overall meaning. -Adequately coherent in content and ideas, some details support topic. -Evidence of planning and/or drafting has produced a satisfactorily presented text. -Has applied an adequate idea of requirements of format.	-Moderate knowledge of requirements of text. Response to writing task reveals a narrow focus. -Writing – digresses, meaning vague in places. -Moderately coherent in content and ideas, some details support topic. -Evidence of planning and/or drafting has produced a moderately presentable and coherent text. -Has a moderate idea of requirements of format – some critical oversights.	-Elementary knowledge of requirements of text. Response to writing task reveals a limited focus. -Writing – digresses, meaning obscure in places. -Not always coherent in content and ideas, has few details which support topic. -Inadequate for Home Language level despite planning and/or drafting. Text not well presented. -Has vaguely applied necessary rules of format – some critical oversights.	-No knowledge of requirements of text. Response to writing task reveals a limited focus. -Writing – digresses, meaning obscure in places. -Not coherent in content and ideas, has few details which support topic. -Inadequate planning/drafting. Poorly presented text. -Has not applied necessary rules of format.
	<u>10–12</u>	<u>8½–9½</u>	<u>7½–8</u>	<u>6–7</u>	<u>5–5½</u>	<u>4–4½</u>	<u>0–3½</u>
LANGUAGE, STYLE & EDITING (12 MARKS)	-Grammatically accurate and brilliantly constructed. -Vocabulary highly appropriate to purpose, audience and context. -Style, tone, register highly appropriate. -Virtually error-free following proofreading and editing. -Length correct.	-Very well constructed and accurate. -Vocabulary very appropriate to purpose, audience and context. -Suitable style, tone, register considering demands of task. -Largely error-free following proofreading and editing. -Length correct.	-Well constructed and easy to read. -Vocabulary appropriate to purpose, audience and context. -Style, tone, register mostly appropriate. -Mostly error-free following proofreading and editing. -Length correct.	-Adequately constructed. Errors do not impede flow. -Vocabulary adequate for purpose, audience and context. -Style, tone, register fairly appropriate. -A few errors following proofreading and editing. -Length almost correct.	-Basically constructed. Several errors. -Vocabulary limited and not very suitable for purpose, audience and context. -Lapses in style, tone and register. -Several errors following proofreading and editing. -Length – too long/short.	-Poorly constructed and difficult to follow. -Vocabulary requires some remediation and not suitable for purpose, audience and context. -Style, tone and register inappropriate. -Error-ridden despite proofreading, editing. -Length – too long/short.	-Poorly constructed and very difficult to follow. -Vocabulary requires serious remediation and not suitable for purpose. -Style, tone and register do not correspond with topic -Error-ridden and confused following proofreading, editing. -Length – far too long/short.

SECTION C: RUBRIC FOR ASSESSING SHORTER TRANSACTIONAL/REFERENTIAL/INFORMATIONAL TEXT – HOME LANGUAGE (20 marks)

