



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2013

MEMORANDUM

MARKS: 70

This memorandum consists of 10 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.
- Because the focus is on understanding, incorrect spelling and language errors in longer responses should not be penalised.
- 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 to the correct answer AND the answer written out in full.

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

- 1.1 The writer's intention is to inform the reader about the influence/effect of social media on human communication.
- [If two or more sentences are given, mark only the first one.]
[Award only 1 mark if a candidate quotes paragraph 2: 'This is where social media is put in front of judge and jury.'
[Ignore changes in meaning that might be brought about by the use of 'negative' and/or 'positive'.] (2)
- 1.2 The benefit of face-to-face communication is that the tone of voice or facial expression of an individual shows his/her state of mind.
- [Award ½ mark for verbal, ½ mark for non-verbal and 1 mark for clarification.]
[Award 1 mark only if candidate quotes/lifts.] (2)
- 1.3 Technology allows and encourages us to:
- choose the image we want to present
 - be more confident
 - be free in our expressions
 - make confrontation easier
 - be anonymous
- [Credit any TWO of the above answers.]
[Credit direct quotations.] (2)
- 1.4 Although we use more social media platforms/modern technology to communicate with others, we hardly ever engage in genuine social interaction. (2)
- 1.5 People are not engaging with one another face-to-face. The abundance of information does not enhance the quality of conversations.
- [Credit a response that is similar to 1.4] (2)
- 1.6 The use of 'frighteningly' denotes the startling effect that electronic communication has on human relationships and interaction in the workplace. The writer is alarmed by the fact that employees jump to conclusions without considering the finer details that are necessary to make informed decisions.
- [Naming of attitude (1 mark) + discussion (2 marks)]
[Award full marks only if candidate makes reference or alludes to the workplace.] (3)
- 1.7 The single-line paragraph structure draws the reader's attention to the central concept of the passage. Throughout the article, the writer evaluates the use of social media. The writer acts as 'judge and jury' on whether communicating via social media is more beneficial than traditional, authentic, face-to-face or voice-to-voice communication. (3)

- 1.8 The writer involves the reader by asking questions throughout the text. In this way, the writer invites the reader to question his views on the use of social media and to consider alternative viewpoints.

OR

Several pronouns/words are used to create common involvement in the debate/create a sense of mutual identification between the reader and the writer. The pronoun/word 'we' suggests that the reader is a participant in the dialogue.

[Identification (1 mark) + valid comment (2 marks)]

(3)

- 1.9 Yes.
In lines 16–18, the writer maintains that we are connected through the use of electronics but are physically disconnected, negatively affecting interpersonal relationships. In lines 68–71, the writer advises the reader not to neglect face-to-face communication in this electronic age.

[Candidates must make reference to both parts of the question for full marks.]
[Credit any cogent, valid alternative responses.]

(3)

- 1.10 According to the title, technology brings 'joy'; yet the three people are destitute (unemployable) because of their irresponsible use of technology./ The word 'joy' is in stark contrast to the sad expression on the characters' faces.

(2)

- 1.11 Yes.
Irresponsible use of social media has reduced former professionals to beggars. It has broken down all forms of face-to-face communication. This is depicted by the begging bowls, sitting on the pavement outside the office block, the holding of placards and the despondency and dejection on their faces.

OR

No.
[This response is unlikely. However, mark on merit.]

(3)

[Credit mixed, valid responses]

- 1.12 Yes.
In paragraph 8, the writer emphasizes the importance of using social media responsibly. TEXT B depicts the effects of using social media irresponsibly by posting inappropriate personal information.

OR

No.
In TEXT A, the writer claims that social networking enhances interpersonal communication, whereas the figures in TEXT B are not even able to talk to one another, although they have all suffered the same fate.

[Award full marks only if the candidate refers to both Text A and Text B.]
[Credit valid mixed responses]

(3)

TOTAL SECTION A: 30

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

Candidates need to summarise **how graffiti could be considered to be a form of art.**

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.)

| FACTS | | QUOTATION | |
|--------------|---|------------------|--|
| 1 | Graffiti conveys ideas creatively. | 1 | 'form of communication and art' |
| 2 | It is a way of beautifying walls. | 2 | 'enliven it with beautiful murals' |
| 3 | Graffiti art can be appealing and cheerful. | 3 | 'beautiful murals that can brighten up your day' |
| 4 | Graffiti is a medium through which opinions are expressed imaginatively. | 4 | 'Graffiti is a form of self-expression and creativity.' [Award TWO marks for this quotation.] |
| 5 | Graffiti conveys a hidden message. | 5 | 'some people create graffiti with a hidden message or a purpose'/ 'conveyed important information' |
| 6 | It is a career opportunity for aspiring artists/way of making money. | 6 | 'actually paid to paint graffiti' |
| 7 | It encourages young artists to explore their talent. | 7 | 'It inspired young artists to come out' |
| 8 | Graffiti artists are constantly improving this form of self-expression. | 8 | 'But still, graffiti artists strive to improve an art form which is constantly changing.' |
| 9 | Like other forms of art, graffiti has evolved. Graffiti has artistic origins. | 9 | [There is no explicit quotation for this idea.] |

Graffiti conveys ideas creatively and is also a way of beautifying walls. In addition, this art form can be appealing and cheerful. It is a medium through which opinions are expressed imaginatively. In addition, when artists are employed to create graffiti, it can be regarded as a career opportunity. Furthermore, like other forms of art, graffiti has evolved. This genre has encouraged young artists to explore their talent, while constantly improving this form of self-expression.

(75 words)

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 when candidates have used their own words:**
 - 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 (famous) rugby player endorses the 'Arrive Alive' campaign. His association with the product (in this case, road safety) adds to its prestige (1). His relaxed posture reflects his confidence in the campaign (1).

[Choice : (1 mark) + portrayal (1 mark)]

OR

[Award 2 marks for any ONE well-developed concept.]

(2)

- 3.2 The question challenges the reader and elicits an emotional response. It convinces the reader to be aware of the alarming number of people who lose their lives on our roads. / The reader is prompted to drive more safely because he/she might become part of the statistic. / The use of 'should' implies that something could be done about the situation. (Candidates may refer to the inclusion of the emotive word 'crashes' and the statistic.)

[Award 2 marks for a discussion of any ONE point.]

(2)

- 3.3
- 'drop the ball' (½)
 - 'game plan' (½)
 - 'run-up' (½)
 - 'rally' (½)
- 'Drop the ball' suggests that South Africans tend to adopt careless attitudes toward the laws of the road, even though these have disastrous effects.
 - Habana appeals for a 'game plan' (strategy for winning) by endorsing responsible driving.
 - 'Run-up' serves as a preparation for making our roads safer.
 - 'Rally' effectively depicts the power of collective energy in promoting the 'Arrive Alive' campaign.

[Award ½ each for ANY TWO examples + 2 marks for a discussion of the effectiveness of both.]

(3)

- 3.4 The tone is emphatic/forceful/assertive/confident (1). The capital letters show the urgency of the message. 'THERE ARE NO ACCIDENTS' strongly asserts that people are responsible for accidents; there are no chance events. The slogan also reinforces the final sentence of the text: 'Here's the game plan: Buckle up, Don't speed and never ever drive drunk.'

[Award full marks only for a CRITICAL discussion.]

(3)

[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA**TEXT E: CARTOON**

4.1 Both print and electronic media focus on the same issue, rhino poaching. This emphasises how current/relevant/important the topic is. (2)

4.2 Her tight mouth / hooded eyes / stern expression help(s) convey her authoritative/condescending/impatient/annoyed/patronising manner as she insists on reality and corrects a child's ignorance. (2)

4.3 Frame 2: Thandi looks at the TV and is portrayed as an enthralled viewer.
Frame 3: Thandi turns around to look at the old lady/hands on hips/standing upright; shows determination to become part of the solution to the problem.
Frame 4: Thandi is dumbfounded / shows disbelief at the old woman's comments/realisation that her age disqualifies her from protecting the rhinos.

[Candidate may focus on either two or three of frames 2, 3 or 4.]

[As candidates cannot discuss frame 4 without understanding frame 3, the focus must be on 'protecting the rhinos' to earn full marks.]

[Mark globally.] (3)

4.4 The absence of dialogue in this frame is indicative of the stunned silence when the characters grasp how close extinction is. The characters stare directly at the reader. Their eyes are wide-open and their lips are tightly closed. These details all suggest shock/disturbance at the concept in the previous frame. The notion that the rhino might become extinct is 'the important point being made'. This idea leaves them speechless.

[Mark globally.] (3)
[10]

QUESTION 5: USING LANGUAGE CORRECTLY

- 5.1 There is nothing like discovering exactly how ancient one appears to the youth of today.

[Accept any suitable auxiliary verb + appear, e.g. can appear.]
[No part-mark allocation.]

(1)

- 5.2 apparently/appearingly

[Spelling must be correct. No ½ marks to be awarded.]

(1)

- 5.3 Their (½) – his/her (1).

OR

There is no pronoun in the given sentence.

OR

All teenagers/Teenagers/They have...

(1)

- 5.4 Peers and adults with exacting systems of etiquette have always been policed by the typical teenager.

OR

Peers and adults have always been policed.

(1)

- 5.5 5.5.1. Parenthesis/It indicates that additional information is included.

