



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2015

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:**

- Because the focus is on understanding, incorrect spelling and language errors in responses should not be penalised unless such errors change the meaning/understanding. (Errors must still be indicated.)
- 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.
- 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.
- No marks should be awarded for TRUE/FALSE or FACT/OPINION questions. The reason/substantiation/motivation is what should be considered.
- 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.
- Accept dialectal variations.
- For multiple-choice questions, accept BOTH the letter corresponding with the correct answer AND the answer written out in full.

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

- 1.1 The repetition of 'and' reinforces the view that we are constantly bombarded./There is a dreary disparagement of the stereotypes./It gives a list of items. (2)
- 1.2 Companies increase their profit (by means of gender stereotyping)./Different gender roles influence their choices, doubling the merchandise bought.
[Credit answers that allude to 'at the expense of our children's self-definition'.]
[Award only 1 mark if the candidate merely quotes.] (2)
- 1.3 The phrase 'breathtaking act of psychological vandalism' strongly emphasises the notion that damage is caused by gender stereotyping. The writer suggests that the media are guilty of a criminal/violent/harmful act. The word 'breathtaking' conveys a sense of powerful impact.
[Award 2 marks for responses that explain both 'breathtaking act' and 'psychological vandalism'.]
OR
[Award 2 marks for a full explanation of either 'breathtaking act' **OR** 'psychological vandalism'.] (2)
- 1.4 The (rhetorical) questions invite the reader to consider the issues under discussion. The questions draw attention to how the media have adverse effects on parenting.
OR
The short paragraph serves as a link between the introduction and the discussion. It reinforces the writer's view that the media have adverse effects on parenting. (3)
- 1.5 The writer invites the reader to consider the radical transformation the media have undergone and recognise the significant influence of the media on people's lives.
[Credit valid alternative responses, for example, responses that focus on the metaphor.] (2)
- 1.6 The diction is emotive; for example, 'untamed beast' connotes the manner in which the detrimental influence of the media has been unleashed. The repeated use of superlatives, e.g. 'greatest' and 'biggest', emphasises the dramatic impact of the media. The word 'saturated' implies that children are inundated by the influence of the media, while 'shove in front of their faces'/'game changer' reinforces this idea.
[Award only 1 mark for mere identification of diction.]
[Award 3 marks only for a well-developed response.] (3)

1.7 YES

The writer is justified in boldly asserting that rebellion is essential. The all-pervasive media are violating children's mindsets and parents, who are outdone by the media and the corporate world, have to take charge of their children's awareness of the role of the media.

[Credit cogent alternative responses.]

OR

NO

[Credit cogent negative responses.]

(3)

1.8 B – assertive.

(1)

1.9 YES

The writer acknowledges that parents have an onerous task in ensuring that the power of the 'third parent in the room' (the media) is lessened. They need to be encouraged to take up the challenge of responsible parenting with gusto. The expressions 'let's hear it' and 'self-high-fives' suggest approval and self-motivation. The light-hearted conclusion rounds off a serious topic on a positive note.

[Credit well-reasoned alternative responses.]

OR

NO

There is no reason for self-congratulation. The writer does not indicate that parents challenge the gender stereotypes presented by the media. Rather, he suggests that parents need to be more informed and critical of the influence of the media.

[Credit well-reasoned alternative responses.]

(3)

1.10 The building sets are not only recreational/fun, but also educational/realistic./They challenge a child's creative process./They give a sense of accomplishment, which is important for the development of the child.

[Award only 1 mark if candidate merely refers to the LEGO design in the visual.]

(2)

- 1.11 The girl's attire is unisex as opposed to traditional/stereotyped dress. It challenges the perception that LEGO is suitable only for boys. The advertiser debunks conventional perceptions of beauty and gender. LEGO thus broadens its target market.

[Award only 1 mark for a mere identification of the manner (her facial expression/body language/poise/the element of success/attire) in which the girl is presented.]

[Award a maximum of 2 marks for a well-developed answer which does not, however, contain a critical comment.]