	Code 7: Outstanding 80–100%	Code 6: Meritorious 70–79%	Code 5: Substantial 60–69%	Code 4: Adequate 50–59%	Code 3: Moderate 40–49%	Code 2: Elementary 30–39%	Code 1: Not achieved 0–29%
CONTENT, PLANNING & FORMAT (12 MARKS)	<u>10–12</u> -Extensive specialised knowledge of requirements of text. -Exhibits a profound awareness of wider contexts in writing. -Disciplined writing – learner maintains rigorous focus, no digressions. -Total coherence in content and ideas, highly elaborated and all details support topic. -Evidence of planning and/or drafting has produced a flawlessly presentable text. -Has produced a highly appropriate format.	<u>8½–9½</u> -Very good knowledge of requirements of text. -Exhibits a broad awareness of wider contexts in writing. -Disciplined writing – learner maintains focus, no digressions. -Text is coherent in content and ideas, very well elaborated and all details support topic. -Evidence of planning and/or drafting has produced a well crafted and presentable text. -Has applied the necessary rules of format very well.	<u>7½–8</u> -Fair knowledge of requirements of text. -Exhibits a general awareness of wider contexts in writing tasks. -Writing – learner maintains focus, with minor digressions. -Text is mostly coherent in content and ideas, elaborated and most details support topic. -Evidence of planning and/or drafting has produced a presentable and very good text. -Has applied the necessary rules of format.	<u>6–7</u> -Adequate knowledge of requirements of text. -Exhibits some awareness of wider context in writing tasks Writing – learner digresses but does not impede overall meaning. -Text adequately coherent in content and ideas, some details support topic. -Evidence of planning and/or drafting has produced a satisfactorily presented text. -Has applied an adequate idea of requirements of format.	<u>5–5½</u> -Moderate knowledge of requirements of text. Response to writing task reveals a narrow focus. -Exhibits rather limited knowledge of wider contexts in writing tasks. -Writing – learner digresses, meaning vague in places. -Text moderately coherent in content and ideas, some details support topic. -Evidence of planning and/or drafting has produced a moderately presentable and coherent text. -Has a moderate idea of requirements of format – some critical oversights.	<u>4–4½</u> -Elementary knowledge of requirements of text. Response to writing task reveals a limited focus. -Exhibits a limited knowledge of wider contexts in writing tasks. -Writing – learner digresses, meaning obscure in places. -Text not always coherent in content and ideas, has few details which support topic. -Inadequate for Home Language level despite planning and/or drafting. Text not well presented. -Has vaguely applied necessary rules of format .	<u>0–3½</u> -No knowledge of requirements of text. -Exhibits no knowledge of wider contexts in writing tasks. -Writing – learner digresses, meaning obscure in places. -Text not coherent in content and ideas, has few details which support topic. -Inadequate planning/ drafting. Poorly presented text. -Has not applied necessary rules of format.
LANGUAGE, STYLE & EDITING (8 MARKS)	<u>6½–8</u> -Text grammatically accurate and brilliantly constructed. - Vocabulary is highly appropriate to purpose, audience and context. -Style, tone, register highly appropriate. -Text virtually error free following proofreading. -Length correct.	<u>6</u> -Text very well constructed and accurate. -Vocabulary very appropriate to purpose, audience and context. -Suitable style, tone and register considering demands of task. -Text largely error-free following proofreading and editing. -Length correct.	<u>5–5½</u> -Text well constructed and easy to read. -Vocabulary appropriate to purpose, audience and context. -Style, tone, register mostly appropriate. -Text mostly error-free following proofreading and editing. -Length correct.	<u>4–4½</u> -Text adequately constructed. Errors do not impede flow. -Vocabulary adequate for purpose, audience and context. -Style, tone, register fairly appropriate. -Text still contains few errors following proofreading and editing. -Length almost correct.	<u>3½</u> -Text is basically constructed. Several errors. -Vocabulary limited and not very suitable for purpose, audience and context. -Lapses in style, tone and register. -Text contains several errors following proofreading and editing. -Length – too long/short.	<u>2½–3</u> -Text is poorly constructed and difficult to follow. -Vocabulary requires some remediation and not suitable for purpose, audience and context. -Style, tone and register inappropriate. -Text error-ridden despite proofreading, editing. -Length – too long/short.	<u>0–2</u> -Text is poorly constructed and very difficult to follow. -Vocabulary requires serious remediation and not suitable for purpose. -Style, tone and register do not correspond with topic. -Text error-ridden and confused following proofreading, editing. -Length – far too long/short.



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P3

NOVEMBER 2012

MARKS: 100

TIME: 2½ hours

This question paper consists of 9 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Essay	(50)
SECTION B: Longer Transactional Text	(30)
SECTION C: Shorter Text: Transactional/Referential/Informational	(20)
2. Answer ONE question from EACH section.
3. Write in the language in which you are being assessed.
4. Start EACH section on a NEW page.
5. You must plan (e.g. a mind map/diagram/flow chart/key words, etc.), edit and proof-read your work. The plan must appear BEFORE the answer.
6. All planning must be clearly indicated as such. It is advisable to draw a line through all planning.
7. You are strongly advised to spend approximately:
 - 80 minutes on SECTION A
 - 40 minutes on SECTION B
 - 30 minutes on SECTION C
8. Number each response as the topics are numbered in the question paper.
9. Give each response a suitable title/heading.
NOTE: The title/heading must NOT be considered when doing a word count.
10. Write neatly and legibly.