(1)

5.5.2. Dashes/Brackets

(1)

- 5.6 When teenagers wear those outsize, fire-engine red headphones, parents are warned that their teenagers are off-limits for the next ten minutes.

OR

Parents are warned that their teenagers are off-limits for the next ten minutes, when they (the teenagers)/the latter wear those outsize, fire-engine red headphones.

[Credit any valid, alternative response that shows the correct link between the subject and the verb.]

[Ignore omission of commas.]

(1)

- 5.7 Amount (½) – number (1)

(1)

- 5.8 Independent

[Ignore spelling.]

(1)

- 5.9 They could earn money, which they can spend at fashion shows, by mowing the lawn or washing the dog.

[Ignore omission of commas.]

OR

By mowing the lawn or washing the dog, they could earn money which they can spend at fashion shows.

[Ignore omission of comma.]

(1)
[10]

TOTAL SECTION C: 30
GRAND TOTAL: 70



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GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2013

MARKS: 70

TIME: 2 hours

This question paper consists of 12 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 TEXT A and TEXT B below and answer the set questions.

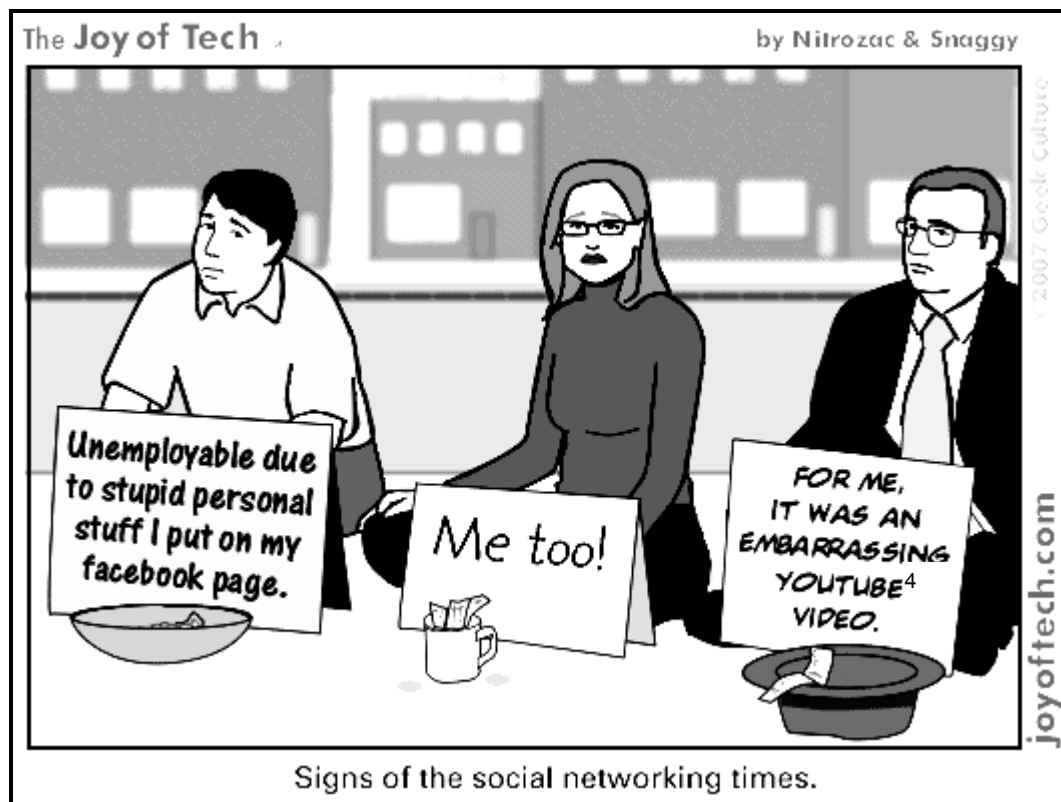
TEXT A**DOES SOCIAL MEDIA CREATE A COMMUNICATION GAP?****Are emoticons replacing body language? Is social media an ally to befriend or an adversary to be wary of?**

- | | | |
|---|--|----------|
| 1 | As human beings, our only real method of connection is through authentic communication. Research has shown that 93% of communication is based on non-verbal body language, with only 7% based on the written or spoken word. It's only when we hear a tone of voice or see an expression on someone's face that we realise that 'I'm fine' means anything but. | 5 |
| 2 | This is where social media is put in front of judge and jury. | |
| 3 | Technology – be it an SMS, a BBM, a WhatsApp message, a tweet, a blog, an e-mail or a Facebook ¹ post – allows us to present the self we want to be. It gives us an element of anonymity and allows a level of confrontation which would, in all likelihood, never be equalled in a face-to-face situation. It adds an element of bravado because the emotional element is negated as non-verbal cues are taken out of the equation. | 10 |
| 4 | This presents an unparalleled contradiction. With all the powerful social technologies at our fingertips, we are more connected – and potentially more disconnected – than ever. We are interacting at breakneck speed and frequency. With so much communication context stripped away, we are now attempting to forge relationships and make decisions based on phrases, abbreviations and emoticons ² . | 15 |
| 5 | Social technologies have broken the barriers of space and time, enabling us to interact 24/7 with more people than ever before. But like any radical concept, it has created new barriers and threats. Where is the communication focus? Is it on quantity as opposed to quality? Superficiality as opposed to authenticity? In an ironic twist, social media has the potential to make us less social; a replacement for the real thing. For it to take its place as a truly effective communication channel, all parties must accept responsibility to be genuine, accurate and not to allow it to replace human contact altogether. | 20 25 |
| 6 | So how do we make this happen, bearing in mind that in the workplace, the use of electronic communication has overtaken face-to-face and voice-to-voice communication by a wide margin? This is due to the speed and geographic distribution of business and the tendency for the growing younger segment of our employee population to thumb-type rather than to talk directly to someone. | 30 |

| | | |
|----|---|----------|
| 7 | What's more, the potential for misinterpretation, due to lack of visual cues, is growing. Rushed and stressed, people often don't consider the nuances of their writing. Conflicts explode over a tone (supposed or real) of an e-mail. When someone writes an SMS in capital letters, is that person shouting? Are one- or two-word responses a sign that the person isn't interested? On the flip side, does a smiley face or an acknowledgement of agreement <i>really</i> mean the writer has bought in? Conclusions are drawn on frighteningly little information. | 35 40 |
| 8 | We need to cast the net wider: e-mail didn't kill conversation, so why should social networking? The medium through which you communicate does not destroy your interpersonal skills; it merely reflects and amplifies them. Social media can have a positive effect on our communication skills, but we need to take some responsibility. Social channels provide a communication tool that enables people to share and discuss information instantly and globally. This is actually opening up interpersonal skills and improving communication. The reach of social media has grown greatly. | 45 |
| 9 | Writers have always understood that it's far more difficult to write something in 20 words than in 100. Extend this to social media such as Twitter ³ – it takes considerable skill to communicate clearly and explicitly in just 140 characters, hopefully forcing people to focus on what is relevant and important, thereby improving communication. | 50 |
| 10 | Social media is starting to change the way companies communicate internally. Successful internal communications campaigns use social elements to encourage individuals to become involved on a personal level with company policy and culture. These campaigns work because they drive engagement and encourage participation and knowledge-sharing. | 55 |
| 11 | Is social media just another communication tool? Surely it's better that people engage online than not at all? Our ability to interact socially has not been adversely affected and we don't see the replacing of more traditional forms of communication by social media; we see social media as another tool in the box that allows us to communicate on a more global level. On the other hand, are we so busy communicating that we don't have time to talk to one another about what matters? Are we sacrificing conversation for connection? | 60 65 |
| 12 | Human relationships are rewarding, muddled and demanding and we're learning to manage them with technology. We expect more from technology and less from one another. We all need to 'speak social'. But above all of this we need to remember – in-between texts, e-mails, tweets, blogs and Facebook posts – to listen to one another, look at one another, and to keep the conversation going. | 70 |

[Adapted from *Business Brief*, December/January 2012/2013]

AND

TEXT B

[Source: www.joyoftech.com]

Glossary:

- ¹ Facebook: a social networking website that allows users to create profiles and upload photos and videos
- ² emoticons: small symbols that denote emotion
- ³ Twitter: a popular messaging system that enables a person to send brief messages to followers
- ⁴ YouTube: a video-sharing website on which a user can upload, share and view videos

QUESTIONS: TEXT A

- 1.1 In a single sentence, state the writer's intention in this article. (2)
- 1.2 Refer to paragraph 1.
What is the benefit of having face-to-face communication? (2)
- 1.3 Refer to paragraph 3.
Give TWO advantages of using social media as a platform for communication. (2)
- 1.4 Explain what the writer means by 'we are more connected – and potentially more disconnected – than ever' (lines 14–15). (2)

- 1.5 Why does the writer hold social media responsible for creating 'barriers and threats' (line 21) to communication? (2)
- 1.6 Discuss what the word 'frighteningly' (line 39) conveys about the writer's attitude towards electronic communication in the workplace. (3)
- 1.7 Consider the views expressed by the writer of TEXT A.
Explain the effect created by using a single-line paragraph early in the text (paragraph 2). (3)
- 1.8 Comment on the effectiveness of any ONE technique used by the writer to engage the reader personally in the debate. (3)
- 1.9 Is the writer's statement in lines 16–18 ('With so much communication ... abbreviations and emoticons') supported by her closing comments in lines 68–71 ('We all need ... the conversation going')? Motivate your answer. (3)

QUESTIONS: TEXT B

- 1.10 After a close examination of the cartoon as a whole, discuss the irony of the title, 'The Joy of Tech'. (2)
- 1.11 Does the picture effectively illustrate the negative impact of social media? Motivate your response. (3)

QUESTIONS: TEXTS A AND B

- 1.12 In your view, does TEXT B support the writer's viewpoint expressed in paragraph 8 of TEXT A? Justify your response. (3)

TOTAL SECTION A: 30

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

TEXT C gives an alternative perspective on graffiti.