[Award 3 marks only if a critical comment is presented.] (3)

- 1.12 YES

The writer of Text A maintains that companies should not benefit by gender stereotyping. Parents support the ideology that different genders have different needs. Text B similarly dispels the notion that gender stereotypes should dictate the kinds of product that parents should buy for their children. Aspects such as creativity and personal potential are highlighted while gender should be immaterial when purchases are made for children.

OR

NO

[Consider valid negative arguments.]

[Award 4 marks only if the candidate makes reference to BOTH texts.] (4)

TOTAL SECTION A: 30

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

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

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

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

| NO. | QUOTATIONS | NO. | POINTS |
|-----|--|-----|--|
| 1 | 'turning out better than their counterparts' | 1 | Adolescents turn out better (than their peers). |
| 2 | 'higher-quality relationships with friends, parents and romantic partners' | 2 | Adolescents exposed to peer pressure have healthier relationships with others later in life. |
| 3 | 'Their need to fit in, in the early teens, later manifested itself as a willingness to accommodate others.' | 3 | Those who felt a need to conform were more willing to consider the views of others. |
| 4 | 'attuned to subtle changes in others' moods' | 4 | They are sensitive to the mood changes in others. |
| 5 | 'That heightened sensitivity later led to empathy and social adeptness.' | 5 | Children who are self-conscious develop social skills/become more empathic. |
| 6 | 'Many pressures felt by teens pull them in the right direction/to perform well at school and sport and act maturely.' | 6 | Learning to compromise with peers develops a child socially and academically. |
| 7 | 'negotiating with one's peers teaches true negotiation skills' | 7 | Interacting with one's peers is important to develop communication skills./They learn the skills of good-humoured negotiation. |
| 8 | 'able to stand up to friends, maintaining their autonomy while doing so in an amicable way, preserve their friendships.' | 8 | Self-assertive individuals are able to preserve their friendships. |

PARAGRAPH-FORM

NOTE: What follows is merely an example. It is not prescriptive and must be used very carefully.

Adolescents exposed to peer pressure turn out better than their peers and have healthier relationships with others later in life, since those who feel a need to conform are more willing to consider others' views. Self-conscious children develop social skills and become more empathic. Moreover, learning to compromise with peers develops a child socially and academically. Interacting with one's peers is important to the development of communication skills. Peer pressure prepares a child for the demands of society, equipping him/her with good-humoured negotiating skills.

(84 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 candidate has not quoted verbatim:**
 - 1–3 points correct: award 1 mark
 - 4–5 points correct: award 2 marks
 - 6–7 points correct: award 3 marks
- **Distribution of Language marks when candidate has quoted verbatim:**
 - 6–7 quotations: award no language mark
 - 1–5 quotations: award 1 language mark

NOTE:

- **Format:**

Even if the summary is presented in the incorrect format, it must be assessed.
- **Word Count:**
 - 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 the last sentence 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 STRUCTURES AND CONVENTIONS**Marking SECTION C:**

- Spelling:
 - One-word answers must be marked correct even if the spelling is incorrect, unless the error changes the meaning of the word.
 - In full-sentence answers, incorrect spelling should not be penalised if the error is in the language structure being tested.
 - Where an abbreviation is tested, the answer must be punctuated correctly.
- Sentence structures must be grammatically correct and given in full sentences/as per instruction.
- For multiple-choice questions, accept BOTH the letter corresponding to the correct answer AND/OR the answer written out in full as correct.

QUESTION 3: ANALYSING ADVERTISING

- 3.1 The advertiser wishes to emphasise the speed at which the bicycle can travel./This bicycle can hold its own among leading bicycles./The advertiser's metaphor, 'the F29 is pure speed' puts the bicycle in a class of its own.

[Award 1 mark for mere identification of a concept.]

[Award 2 marks for both identification and elaboration.]

(2)

- 3.2 The advertiser has linked the distinctive qualities of the horse to the bicycle. The manufacturers of the bicycle are renowned for the creation of technologically advanced vehicles. Famous brand names appeal to the reader's desire for excellence/quality.