SECTION A: ESSAY**QUESTION 1**

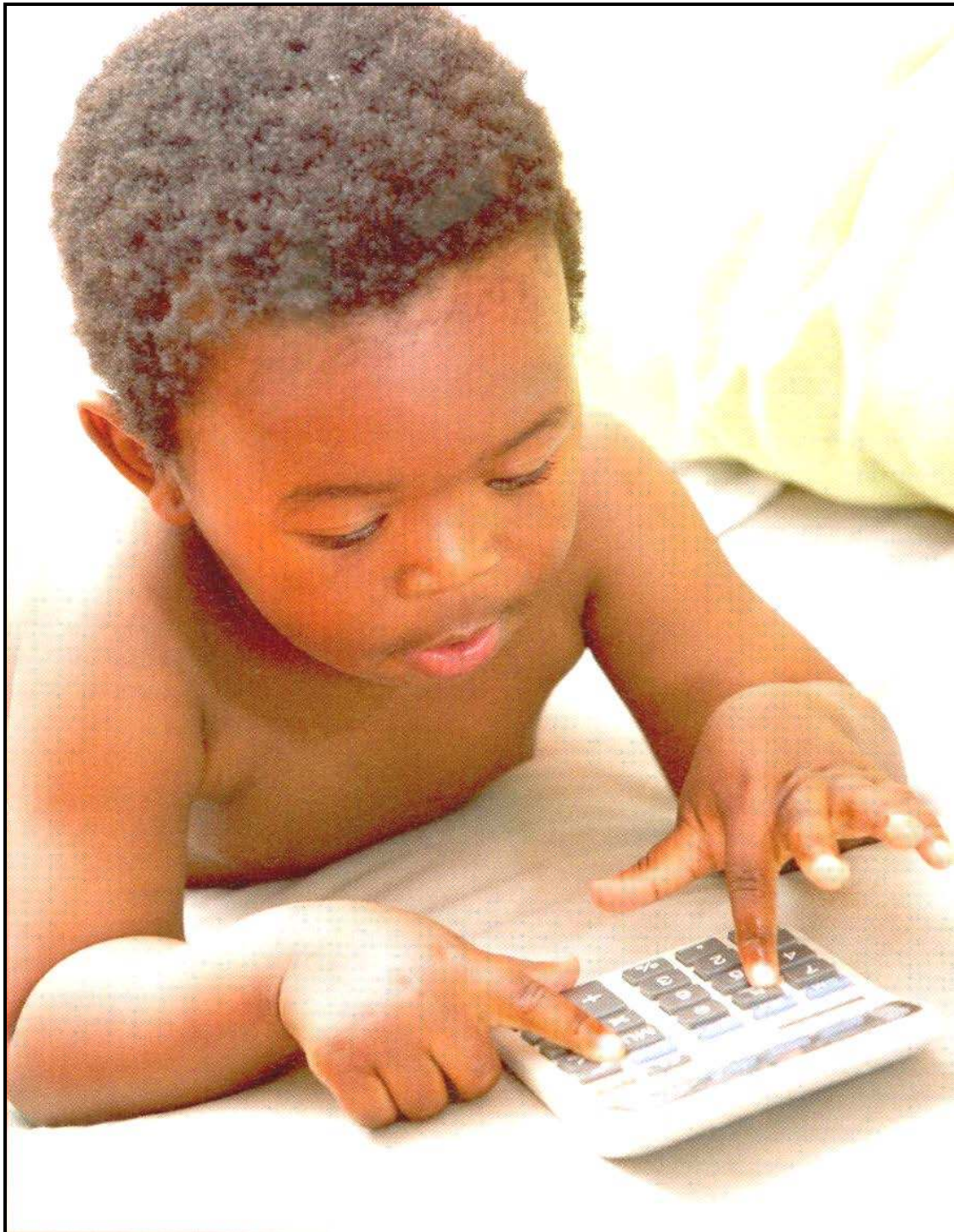
Write an essay of 400–450 words (2–2½ pages) on ONE of the following topics. Write down the NUMBER and TITLE/HEADING of your essay.