You have been asked to convince your school that graffiti can be a form of art, and not merely vandalism. Summarise, in your own words, **how graffiti could be considered to be a form of art.**

- NOTE:**
1. Your summary should include 7 points and NOT exceed **90 words**.
 2. You may write a fluent paragraph OR in point form.
 3. You are NOT required to include a title for the summary.
 4. Indicate your word count at the end of your summary.

TEXT C**GRAFFITI – VANDALISM OR ART?**

Very often, graffiti is seen as a form of vandalism, but in many ways, it is an effective form of communication and art. Believe it or not, people are often hired to come to a barren building and to enliven it with beautiful murals, with graffiti. When you walk along the street, you do see vulgar graffiti, but you also see beautiful murals that can brighten up your day.

Graffiti is something most of us see every day. It is all over walls and buildings downtown. But have you ever thought about graffiti? When you *do* think of graffiti, does your mind go to vandalism ... or art? Yes, there is plenty of graffiti that is rude and disrespectful. But it can be used for good. Like art, graffiti is a good way to express your true feelings.

Graffiti is a form of self-expression and creativity. Graffiti artists, who might be angry at something or someone, take it out on the walls. But some people create graffiti with a hidden message or a purpose – to vent their feelings and to add a bit of colour to everyone's life. Such graffiti is not disrespectful. Some people are actually paid to paint graffiti. For example, the so-called 'Mural Kings' are actually paid for painting graffiti advertisements in subways and streets.

Graffiti has been around for thousands of years. Cave men, who drew illustrations on cave walls, and Romans, who wrote on the walls of buildings they had conquered, conveyed important information in this way. Centuries later, gangs used graffiti as a way to mark their territory. Not long after, graffiti became a form of art. It inspired young artists to come out and use this new art as a form of self-expression.

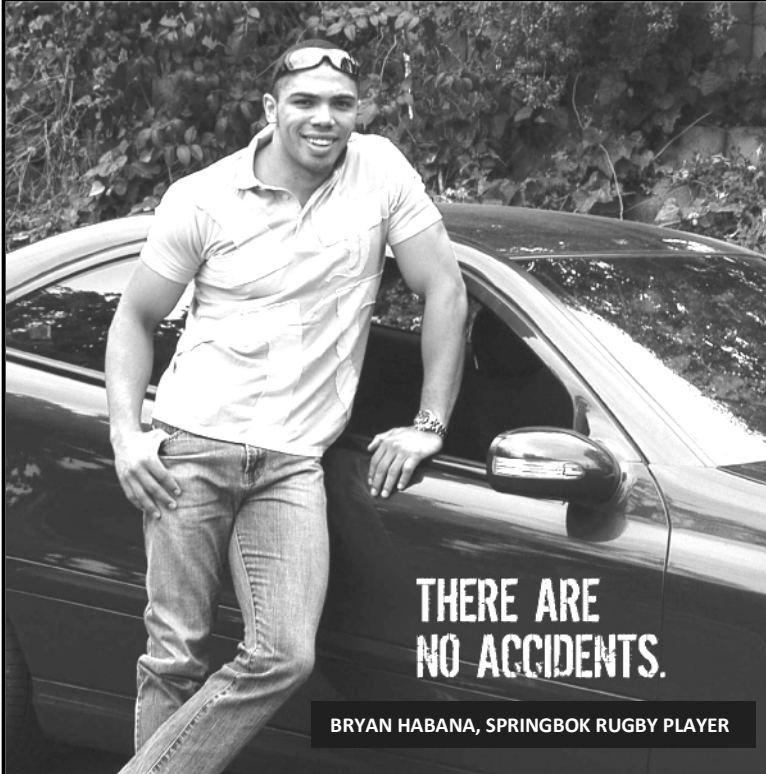
Graffiti started moving from streets to subways and quickly became competitive. Graffiti artists had to compete for space and it inevitably offended property owners. The misunderstanding that all graffiti represented gang activity, led to community pressure on politicians to prosecute graffiti artists. But still, graffiti artists strive to improve an art form which is constantly changing.

[Source: Adapted from www.library.thinkquest.org]

TOTAL SECTION B: 10

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

Study the advertisement (TEXT D) below and answer the set questions.

TEXT D



THERE ARE NO ACCIDENTS.


BRYAN HABANA, SPRINGBOK RUGBY PLAYER

I love this country. I am so proud of all we've achieved since 1994. During the run up to the world cup in 1995 and again in 2007, South Africa rallied behind the national team with a spirit that could be felt everywhere, and we did it!

But on the roads, we really drop the ball. Why should road crashes cause more than 15 000 South Africans to lose their lives each year? Let's be responsible for the great nation that we are. There is no such thing as an accident, only irresponsible road behaviour.

HERE'S THE GAME PLAN: BUCKLE UP, DON'T SPEED AND NEVER EVER DRIVE DRUNK.

 **transport**
Department
Transport
REPUBLIC OF SOUTH AFRICA



[Source: www.arrivealive.co.za]

The text in small font reads as follows:

I love this country. I am so proud of all we've achieved since 1994.

During the run-up to the World Cup in 1995 and again in 2007, South Africa rallied behind the national team with a spirit that could be felt everywhere, and we did it!

But on the roads, we really drop the ball. Why should road crashes cause more than 15 000 South Africans to lose their lives each year? Let's be responsible for the great nation that we are. There is no such thing as an accident, only irresponsible road behaviour.

HERE'S THE GAME PLAN: BUCKLE UP, DON'T SPEED AND NEVER, EVER DRIVE DRUNK.

QUESTIONS: TEXT D

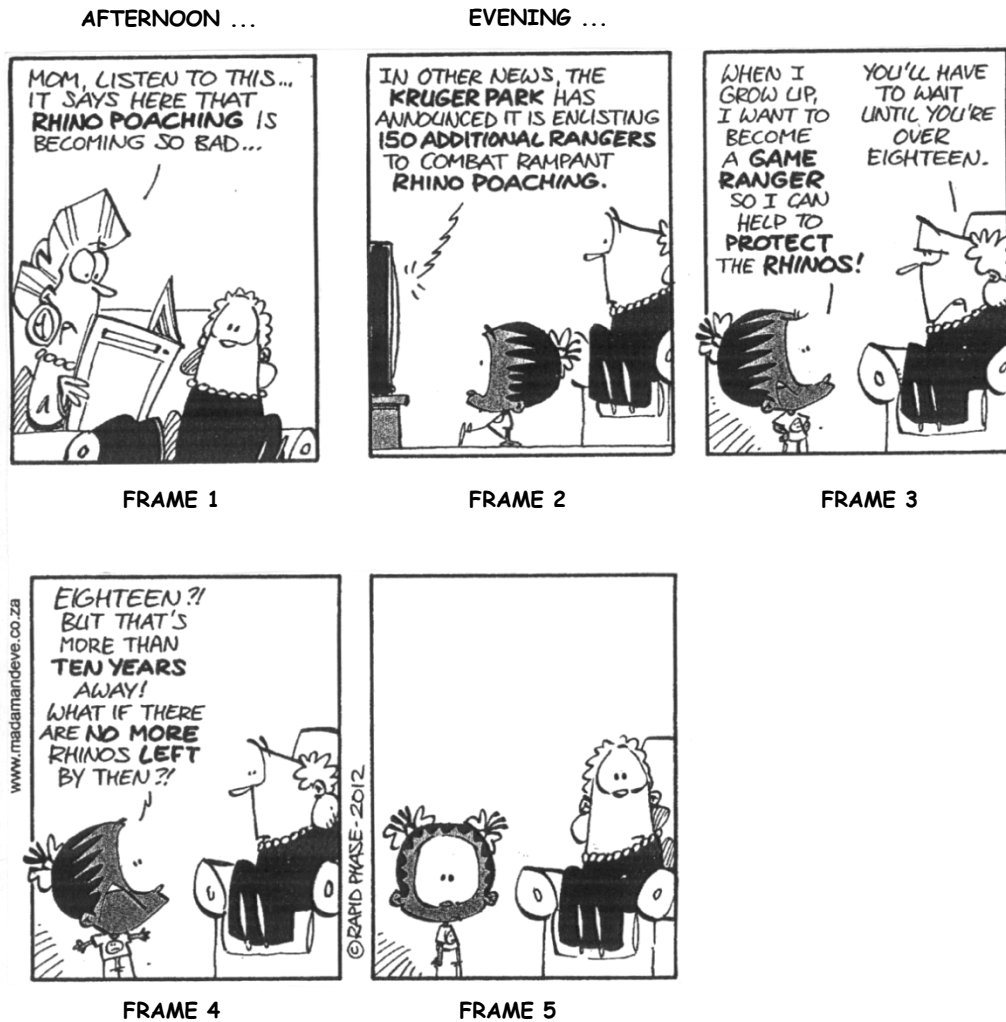
- 3.1 Explain how the choice and portrayal of Bryan Habana strengthens the 'Arrive Alive' campaign. (2)
- 3.2 'Why should road crashes cause more than 15 000 South Africans to lose their lives each year?'
How is this sentence intended to influence the reader? (2)
- 3.3 The advertiser uses figurative language as an advertising technique, to convey two meanings. Quote TWO examples and discuss their effectiveness. (3)
- 3.4 'THERE ARE NO ACCIDENTS.'
Critically discuss the effectiveness of the tone of this slogan in the context of the advertisement as a whole. (3)

[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

Study TEXT E and answer the set questions.