[Credit answers making reference to the Ferrari insignia.]

[Award 1 mark for reference to eye-catching font.]

(2)

- 3.3 'handcrafted'/'hand built':

The quality of the product is guaranteed because the manufacture of the individual bicycle has been directly under the control of experts/does not depend on mass-production techniques.

'unique'/'exclusively':

The advertiser reinforces the exclusivity of the bicycle. It would appeal to the snobbishness of some buyers. The word 'exclusive' underscores the claim that this bicycle is 'the preferred choice of world champions'.

[Award 3 marks for a reference to both the quotations and a critical comment.]

(3)

- 3.4 YES

The stallion, on its hind legs/raised tail/flowing mane, exemplifies strength and beauty. The bicycle mirrors this stance and in doing so the reader is led to believe that the F29 is both strong/durable and fast.

[Credit responses that refer to the stallion as the insignia of Ferrari.]

OR

NO

[Credit cogent alternative responses.]

(3)

[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

- 4.1 The domestic setting clearly defines the mother's role. She takes responsibility for all work done in the kitchen while her son sits idly at the table. (2)
- 4.2 The boy displays contempt for his mother's aspiration to further her studies. He has an indignant expression on his face; his raised finger signals his incredulity/rudeness at his mother's 'madness'. His disrespectful questions, e.g. 'Didya hit your head?' highlight his disbelief.
[Award 1 mark for merely identifying the attitude.]
[Award 3 marks only if **attitude** is discussed with reference to both body language and speech.] (3)
- 4.3 Curtis is overwhelmed by the girl's domineering manner. He is intimidated by her assertiveness. Her tone becomes more threatening towards frame 3 and leaves no room for debate. The exclamation marks, italics and bold 'I' indicate her overbearing approach.
[Award 1 mark if the candidate merely states that the boy is eating/chewing.]
[Award 2 marks for TWO ideas.] (2)
- 4.4 In Text E, the mother is stereotyped as someone who needs to fulfil domestic demands and perform tedious chores. Her desire to further her studies is frowned upon by a young male character. The mother's sarcasm in frame 4 further highlights the sensitive nature of gender stereotypes.
In Text F, the female character debunks the notion that stay-at-home mothers be content with limited possibilities, e.g. future studies. As the dominant character, the girl discredits gender stereotypes.
[Award 3 marks only if the candidate makes reference to BOTH texts.]
[Award a maximum of 2 marks if the candidate refers to only one cartoon.]
[Credit candidates who make reference to the stereotyping of the boy.] (3)

[10]

QUESTION 5: USING LANGUAGE CORRECTLY

- 5.1 important/significant/essential/problem
[Accept alternative suitable synonyms/synonymous phrases.] (1)
- 5.2 D – dashes. (1)
- 5.3 Have mansions and expensive cars ever guaranteed contentment? (1)
- 5.4 Acquisition(s)/acquirement/acquirer/acquirability/acquisitiveness (1)
- 5.5.1 Possessions, **as** the song goes, have a way of weighing one down. (1)
- 5.5.2 **If/When you think about it**, the times when you had little were often when you were happiest.
Think about it: the times when you had little were often when you were happiest.
[Accept all suitable pronouns.] (1)
- 5.6 The adjective 'pretty' would modify 'clever' as an adverb of degree.
(It changes the meaning of 'pretty'.)
[Accept appropriate explanation.] (1)
- 5.7 when we were young (1)
- 5.8 'We've got' should be 'We have' or 'We've'. (1)
- 5.9 The word 'this' should be 'these' or 'those'. (1)
- [10]**

TOTAL SECTION C: 30
GRAND TOTAL: 70



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**NATIONAL
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GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2015

MARKS: 70

TIME: 2 hours

This question paper consists of 13 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:
SECTION A: Comprehension (30)
SECTION B: Summary (10)
SECTION C: Language Structures and Conventions (30)
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. Suggested time allocation:
SECTION A: 50 minutes
SECTION B: 30 minutes
SECTION C: 40 minutes
10. Write neatly and legibly.