- 1.1 A path worth exploring [50]
- 1.2 'When night falls over Africa, cities light up, creating patches of light visible from space. Compared to other places on the planet, the continent is pretty dark, but that is changing.'
[Source: *Connectivity*, February 2012] [50]
- 1.3 To live is the rarest thing in the world. Most people exist – that is all. [50]
- 1.4 If you run with the wolves, you will learn how to howl. [50]
- 1.5 Tumbling from the heavens [50]
- 1.6 *'The first wintry day
You who sang like a robin
At last fell quiet.'*
(Norman Morrissey) [50]
- 1.7 The pictures reproduced on pages 4 and 5 may evoke a reaction or feeling in you or stir your imagination.

Select ONE picture and write an essay in response. Write the question number (1.7.1 or 1.7.2) of your choice and give your essay a title.

NOTE: There must be a clear link between your essay and the picture you have chosen.

1.7.1



[Source: *Destiny*, March 2009]

[50]

1.7.2



[Source: *Fairlady*, January 2012]

[50]

TOTAL SECTION A: 50

SECTION B: LONGER TRANSACTIONAL TEXT**QUESTION 2**

- Respond to ONE of the following topics.
- The body of your answer should be 180–200 words (20–25 lines) in length.
- Pay careful attention to the following:
 - Audience, register, tone and style
 - Choice of words and language structure
 - Format
- Write down the NUMBER and TITLE/HEADING of the text you have chosen, e.g. 2.1 Letter to the Editor.

2.1 LETTER TO THE EDITOR

Examine the advertisement below.



They lose, you choose -
Hill's Pet Slimmer of the Year!

Cast your vote on www.petslimmer.co.za

Meet this year's Hill's Pet Slimmer Finalists, read about their inspiring weight loss journeys, review their dramatic 'before' and 'after' photos and vote for your favourite entrant. The pet accumulating the most votes between 15 September and 31 October wins.

[Source: Adapted from *Fairlady*, October 2012]

Write a letter to the editor of *Animal Talk*, expressing your views on the product being advertised.

[30]

2.2 INTERVIEW

Two young children died and another was seriously injured after a main water supply pipe burst in a township in South Africa. As a newspaper reporter, you have been tasked to conduct an interview with the manager of the municipality.

Write the interview.

[30]**2.3 REVIEW**

Recently, you dined at the Real Roots Restaurant, where cultural/traditional meals are served. A magazine/newspaper supplement has approached you to write a review of the restaurant.

Write the review.

[30]**2.4 SPEECH**

Examine the photographs and text below.

How do you want the world to look?



RamsayMedia is offering a total of R1 million in free advertising space to promote three worthy causes in the 2012 Picture the Change campaign.

[Source: Adapted from *Getaway*, April 2012]

Write a speech that you would present to RamsayMedia and in which you motivate your support for the most deserving cause.

NOTE: You may select only ONE of the photographs.

[30]**TOTAL SECTION B:****30**

SECTION C: SHORTER TEXT: TRANSACTIONAL/REFERENTIAL/INFORMATIONAL**QUESTION 3**

- Respond to ONE of the following topics.
- The length of the answer should be about 100–120 words.
- Pay careful attention to the following:
 - Audience, register, tone and style
 - Choice of words and language structure
 - Format
- Write down the NUMBER and TITLE/HEADING of the text you have chosen, e.g. 3.1 Diary Entry.

3.1 DIARY ENTRY

You have posted a message about a person, using social/digital/other media.

Write a **single** diary entry in which you reflect on the message.

NOTE: Your tone may be informal but you may not use slang.

[20]**3.2 POSTER**

As the events co-ordinator of a cultural organisation, you are responsible for a major annual celebration in your area.