TEXT E: CARTOON



[Source: Adapted from *Madam and Eve TWENTY*, Stephen Francis & Rico, 2012]

QUESTIONS: TEXT E

- 4.1 How does the use of different media (frames 1 and 2) reinforce the message of the cartoon? (2)
- 4.2 Refer to frame 3.

How does the old woman's facial expression support her words in this frame? (2)
- 4.3 Account for the change in the illustration of Thandi (the little girl) from frame 2 to frame 4. (3)
- 4.4 After a close scrutiny of frame 5, critically discuss how the seriousness of the underlying message of the cartoon is conveyed. (3)

[10]

QUESTION 5: USING LANGUAGE CORRECTLY

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

TEXT F**TEENAGERS – WHAT'S COOL NOW?**

- | | | |
|---|--|----------|
| 1 | They say spending time with young people keeps you young yourself. Rubbish. I've just spent a day with four teenagers, and I feel about 95. There is nothing like discovering exactly how ancient you appear to the youth of today ... | |
| 2 | But it was ever thus. To be a teenager is to live in a parallel universe to the world of grownups and little kids. Every teenager has their own vocabulary, their own jokes, their own heroes. The typical teenager has always policed peers and adults with exacting systems of etiquette. | 5 |
| 3 | Teenagers rapidly adopt trends set by their friends. Their motto seems to be: 'If you think you must wait, don't. Always follow the crowd.' Yet, at the nub of teenage rebellion is their compulsion to flaunt their difference. Why else do they come down to breakfast sporting those weird and wonderful outfits? Isn't it a fanciful notion, as our parents always said, that any adult could actually understand a teenager's mind? Most teens refuse to share their innermost feelings on the subject with adults. | 10 15 |
| 4 | Teenagers have always loved music even more than fashion. Music strikes a chord with them whether they are happy or sad. Wearing those outsized, fire-engine red headphones, parents are warned that their teenagers are off-limits for the next ten minutes. | |
| 5 | The amount of teenagers who acquire brand labels has increased, stretching parents' budgets to the limit. Teenagers are able to earn pocket money in their spare time: their journey towards financial independent autonomy starts at this time. They could earn money by mowing the lawn, or washing the dog which they can spend at fashion shows. Parents are relieved when they don't have to fork out copious amounts of money to buy the latest brands. | 20 25 |

[Source: Adapted from *The Guardian*, 16 July 2010]

QUESTIONS: TEXT F

- 5.1 'There is nothing like discovering exactly how ancient you appear to the youth of today' (lines 3–4).
Replace 'you' with 'one' and rewrite the sentence correctly. (1)
- 5.2 Give the adverbial form of the word 'appear' (line 3). (1)

- 5.3 'Every teenager has their own vocabulary, their own jokes, their own heroes' (lines 6–7).
Identify and correct the pronoun error in the above sentence. (1)
- 5.4 Rewrite the following in the passive voice:
'The typical teenager has always policed peers and adults with exacting systems of etiquette' (lines 7–8). (1)
- 5.5 'Isn't it a fanciful notion, as our parents always said, that any adult could actually understand a teenager's mind?' (Lines 13–14)
- 5.5.1 What is the function of the commas in this sentence? (1)
- 5.5.2 What punctuation mark could be used instead of the commas? (1)
- 5.6 'Wearing those outsized, fire-engine red headphones, parents are warned that their teenagers are off-limits for the next ten minutes' (lines 17–19).
Rewrite the above sentence so that it is grammatically correct. (1)
- 5.7 Identify a word that has been used incorrectly in paragraph 5 and correct it. (1)
- 5.8 'Teenagers are able to earn pocket money in their spare time: their journey towards financial independent autonomy starts at this time' (lines 21–23).
Which word in the above sentence is redundant? (1)
- 5.9 'They could earn money by mowing the lawn, or washing the dog which they can spend at fashion shows' (lines 23–25).
Reconstruct the above sentence by inserting the adjectival clause in its correct position. (1)
- [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 2013

MEMORANDUM

MARKS: 80

This memorandum consists of 29 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

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

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

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to pages 27–28 for the rubric to assess this question.

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

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

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

[10]

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL**a young man's thoughts before june the 16th – Fhazel Johennesse**

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

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

[Mark globally.] (2)

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

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

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

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

[Mark globally.] (3)
[10]

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

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

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

[Mark globally.]

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

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

[Mark globally.]

(3)

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

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

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

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

(3)
[10]

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

4.1 He hopes against reality/hope, that the sun will revive/restore/rejuvenate his friend./The desire for his comrade to lie in the sun instead of the cold is a reflection of his tenderness for the dead man. (2)

4.2 The line emphasises the change – that the sun no longer has the power to awaken him. Hence this morning is different from others. (2)

4.3 Initially, his attitude to the sun is optimistic. He sees it as kind/gentle/benevolent. He uses positive imagery to describe the sun, e.g. ‘Gently its touch awoke him’; ‘The kind old sun will know’. Later in the poem, he is critical/judgemental; he sees the sun as harsh/uncaring. He refers to the sunbeams as ‘fatuous’, implying that the actions of the sun are futile.

[Award 1 mark for identification of change of attitude and 2 marks for the discussion.] (3)

4.4 The stanza suggests the speaker’s bitterness/cynicism/ frustration/indignation at the wastefulness/pointlessness of creation in the face of war. The potential/value of life has been wasted (‘limbs, so dear-achieved’). The possible oblique reference to the Biblical account of the creation/origin of life (‘clay’) suggests the futility of creating life only for it to be destroyed in war (‘Was it for this the clay grew tall?’). The reference to the word ‘this’ and the rhetorical question make a mockery/farce of the creation of life.

[Mark globally.]

[Credit alternative valid responses.]

(3)
[10]

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

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to the rubric on pages 27–28 to assess this question.

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

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

[10]

QUESTION 6: UNSEEN POETRY – CONTEXTUAL

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

[Award no more than 1 mark if reference is made only to the rain's literally waking up the people.] (2)

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

[Award 1 mark for identification of mood and 1 mark for the discussion.] (2)

- 6.3 The diction reinforces the sense of the discomfort and intensity of the heat. The relentless, unbearable effects of the drought are conveyed by comparing the sun to an oven: it has heated/grilled/baked/browned the earth. The impact of the heat and the drought has caused the landscape to change colour and dry out. The heat has caused the failure of the crops – nature cannot flourish. (3)

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

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

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

(3)
[10]

TOTAL SECTION A: 30

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

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

Agree.

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

Disagree.

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

[Credit a mixed response.]

[25]

QUESTION 8: ANIMAL FARM – CONTEXTUAL

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

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

(3)

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

(4)

[25]

QUESTION 9: *PRIDE AND PREJUDICE* – ESSAY

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

Agree.

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

Disagree.

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

[Credit a mixed response.]

[25]

QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL

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

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

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

OR

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

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

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

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

OR

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

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

[Credit valid alternative responses.]

(3)

- 10.8 Valid.

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

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

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

OR

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

(4)
[25]

QUESTION 11: THE GREAT GATSBY – ESSAY

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

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

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

[Consider a ‘disagree’ response on merit.]

[25]

QUESTION 12: THE GREAT GATSBY – CONTEXTUAL

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

[Mark globally.]

[Credit valid alternative responses.]

(3)

12.8 Valid.

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

OR

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

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

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

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

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

QUESTION 14: OTHELLO – CONTEXTUAL

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

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

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

OR

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

[Credit valid alternative responses.] (3)

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

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

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

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

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

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

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

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

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

OR

No.

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

[Mark globally.]

[Credit a mixed response.]

(3)

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

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

(3)

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

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

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

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

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

[Award full marks only if candidate:

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

[Credit valid alternative responses based on merit.]

(4)
[25]

QUESTION 15: THE CRUCIBLE – ESSAY

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

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

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

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

[25]

QUESTION 16: THE CRUCIBLE – CONTEXTUAL

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

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

Examples that may be referred to include:

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

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

[Mark globally.]

[Credit valid alternative responses.]