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

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

TEXT A**MEDIA – THE GAME-CHANGER IN EVERY HOUSEHOLD**

- | | | |
|---|--|--------------|
| 1 | We've all seen the toys and the clothes and the movies ... and the adverts for those toys and clothes and movies. Pink versus blue; passive versus aggressive; sedentary versus active; pretty versus smart. Girls versus boys. | |
| 2 | It's so insanely formulaic ¹ and a lot of adults are laughing all the way to the bank at the expense of our children's self-definition. The strategy is simple: convince children of both genders that they are very different from each other. They need different products with different colours and different labels, and they will naturally want only what they've been told is 'for' them and what has been spoon-fed to them since birth. Parents will then dole out double the money buying separate products for their sons and daughters, ensuring that the retailers and marketers double their profits and cash in on the stereotyped messaging. And why wouldn't they? It's brilliant. It's lucrative. It's also a breathtaking act of psychological vandalism against our children. The media shape perception and perception becomes reality. | 5 10 |
| 3 | How has the influence of the media grown? How has parenting become harder? | 15 |
| 4 | Time-travel with me for a moment. Let's go back to an era when media played a minimal role in people's lives. How about the year 1900? The telephone had been invented but was not yet commonplace in the average home. Television would not arrive for decades. No Internet, smartphones, computer games, blogging or social media existed anywhere but in the creative imaginations of inventors, scientists and authors. What kind of media <i>did</i> exist? | 20 |
| 5 | The telegraph and snail mail were still huge. The printing press had been around for almost 500 years, so there were books, newspapers and magazines. Photography was coming along nicely. Radio was brand new and not yet widely available. Motion pictures were still years away. If you think about the different ways of receiving or transmitting information that could be found in the typical middle-class home in 1900, there were books, magazines and newspapers for receiving information about the world and letter-writing for sending it. Good old-fashioned person-to-person gossip travelled in both directions and was the only form of communication available that could ever be described as viral. | 25 30 |

| | | |
|----|---|----------|
| 6 | Fast-forward 100 years to the year 2000 and beyond. What communication technologies can currently be found in the average home? Does anyone think this is not the single biggest game-changer in the lives of adults and especially today's children, who are spending all of their formative years in a digital world, saturated by every manner of screen and dead-tree advertisement our capitalistic society can shove in front of their faces? The media are the greatest source of information, and perhaps the greatest untamed beast, the world has ever known. | 35 40 |
| 7 | You bet the media matter in any conversation we have about today's childhood. It is the third parent in the room. It is sadly sometimes the only parent in the room. That is why it is so important to be an informed parent who is paying attention and not passively accepting corporate definitions of boyhood and girlhood. By being informed parents, we can lessen the power of that unwanted third parent. I recently came across a striking quotation by Neil Postman on the <i>Pigtail Pals-Ballcap Buddies</i> Facebook page: 'If parents wish to preserve childhood for their own children, they must conceive of parenting as an act of rebellion against culture.' | 45 |
| 8 | Rebellion has never been more urgent. | 50 |
| 9 | I often hear older people saying things like 'every generation of parents has its own challenges', in response to the assertion that it has never been harder to raise children. In some ways that is true. But in the 'olden days' parents had more positive influence on their children without having to try as hard, simply because without the media, the outside world could not intrude into their home lives the way it does now. | 55 |
| 10 | Are the media going away? No. Should it? Absolutely not. Media literacy is therefore very important, because the media are pervasive in our culture and affect <i>everyone</i> . No one, except a cave-dweller, remains above its reach. | |
| 11 | Today's parents have to pull off parenting by exercising some degree of control over how much pop culture gets to their children, while also giving them, as they get older, the increased freedom they need to develop media literacy and critical thinking skills. It's a tough balancing act. And it's unfair that this burden lands squarely on the shoulders of well-intentioned parents who are outgunned by conscience-free corporations. | 60 65 |
| 12 | So let's hear it for our youngest generation of parents, who make a go of it in the Internet Age – self-high-fives! | |

[Adapted from www.huffingtonpost.com]

GLOSSARY:¹ formulaic: rigid**AND**

TEXT B

What it is is beautiful.