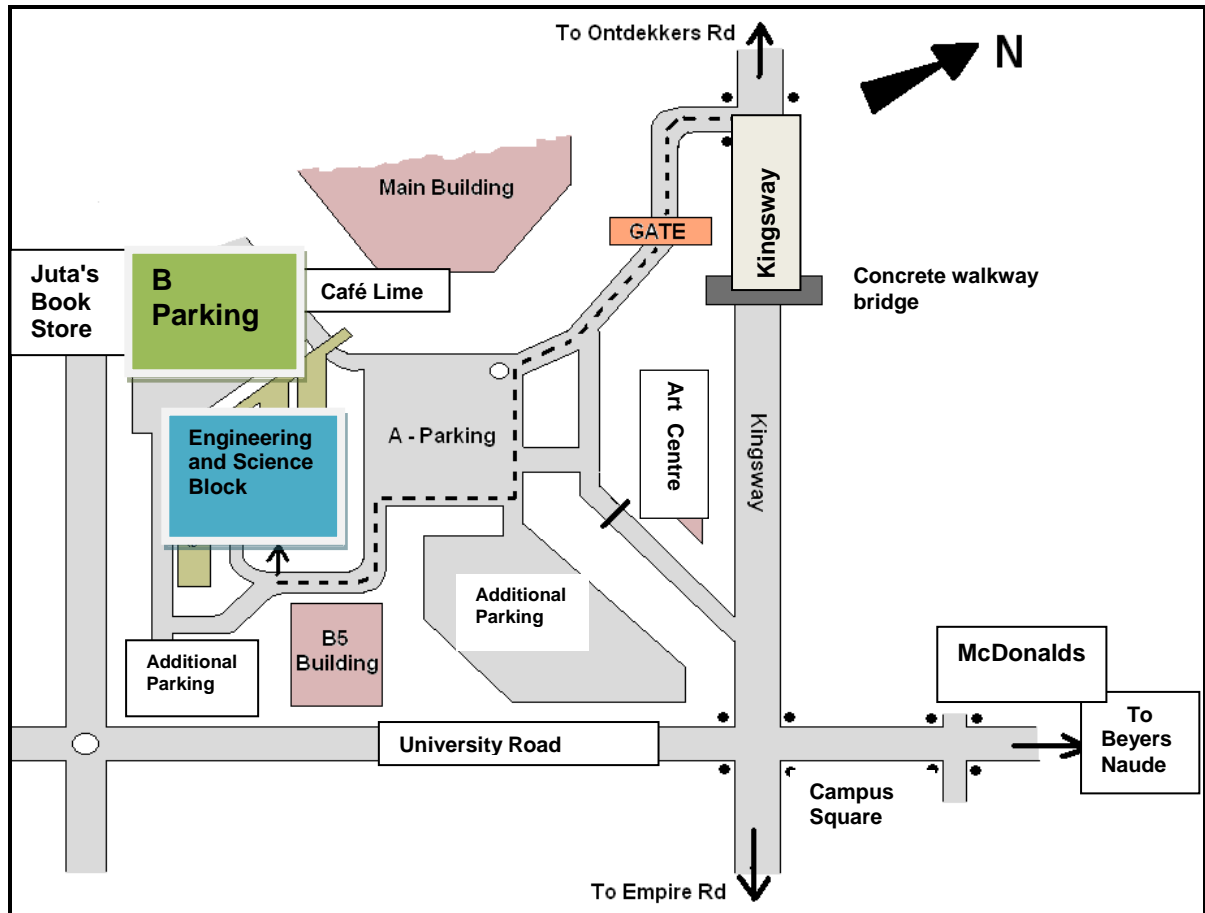
Design a poster inviting aspirant performers to audition for inclusion in the programme.

NOTE: Your response should be limited to written text only. NO MARKS WILL BE AWARDED FOR PICTURES, SKETCHES, etc.

[20]

3.3 DIRECTIONS

A friend is picking you up from the University of Johannesburg. He/she is travelling from Beyers Naude Drive towards Kingsway Road. After making a stop at McDonalds, he/she must pick you up in the B-Parking area on the campus.



[Source: Adapted from www.uj.co.za]

Using the map above, write down the directions that you will give him/her.

NOTE: Your route should include at least three turns and three landmarks. **[20]**

TOTAL SECTION C: 20
GRAND TOTAL: 100