[Award full marks only for the following:

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

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

(4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

| <p>RUBRIC FOR MARKING THE POETRY ESSAY</p> <p>HOME LANGUAGE</p> <p>10 MARKS</p> | <p>LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay.</p> | <p>Outstanding</p> <ul style="list-style-type: none"> - Coherent structure. Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct. | <p>Meritorious</p> <ul style="list-style-type: none"> - Essay well structured. Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation. | <p>Substantial</p> <ul style="list-style-type: none"> - Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct. | <p>Adequate</p> <ul style="list-style-type: none"> - Some evidence of structure. - Essay lacks a well-structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. Paragraphing mostly correct. | <p>Moderate</p> <ul style="list-style-type: none"> - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty. | <p>Elementary</p> <ul style="list-style-type: none"> - 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. | <p>Not achieved</p> <ul style="list-style-type: none"> - Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style & tone. - No paragraphing or coherence |
|--|--|---|--|---|--|---|---|--|
| <p>CONTENT Interpretation of topic. Depth of argument, justification and grasp of poem.</p> | | <p>7 80–100%</p> | <p>6 70–79%</p> | <p>5 60–69%</p> | <p>4 50–59%</p> | <p>3 40–49%</p> | <p>2 30–39%</p> | <p>1 0–29%</p> |
| <p>Outstanding</p> <ul style="list-style-type: none"> - 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. | <p>7 80– 00%</p> | <p>8–10</p> | <p>7–7½</p> | <p>7–8</p> | | | | |
| <p>Meritorious</p> <ul style="list-style-type: none"> - 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. | <p>6 70–79%</p> | <p>7½–8½</p> | <p>7–8</p> | <p>6½–7½</p> | <p>6–7</p> | | | |

| | | | | | | | | |
|--|-----------------------------------|-------------------|---------------------|---------------------|---------------------|---------------------|---------------------|--------------------|
| <p>Substantial</p> <ul style="list-style-type: none"> Shows understanding and has interpreted topic well. Fairly detailed response. Some sound arguments given, but not all of them as well motivated as they could be. Understanding of genre and poem evident. | <p>5 60–69%</p> | <p>7–8</p> | <p>6½–7½</p> | <p>6–7</p> | <p>5½–6½</p> | <p>5–6</p> | | |
| <p>Adequate</p> <ul style="list-style-type: none"> 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. | <p>4 50–59%</p> | | <p>6–7</p> | <p>5½–6½</p> | <p>5–6</p> | <p>4½–5½</p> | <p>4–5</p> | |
| <p>Moderate</p> <ul style="list-style-type: none"> 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. | <p>3 40–49%</p> | | | <p>5–6</p> | <p>4½–5½</p> | <p>4–5</p> | <p>3½–4½</p> | <p>3–4</p> |
| <p>Elementary</p> <ul style="list-style-type: none"> 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. | <p>2 30–39%</p> | | | | <p>4–5</p> | <p>3½–4½</p> | <p>3–4</p> | <p>1–3½</p> |
| <p>Not achieved</p> <ul style="list-style-type: none"> 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. | <p>1 0–29%</p> | | | | | <p>3–4</p> | <p>1–3½</p> | <p>0–3</p> |

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

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

| CODES AND MARK ALLOCATION | | CONTENT [15] Interpretation of topic. Depth of argument, justification and grasp of text. | | STRUCTURE AND LANGUAGE [10] Structure, logical flow and presentation. Language, tone and style used in the essay |
|---------------------------------|--|---|--|--|
| 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. |



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2013

MARKS: 80

TIME: 2½ hours

This question paper consists of 23 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 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 on page 5 to assist you.

11. Write neatly and legibly.

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| 1. | When I have fears that I may cease to be | Essay question | 10 6 |
| OR | | | |
| 2. | a young man's thoughts before June the 16 th | Contextual question | 10 7 |
| OR | | | |
| 3. | Lake morning in autumn | Contextual question | 10 8 |
| OR | | | |
| 4. | Futility | Contextual question | 10 9 |
| AND | | | |
| Unseen Poetry: Answer ANY ONE question. | | | |
| 5. | Raindrum | Essay question | 10 10 |
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| 6. | Raindrum | Contextual question | 10 11 |
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| Answer ONE question.* | | | |
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| 8. | <i>Animal Farm</i> | Contextual question | 25 12 |
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| 9. | <i>Pride and Prejudice</i> | Essay question | 25 14 |
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| 10. | <i>Pride and Prejudice</i> | Contextual question | 25 14 |
| OR | | | |
| 11. | <i>The Great Gatsby</i> | Essay question | 25 16 |
| OR | | | |
| 12. | <i>The Great Gatsby</i> | Contextual question | 25 16 |
| SECTION C: DRAMA | | | |
| Answer ONE question.* | | | |
| 13. | <i>Othello</i> | Essay question | 25 18 |
| OR | | | |
| 14. | <i>Othello</i> | Contextual question | 25 18 |
| OR | | | |
| 15. | <i>The Crucible</i> | Essay question | 25 21 |
| OR | | | |
| 16. | <i>The Crucible</i> | Contextual question | 25 21 |

***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) | 5–6 | 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.

QUESTION 2: POETRY – CONTEXTUAL QUESTION**a young man's thoughts before june the 16th – Fhazel Johennesse**

| | |
|--|----|
| tomorrow i travel on a road that winds to the top of the hill i take with me only the sweet memories of my youth | 5 |
| my heart aches for my mother for friday nights with friends around a table with the broad belch of beer i ask only for a sad song sung by a woman with downturned eyes and strummed by an old man with a broken brow | 10 |
| o sing my sad song sing for me for my sunset is drenched with red | |

- 2.1 Give a reason for the 'young man's' reflections 'before june the 16th'. (2)
- 2.2 Refer to lines 5–7: 'my heart aches ... belch of beer'.
Account for the speaker's feelings in these lines. (2)
- 2.3 Comment on the significance of the poet's use of the lower case 'i' in the context of the poem. (3)
- 2.4 Refer to line 13: 'for my sunset is drenched with red'.
Critically discuss how the diction in this line reflects the mood of the poem. (3)
- [10]**

OR

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

Before sunrise the stork was there
resting the pillow of his body
on stick legs growing from the water.

A flickering gust of pencil-slanted rain
swept over the chill autumn morning:
and he, too tired to arrange

5

his wind-buffed plumage,
perched swaying a little
neck flattened, ruminative,

beak on chest, contemplative eye
filmy with star vistas and hollow
black migratory leagues, strangely,

10

ponderously alone and some weeks
early. The dawn struck and everything
sky, water, bird, reeds

15

was blood and gold. He sighed.
Stretching his wings he clubbed
The air; slowly, regally, so very tired,

aiming his beak he carefully climbed
inclining to his invisible tunnel of sky,
his feet trailing a long, long time.

20

- 3.1 How does the speaker evoke sympathy for the stork in stanza one? (2)
- 3.2 What impression of the scene is created by 'A flickering gust of pencil-slanted rain' (line 4)? (2)
- 3.3 Refer to lines 14–16: 'The dawn struck ... blood and gold.'
Comment on the impact of the word 'struck' in the context of these lines. (3)
- 3.4 Refer to lines 17–21: 'Stretching his wings ... long, long time.'
Critically discuss how the images in these lines convey the stork's migratory instinct. (3)

[10]**OR**

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

Move him into the sun –
 Gently its touch awoke him once,
 At home, whispering of fields unsown,
 Always it woke him, even in France,
 Until this morning and this snow. 5
 If anything might rouse him now
 The kind old sun will know.

Think how it wakes the seeds –
 Woke, once, the clays of a cold star.
 Are limbs, so dear-achieved, are sides,
 Full-nerved – still warm – too hard to stir? 10
 Was it for this the clay grew tall?
 O what made fatuous sunbeams toil
 To break earth's sleep at all?

- 4.1 What is the speaker hoping to achieve if he moves his fellow soldier into the sun? (2)
- 4.2 Refer to line 5: 'Until this morning and this snow.'
 Explain the importance of this line in the context of the poem. (2)
- 4.3 Explain how the speaker's attitude to the sun changes toward the end of the poem. (3)
- 4.4 Refer to stanza 2.
 Discuss how the poet succeeds in conveying a strong anti-war message. (3)
- [10]**

AND

UNSEEN POETRY: POETRY FROM AFRICA

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

RAINDRUM – Niyi Osundare

The roofs sizzle at the waking touch,
talkative like kettledrums
tightened by the iron fingers of drought

Streets break into liquid dance
gathering legs in the orchestra of the road 5
Streets break into liquid dance
gliding eloquently down the apron of the sky

A stray drop saunters down the thatch
of my remembrance
waking memories long dormant 10
under the dry leaves of time:

 of caked riverbeds
 and browned pastures
 of baking noons
 and grilling nights 15
 of earless cornfields
 and tired tubers

Then
Lightning strikes its match of rain
Barefoot, we tread the throbbing earth. 20

Renewed

QUESTION 5: UNSEEN POETRY – ESSAY QUESTION

With close reference to the **diction**, **imagery** and **atmosphere/mood**, critically discuss how the renewal of the land is conveyed in this poem.

The length of your essay should be approximately 250–300 words (about ONE page). **[10]**

OR

QUESTION 6: UNSEEN POETRY – CONTEXTUAL QUESTION

- 6.1 'The roofs sizzle ... fingers of drought' (lines 1–3).
Account for the rain being referred to as 'the waking touch' (line 1). (2)
- 6.2 Refer to line 4: 'Streets break into liquid dance'.
What does this line convey about the mood of the second stanza? (2)
- 6.3 Refer to lines 12–17: 'of caked riverbeds ... and tired tubers'.
Discuss the impact of the diction employed in these lines. (3)
- 6.4 'Then/Lightning strikes ... the throbbing earth' (lines 18–20).
Critically discuss how the images in these lines reinforce the idea conveyed in the title of the poem. (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

In *Animal Farm*, the failure of the revolution is a consequence of ignorance and the abuse of power.