Have you ever seen anything like it? Not just what she's made, but how proud it's made her. It's a look you'll see whenever children build something all by themselves. No matter what they've created.

Younger children build for fun.
LEGO® Universal Building Sets for children ages 3 to 7 have colorful bricks, wheels, and friendly LEGO people for lots and lots of fun.

Older children build for realism.
LEGO Universal Building Sets for children 7–12 have more detailed pieces, like gears, rotors, and treaded tires for more realistic building. One set even has a motor.

LEGO Universal Building Sets will help your children discover something very, very special: themselves.

LEGO® is a registered trademark of Intellego A.G.
© 1981 LEGO Group

Universal Building Sets
744
LEGO
112
7-12 years old
3-7 years old
LEGO

[Source: www.lego.com]

The text in small font reads as follows:

**What it is
is beautiful.**

Have you ever seen anything like it? Not just what she's made, but how proud it's made her. It's a look you'll see whenever children build something all by themselves. No matter what they've created.

Younger children build for fun.

LEGO® Universal Building Sets for children ages 3 to 7 have colourful bricks, wheels, and friendly LEGO people for lots and lots of fun.

Older children build for realism.

LEGO Universal Building Sets for children 7–12 have more detailed pieces, like gears, rotors, and treaded tires for more realistic building. One set even has a motor.

LEGO Universal Building Sets will help your children discover something very, very special: themselves.

QUESTIONS: TEXT A

- 1.1 Account for the repetition of 'and' in the opening sentence of the passage (lines 1–2). (2)
- 1.2 Refer to paragraph 2.
Explain the results of the formulaic gender stereotyping used by business. (2)
- 1.3 Suggest why the writer uses the phrase, 'breathtaking act of psychological vandalism against our children' (line 13). (2)
- 1.4 Discuss the effectiveness of paragraph 3 in the context of the passage. (3)
- 1.5 Why does the writer invite the reader to 'time-travel' (line 17) with him/her? (2)
- 1.6 Refer to paragraph 6.
Comment on the effectiveness of the diction used in discussing the media. (3)
- 1.7 Does the statement, 'Rebellion has never been more urgent' (paragraph 8) support the views presented in paragraph 7? Justify your response. (3)
- 1.8 Choose the correct response from the options provided below. Write down only the letter of your choice.
Refer to paragraph 10 ('Are the media ... above its reach'). The writer's tone is ...
A aggressive.
B assertive.
C hostile.
D offensive. (1)
- 1.9 Is paragraph 12 an effective conclusion to the text? Substantiate your view. (3)

QUESTIONS: TEXT B

- 1.10 Discuss how the 'building sets' are intended to promote a child's development. (2)
- 1.11 Critically comment on the manner in which the girl in the advertisement is presented. (3)

QUESTION: TEXTS A AND B

- 1.12 Does the message of TEXT B support the writer's view as expressed in paragraph 2 of TEXT A? Justify your response. (4)

TOTAL SECTION A: 30

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

TEXT C addresses the positive outcomes of peer pressure. Summarise in your own words **the benefits of being exposed to peer pressure**.

- NOTE:**
1. Your summary should include SEVEN points and NOT exceed **90 words**.
 2. You must write a fluent paragraph.
 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**PEER PRESSURE – AN ALTERNATIVE VIEW**

Ten years ago, Joe Allen began studying a diverse group of seventh grade learners. One of his main concerns was how children deal with peer pressure and how deeply they feel the need to conform to the crowd.

According to every popular theory of adolescence, peer pressure is peril; being able to resist it should be considered a sign of character strength. Yet when Allen followed up on these children for the next ten years, he found that children exposed to more peer pressure early on were turning out better than their counterparts. Notably, they had higher-quality relationships with friends, parents and romantic partners. Their need to fit in, in the early teens, later manifested itself as a willingness to accommodate others – a necessary component of reciprocal relationships.