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

As they approached the farm Squealer, who had unaccountably been absent during the fighting, came skipping towards them, whisking his tail and beaming with satisfaction. And the animals heard, from the direction of the farm buildings, the solemn booming of a gun.

'What is that gun firing for?' said Boxer.

5

'To celebrate our victory!' cried Squealer.

'What victory?' said Boxer. His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hind leg.

'What victory, comrade? Have we not driven the enemy off our soil – the sacred soil of Animal Farm?'

10

'But they have destroyed the windmill. And we had worked on it for two years!'

'What matter? We will build another windmill. We will build six windmills if we feel like it. You do not appreciate, comrade, the mighty thing that we have done. The enemy was in occupation of this very ground that we stand upon. And now – thanks to the leadership of Comrade Napoleon we have won every inch of it back again!'

15

'Then we have won back what we had before,' said Boxer.

'That is our victory,' said Squealer.

They limped into the yard. The pellets under the skin of Boxer's leg smarted painfully. He saw ahead of him the heavy labour of rebuilding the windmill from the foundations, and already in imagination he braced himself for the task.

20

[Chapter 8]

- 8.1 Describe the events that have led to the destruction of the windmill by Frederick and his men. (3)
- 8.2 By referring to the novel as a whole, explain how the pigs' own celebration after the Battle of the Windmill is in conflict with the spirit of Animalism. (3)
- 8.3 Refer to line 7: "What victory?" said Boxer.'
Comment on Boxer's uncharacteristic tone in this line. (3)
- 8.4 Refer to lines 9–10: "What victory, comrade? ... of Animal Farm?"
Discuss how the propaganda techniques that Squealer uses in these lines are consistent with his character. (3)
- 8.5 Discuss how the original symbolism of the windmill differs from what it later represents. (3)

AND**EXTRACT B**

They found it comforting to be reminded that, after all, they were truly their own masters and that the work they did was for their own benefit.

...

In April, Animal Farm was proclaimed a Republic, and it became necessary to elect a President. There was only one candidate, Napoleon, who was elected unanimously. On the same day it was given out that fresh documents had been discovered which revealed further details about Snowball's complicity with Jones. It now appeared that Snowball had not, as the animals had previously imagined, merely attempted to lose the Battle of the Cowshed by means of a stratagem, but had been openly fighting on Jones's side. In fact, it was he who had actually been the leader of the human forces, and had charged into battle with the words 'Long live Humanity!' on his lips. The wounds on Snowball's back, which a few of the animals still remembered to have seen, had been inflicted by Napoleon's teeth. 5 10

In the middle of the summer Moses the raven suddenly reappeared on the farm, after an absence of several years. He was quite unchanged, still did not work, and talked in the same strain as ever about Sugarcandy Mountain. 15

[Chapter 9]

- 8.6 Refer to lines 1–2: 'They found it ... their own benefit.'
Explain the irony in these lines. (3)
- 8.7 Refer to lines 5–6: 'On the same ... complicity with Jones.'
Discuss the importance of revealing Snowball's 'complicity with Jones' on that particular day. (3)
- 8.8 Refer to lines 13–15: 'In the middle ... about Sugarcandy Mountain.'
Discuss how Orwell uses the character of Moses to convey his scepticism of religion in the novel as a whole. (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

Although Jane Austen frequently satirises snobs and class consciousness, she ruthlessly attacks the poor breeding and misbehaviour of those lower on the social scale.

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 10: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

EXTRACT A

Mary's powers were by no means fitted for such a display; her voice was weak, and her manner affected. – Elizabeth was in agonies. She looked at Jane, to see how she bore it; but Jane was very composedly talking to Bingley. She looked at his two sisters, and saw them making signs of derision at each other, and at Darcy, who continued however impenetrably grave. She looked at her father to entreat his interference, lest Mary should be singing all night. He took the hint, and when Mary had finished her second song, said aloud,

5

'That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit.'

...

To Elizabeth it appeared, that had her family made an agreement to expose themselves as much as they could during the evening, it would have been impossible for them to play their parts with more spirit, or finer success; and happy did she think it for Bingley and her sister that some of the exhibition had escaped his notice, and that his feelings were not of a sort to be much distressed by the folly which he must have witnessed. That his two sisters and Mr Darcy, however, should have such an opportunity of ridiculing her relations was bad enough, and she could not determine whether the silent contempt of the gentleman, or the insolent smiles of the ladies, were more intolerable.

10

15

[Chapter 18]

10.1 Account for Elizabeth's feelings about her family as presented in this extract. (3)

10.2 'She looked at ... took the hint' (lines 5–6).

With reference to the novel as a whole, explain what these lines reveal about the relationship between Mr Bennet and Elizabeth. (3)

- 10.3 Refer to lines 13–15: 'that his feelings ... must have witnessed.'
In the light of your knowledge of later events, explain whether you agree with Elizabeth's assessment of Bingley. (3)
- 10.4 What does Darcy's attitude towards the Bennet family suggest about him? (3)
- 10.5 Consider the words 'exhibit' (line 9) and 'exhibition' (line 13).
Comment on what these words convey about the attitudes toward women in Austen's society. (3)

AND**EXTRACT B**

'Gracechurch-street,
Monday, August 2.

'My dear Brother,

'At last I am able to send you some tidings of my niece, and such as, upon the whole, I hope will give you satisfaction. Soon after you left me on Saturday, I was fortunate enough to find out in what part of London they were. The particulars, I reserve till we meet. It is enough to know they are discovered, I have seen them both –'

5

'Then it is, as I always hoped,' cried Jane; 'they are married!'

Elizabeth read on; ...

We have judged it best, that my niece should be married from this house, of which I hope you will approve. She comes to us today. I shall write again as soon as anything more is determined on. Yours, &c.

10

'Edw. Gardiner.'

'Is it possible!' cried Elizabeth, when she had finished. 'Can it be possible that he will marry her?'

15

'Wickham is not so undeserving, then, as we have thought him,' said her sister. 'My dear father, I congratulate you.'

[Chapter 49]

- 10.6 Refer to line 16: 'Wickham is not so undeserving'
In your view, is Jane's assessment of Wickham, in this line, accurate? Motivate your response. (3)
- 10.7 Refer to lines 16–17: 'My dear father, I congratulate you.'
Discuss the irony in this statement. (3)
- 10.8 In this extract, Austen satirises marriage conventions in her society.
Comment on the validity of this statement by drawing on your knowledge of the novel as a whole. (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

The Great Gatsby is a commentary on the conflict between illusion and reality that is at the heart of American life.

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

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

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

EXTRACT A

They were sitting at either end of the couch, looking at each other as if some question had been asked, or was in the air, and every vestige of embarrassment was gone. Daisy's face was smeared with tears, and when I came in she jumped up and began wiping at it with her handkerchief before a mirror. But there was a change in Gatsby that was simply confounding. He literally glowed; without a word or gesture of exultation a new well-being radiated from him and filled the little room.

5

'Oh, hello, old sport,' he said, as if he hadn't seen me for years. I thought for a moment he was going to shake hands.

'It's stopped raining.'

'Has it?' When he realised what I was talking about, that there were twinkle-bells of sunshine in the room, he smiled like a weather man, like an ecstatic patron of recurrent light, and repeated the news to Daisy. 'What do you think of that? It's stopped raining.'

10

'I'm glad, Jay.' Her throat, full of aching, grieving beauty, told only of her unexpected joy.

'I want you and Daisy to come over to my house,' he said. 'I'd like to show her around.'

15

'You're sure you want me to come?'

[Chapter 5]

12.1 Account for Daisy's and Gatsby's feelings in this extract. (3)

12.2 Explain why Gatsby desires to show Daisy his house (line 15). (3)

- 12.3 Refer to line 7: 'Oh, hello, old sport.'
Discuss the significance of Gatsby's frequent use of the expression, 'old sport'. (3)
- 12.4 Critically discuss Nick's role in the development of the relationship between Gatsby and Daisy. (3)

AND**EXTRACT B**

I glanced at Daisy, who was staring terrified between Gatsby and her husband, and at Jordan, who had begun to balance an invisible but absorbing object on the tip of her chin. Then I turned back to Gatsby – and was startled at his expression. He looked – and this is said in all contempt for the babbling slander of his garden – as if he had 'killed a man'. For a moment the set of his face could be described in just that fantastic way. 5

It passed, and he began to talk excitedly to Daisy, denying everything, defending his name against accusations that had not been made. But with every word she was drawing further and further into herself, so he gave that up, and only the dead dream fought on as the afternoon slipped away, trying to touch what was no longer tangible, struggling unhappily, undespairingly, toward that lost voice across the room. 10

The voice begged again to go.

'Please, Tom! I can't stand this any more.'

Her frightened eyes told that whatever intentions, whatever courage she had had, were definitely gone. 15

'You two start on home, Daisy,' said Tom. 'In Mr Gatsby's car.'

She looked at Tom, alarmed now, but he insisted with magnanimous scorn.

'Go on. He won't annoy you. I think he realises that his presumptuous little flirtation is over.'

[Chapter 7]

- 12.5 Explain why Daisy stares 'terrified between Gatsby and her husband' (line 1). (3)
- 12.6 Comment on Tom's attitude towards Gatsby in this extract. (3)
- 12.7 Daisy is closely identified with her voice throughout the novel.
Drawing on your knowledge of the novel as a whole, critically discuss Daisy's voice as a symbol of her character. (3)
- 12.8 Gatsby's pursuit of Daisy is based on illusion rather than reality.
Comment on the validity of this statement, by referring to the novel as a whole. (4)

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

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 the play, *Othello*, love and friendship are vulnerable to both internal and external forces.

Critically assess the validity of this statement in a well-constructed 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

CASSIO

You advise me well.

IAGO

I protest, in the sincerity of love and honest kindness.

CASSIO

I think it freely, and betimes in the morning I will beseech the virtuous Desdemona to undertake for me. I am desperate of my fortunes if they check me here.

5

IAGO

You are in the right. Good night, lieutenant; I must to the watch.

CASSIO

Good night, honest Iago.

Cassio off

IAGO

And what's he then that says I play the villain,

When this advice is free I give, and honest,

Probal to thinking, and indeed the course

To win the Moor again? For 'tis most easy

The inclining Desdemona to subdue

In any honest suit. She's framed as fruitful

As the free elements; and then for her

To win the Moor, were't to renounce his baptism,

All seals and symbols of redeemed sin,

His soul is so enfeathered to her love,

That she may make, unmake, do what she list,

Even as her appetite shall play the god

20

| | |
|--|--|
| With his weak function. How am I then a villain To counsel Cassio to this parallel course Directly to his good? Divinity of hell! When devils will their blackest sins put on, They do suggest at first with heavenly shows As I do now. For while this honest fool Plies Desdemona to repair his fortunes, And she for him pleads strongly to the Moor, I'll pour this pestilence into his ear, That she repeals him for her body's lust; And by how much she strives to do him good, She shall undo her credit with the Moor. | 25 30 |
|--|--|

[Act 2, Scene 3]

- 14.1 Place the extract in context. (3)
- 14.2 Refer to line 1: 'You advise me well' and line 10: 'this advice is free I give, and honest'.
Discuss the irony of Iago's advice. (3)
- 14.3 Refer to lines 18–21: 'His soul is ... his weak function.'
In your view, is Iago's assessment of the relationship between Othello and Desdemona accurate? Motivate your response. (3)
- 14.4 Refer to lines 23–26: 'Divinity of hell! ... I do now.'
Critically discuss how the paradox in these lines reveals Iago's true nature. (3)

AND**EXTRACT B**

DESDEMONA

How, sweet Othello?

OTHELLO

Devil!

He strikes her

DESDEMONA

I have not deserved this.

LODOVICO

My lord, this would not be believed in Venice,
Though I should swear I saw't. 'Tis very much.
Make her amends – she weeps.

5

OTHELLO

O devil, devil!

If that the earth could teem with women's tears,
Each drop she falls would prove a crocodile.

10

Out of my sight!

DESDEMONA

I will not stay to offend you.

Desdemona starts to go

LODOVICO

Truly an obedient lady.

I do beseech your lordship, call her back.

15

OTHELLO

Mistress!

DESDEMONA

My Lord?

OTHELLO

What would you with her, sir?

LODOVICO

Who, I, my Lord?

OTHELLO

Ay, you did wish that I would make her turn.

20

Sir, she can turn, and turn, and yet go on.

And turn again.

[Act 4, Scene 1]

- 14.5 How does Othello's exclamation, 'Devil!' (line 2) and the stage direction, '*He strikes her*' (line 3) contribute to your understanding of Othello's state of mind at this stage of the play? (3)
- 14.6 Refer to Desdemona's replies to Othello, 'I have not deserved this' (line 4) and 'I will not stay to offend you' (line 12).
Are these responses typical of Desdemona's character? Motivate your response. (3)
- 14.7 Refer to lines 9–10: 'If that the ... prove a crocodile.'
Comment on the dramatic irony of Othello's statement. (3)
- 14.8 The play, *Othello*, depicts how easily characters can destroy themselves.
By a close reading of Extract A and Extract B, comment critically on how this is true of Iago and Othello. (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 irony of the Salem witchcraft trials is that they are meant to preserve order, promote morality and serve justice; instead, they have the opposite effect.

In a well-constructed essay of 400–450 words (2–2½ pages), critically assess the validity of this statement.

[25]**OR****QUESTION 16: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

EXTRACT A

| | | |
|-----------|--|----|
| HALE | Abigail were stabbed tonight; a needle were found stuck into her belly – | |
| ELIZABETH | And she charges me? | |
| HALE | Aye. | |
| ELIZABETH | <i>(her breath knocked out)</i> : Why – ! The girl is murder! She must be ripped out of the world! | 5 |
| CHEEVER | <i>(pointing at Elizabeth)</i> : You've heard that, sir! Ripped out of the world! Herrick, you heard it! | |
| PROCTOR | <i>(suddenly snatching the warrant out of Cheever's hands)</i> : Out with you. | |
| CHEEVER | Proctor, you dare not touch the warrant. | |
| PROCTOR | <i>(ripping the warrant)</i> : Out with you! | 10 |
| CHEEVER | You've ripped the Deputy Governor's warrant, man! | |
| PROCTOR | Damn the Deputy Governor! Out of my house! | |
| HALE | Now, Proctor, Proctor! | |
| PROCTOR | Get y'gone with them. You are a broken minister. | |
| HALE | Proctor, if she is innocent, the court – | 15 |
| PROCTOR | If she is innocent! Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? Were they born this morning as clean as God's fingers? I'll tell you what's walking Salem – vengeance is walking Salem. We are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! This warrant's vengeance! I'll not give my wife to vengeance! | 20 |
| ELIZABETH | I'll go, John – | |
| PROCTOR | You will not go! | |
| HERRICK | I have nine men outside. You cannot keep her. The law binds me, John, I cannot budge. | 25 |
| PROCTOR | <i>(to Hale, ready to break him)</i> : Will you see her taken? | |
| HALE | Proctor, the court is just – | |
| PROCTOR | Pontius Pilate! God will not let you wash your hands of this! | |

[Act 2]

- 16.1 Place the extract in context. (3)
- 16.2 Refer to Elizabeth's responses in lines 4–5: 'Why – ! The girl is murder! She must be ripped out of the world!' and line 23: 'I'll go John –'.
Suggest what Elizabeth's responses reveal about her character at this stage of the play. (3)
- 16.3 Explain how the image, 'the little crazy children are jangling the keys of the kingdom' (line 20) contributes to your understanding of events in the play. (3)
- 16.4 Examine lines 25–26: 'The law binds me, John, I cannot budge.'
Explain how Herrick's attitude to the rule of law is representative of that of many people in Salem. (3)
- 16.5 'Proctor, the court is just – ' (line 28).
Discuss the irony that it is Hale who states that 'the court is just – '. (3)

AND**EXTRACT B**

- | | | |
|----------|---|----|
| REBECCA | <i>(brightening as she sees Proctor)</i> : Ah, John! You are well, then, eh? PROCTOR <i>turns his face to the wall.</i> | |
| DANFORTH | Courage, man, courage – let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr Proctor. Did you bind yourself to the Devil's service? | 5 |
| REBECCA | <i>(astonished)</i> : Why, John! | |
| PROCTOR | <i>(through his teeth, his face turned from Rebecca)</i> : I did. | |
| DANFORTH | Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him? | |
| REBECCA | Oh, John – God send his mercy on you! | 10 |
| DANFORTH | I say, will you confess yourself, Goody Nurse? | |
| REBECCA | Why, it is a lie, it is a lie: how may I damn myself? I cannot, I cannot. | |
| DANFORTH | Mr Proctor. When the Devil came to you did you see Rebecca Nurse in his company? (PROCTOR <i>is silent.</i>) Come, man, take courage – did you ever see her with the Devil? | 15 |
| PROCTOR | <i>(almost inaudibly)</i> : No. DANFORTH, <i>now sensing trouble, glances at John and goes to the table, and picks up a sheet – the list of condemned.</i> | |

[Act 4]

- 16.6 Comment on Rebecca's role in influencing Proctor's decision later in the play. (3)
- 16.7 Critically discuss how the stage directions and Proctor's actions contribute to your understanding of the change he has undergone in the course of the play. (3)

16.8 The play, *The Crucible*, depicts how easily a community can destroy itself.

By a close reading of Extract A and Extract B, comment critically on how this is true of Salem.

(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 2013

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.

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 **Words make a difference**
• The focus must be on the impact of words. [50]
- 1.2 **‘I am a camera.’**
(Christopher Isherwood)
• Candidates may interpret this topic literally or figuratively. [50]
- 1.3 **‘An idea that is not dangerous is unworthy of being called an idea at all.’**
(Oscar Wilde)
• Focus on the value of challenging/unconventional/revolutionary ideas.
• Credit unusual but valid responses that engage with or challenge the premise.
• May argue *for* and/or *against* the topic. [50]
- 1.4 **Off the beaten track**
• Candidates may interpret this topic literally or figuratively. [50]
- 1.5 **‘Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.’**
(Martin Luther King)
• May argue *for* and/or *against* the topic.
• Focus on opposing forces. [50]
- 1.6 **‘You can cut all the flowers but you cannot keep spring from coming.’**
(Pablo Neruda)
• Allow for varying responses to this topic. [50]
- 1.7 **NOTE:** There must be a clear link between the essay and the picture chosen.
- 1.7.1 **Eye in the sky**
• Credit literal/figurative/mixed interpretations. [50]
- 1.7.2 **Staircase**
• Credit literal/figurative/philosophical responses. [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 EDITORIAL

- The content must be appropriate to the first edition of the magazine.
- Style, register and tone must be appropriate to the teenage market.
- A reasonable degree of formality has to be maintained.
- Format: headline (optional).

[30]**2.2 FORMAL LETTER**

- Accept various interpretations of 'service'.
- Focus must be on the details of dissatisfaction and appropriate compensation.
- Should be a letter of complaint.
- FORMAT: own address, date, and details of addressee, salutation, subject line and signing off.

[30]**2.3 DIALOGUE**

- Dialogue must be coherent and convincing.
- Dialogue format.

[30]**2.4 REVIEW**

- Nature of the controversy should be mentioned.
- The content can be adversely critical, complimentary or both.
- Format: headline, by line (optional).

[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 POSTER

- Sufficient details to be given to attract volunteers.
- Appropriately catchy words and phrases to be credited.
- Where appropriate, relevant information to be included e.g. name of organisation, date, contact details.

[20]**3.2 DIARY**

- Mark only the FIRST diary entry, and strike out the others.
- Focus on the impact of retrenchment on the diarist and family.
- Format: date and salutation (optional).

[20]**3.3 POSTCARD**

- Candidates must respond to ONE of the images.
- If candidate responds to more than one image, mark the FIRST one only and strike out the others.
- There must be a clear link between the image and the message.
- There must be explicit or implicit mention of the place visited.
- Personal observations would enhance the overall message.
- Format: date and address (optional).

[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% |
|--|---|--|---|--|--|--|--|
| | <u>24–30</u> | <u>21–23½</u> | <u>18–20½</u> | <u>15–17½</u> | <u>12–14½</u> | <u>9–11½</u> | <u>0–8½</u> |
| CONTENT & PLANNING (30 MARKS) | -Content outstanding, highly original. -Ideas thought-provoking, mature. -Planning and/or drafting has produced a flawlessly presentable essay. | -Content meritorious, original. -Ideas imaginative, interesting. - Planning and/or drafting has produced a well-crafted and presentable essay. | -Content sound, reasonably coherent. -Ideas interesting, convincing. - Planning and/or drafting has produced a presentable and good essay. | -Content appropriate, adequately coherent. -Ideas interesting, adequately original. - Planning and/or drafting has produced a satisfactory, presentable essay. | -Content mediocre, ordinary. Gaps in coherence. -Ideas mostly relevant. Limited originality. - Planning and/or drafting has produced a moderately presentable and coherent essay. | -Content not always clear, lacks coherence. -Few ideas, often repetitive. -Inadequate for Home Language level despite planning/drafting. Essay not well presented. | -Content largely irrelevant. No coherence. -Ideas tedious, repetitive. -Inadequate planning/drafting. Poorly presented essay. |
| LANGUAGE, STYLE & EDITING (15 MARKS) | -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. | -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. | -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. | -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. | -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. | -Language and punctuation flawed. -Choice of words limited. -Style, tone, register inappropriate. -Error-ridden despite proofreading, editing. | -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) | -Coherent development of topic. Vivid, exceptional detail. -Sentences, paragraphs brilliantly constructed. -Length in accordance with requirements of topic. | -Logical development of details. Coherent. -Sentences, paragraphs logical, varied. -Length correct. | -Several relevant details developed. -Sentences, paragraphs well constructed. -Length correct. | -Some points, necessary details developed. -Sentences, paragraphing might be faulty in places but essay still makes sense. -Length almost correct. | -Most necessary points evident. -Sentences, paragraphs faulty but essay still makes sense. -Length – too long/short. | -Sometimes off topic but general line of thought can be followed. -Sentences, paragraphs constructed at an elementary level. -Length – too long/short. | -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% |
|---|--|--|---|---|--|---|---|
| CONTENT, PLANNING & FORMAT (18 MARKS) | <u>14½–18</u> -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. | <u>13–14</u> -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. | <u>11–12½</u> -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. | <u>9–10½</u> -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. | <u>7½–8½</u> -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. | <u>5½–7</u> -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. | <u>0–5</u> -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. |
| LANGUAGE, STYLE & EDITING (12 MARKS) | <u>10–12</u> -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. | <u>8½–9½</u> -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. | <u>7½–8</u> -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. | <u>6–7</u> -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. | <u>5–5½</u> -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. | <u>4–4½</u> -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. | <u>0–3½</u> -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 2013

MARKS: 100

TIME: 2½ hours

This question paper consists of 7 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 Words make a difference. [50]

1.2 'I am a camera.'
(Christopher Isherwood) [50]

1.3 'An idea that is not dangerous is unworthy of being called an idea at all.'
(Oscar Wilde)

Do you agree with this point of view? Present your argument. [50]

1.4 Off the beaten track [50]

1.5 'Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.'
(Martin Luther King) [50]

1.6 'You can cut all the flowers but you cannot keep spring from coming.'
(Pablo Neruda) [50]

1.7 The pictures reproduced on page 4 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.

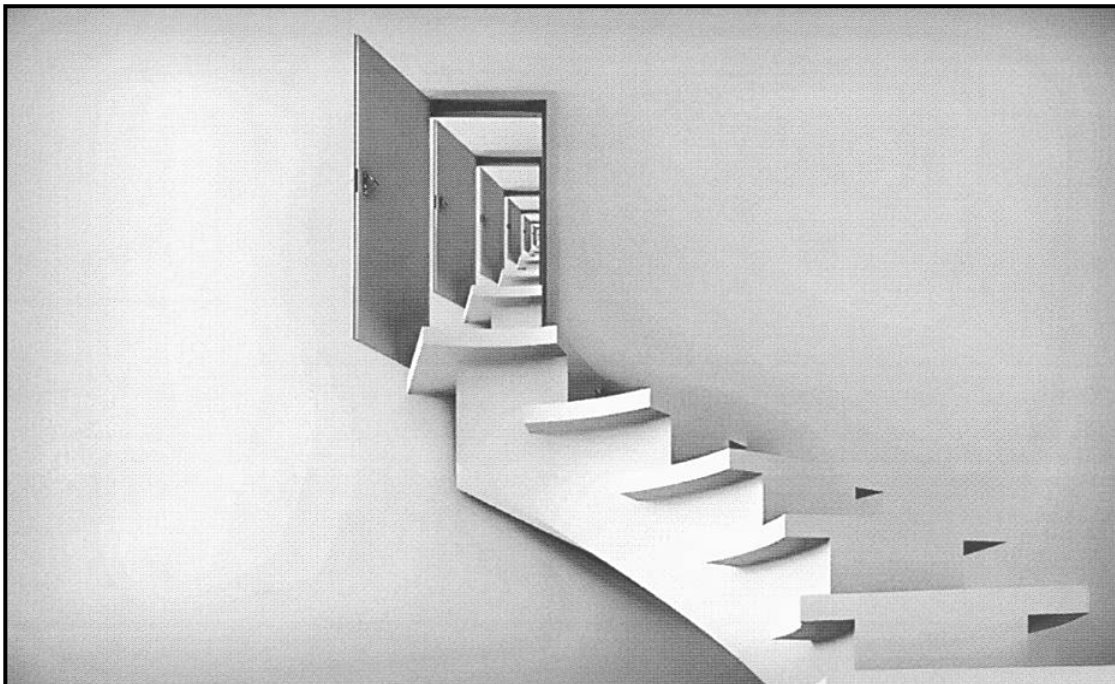
1.7.1



[Source: www.djronin.blogspot.com]

[50]

1.7.2



[Source: www.peoplepolarity.com]

[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 Editorial.

2.1 EDITORIAL

You have been appointed as the editor of a new magazine that is aimed at teenagers.

Write the editorial that will be published in the first edition.

[30]**2.2 FORMAL LETTER**

You have recently experienced extreme dissatisfaction with a service. Write a letter to the manager, providing details and requesting appropriate compensation.

[30]**2.3 DIALOGUE**

An older member of your family is of the opinion that one should not be able to obtain a driver's licence until the age of twenty-one.

Write in dialogue form the discussion of this issue that ensues between you and your older relative.

[30]**2.4 REVIEW**

You have recently watched a highly controversial film/read a highly controversial book. Write a review of this film/book for publication in a magazine for teenagers.

[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 Poster.

3.1 POSTER

A welfare organisation is looking for voluntary workers. Design the poster that calls for volunteers. This poster will be displayed on school notice boards.

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

[20]**3.2 DIARY ENTRY**

Your parent or guardian is facing retrenchment. This will have a significant impact on you and your family.

Write a **single** diary entry in which you express your thoughts/concerns/feelings.

[20]**3.3 POSTCARD**

(See page 7.)

POSTCARD

Imagine you have visited ONE of the three places represented by the images. Write a postcard, telling a friend or family member about your experiences. Indicate the **number** of your choice at the top of the page.

3.3.1



[Source: massimostrazzeri.com]

3.3.2



[Source: sj.photojournal.blogspot.com]

3.3.3



[Source: goafrica.about.com]

[20]

TOTAL SECTION C: 20
GRAND TOTAL: 100