The self-conscious child who spent seventh grade convinced that everyone was watching her, learned to be attuned to subtle changes in others' moods. That heightened sensitivity later led to empathy and social adeptness. Meanwhile, those children who did not experience much peer pressure to smoke or drink did not turn out to be the independent-minded stars we would imagine. The child who could say no to his peers turned out to be less engaged socially. If he were too detached to care what his peers thought, he probably was not motivated by what society expected of him, either.

Allen found that vulnerability to peers' influence can be as much of an asset as a liability. Many pressures felt by teens pull them in the right direction – to perform well at school and sport and act maturely. Susceptibility to peer pressure is not the only danger. Merely resisting peer pressure could sever relationships, while negotiating with one's peers teaches true negotiation skills. Children who are able to stand up to friends, maintaining their autonomy while doing so in an amicable way, preserve their friendships. In simple terms, if two peers can agree to disagree, that is an excellent sign. Teens who have always backed down to avoid conflict later exhibit many negative outcomes, including depression and anxiety.

The skills a child needs to handle peer pressure come from the home. When parents and children focus on the reasons why they disagree, rather than resorting to personal attacks, a meeting of minds is possible. Children who learn a positive conflict style from interactions with their parents are positioned to use skilful negotiation tactics when dealing with peer pressure.

[Adapted from www.thedailybeast.com]

TOTAL SECTION B: 10

SECTION C: LANGUAGE STRUCTURES AND CONVENTIONS**QUESTION 3: ANALYSING ADVERTISING**

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

TEXT D

SAME BLOOD




FULL-DYNAMIX F29 ITALIAN MADE RACE BIKES

Compared only to the very best, the F29 is pure speed.

The carbon fibre components of this Italian race machine are passionately handcrafted in the same production facility that manufacture Ferrari, Ducatti and Augusta Helicopters in Varese, Italy. What's unique to the bloodline of Full-Dynamix is that each bike is exclusively hand built with nothing but speed in mind. Winning across Olympics, XC, Marathon and Cape Epic podiums, no wonder the F29 is the preferred choice of world champions. **F29 and Swat29 available now at leading cycle retailers. Visit www.full-dynamix.co.za**

The Bicycle Company are exclusive distributors of Full Dynamix mountain bikes. www.thebicyclecompany.co.za
9 Queenspark Ave, Salt River, Cape Town, 7925 / Trade Enquiries - Shan Wilson 082 584 2761 / Scott Fraser 082 378 8853



[Source: www.thebicyclecompany.co.za]

The text in small font reads as follows:

FULL-DYNAMIX F29 ITALIAN MADE RACE BIKES

Compared only to the very best, the F29 is pure speed.

The carbon fibre components of this Italian race machine are passionately handcrafted in the same production facility that manufactures Ferrari, Ducatti and Augusta Helicopters in Varese, Italy. What's unique to the bloodline of Full-Dynamix is that each bike is exclusively hand built with nothing but speed in mind. Winning across Olympics, XC, Marathon and Cape Epic podiums, no wonder the F29 is the preferred choice of world champions.

F29 and Swat29 available now at leading cycle retailers. Visit www.full-dynamix.co.za

The Bicycle Company are exclusive distributors of Full Dynamix mountain bikes, www.thebicyclecompany.co.za
9 Queenspark Ave, Salt River, Cape Town, 7925/Trade Enquiries – Shan Wilson 082 584 2761 /
Scott Fraser 082 378 8853

QUESTIONS: TEXT D

- 3.1 Account for the use of 'very best' in 'Compared only to the very best, the F29 is pure speed'. (2)
- 3.2 Discuss the persuasive appeal of 'Same Blood'. (2)
- 3.3 Critically discuss the effectiveness of the words, 'handcrafted'/'hand built' and 'unique'/'exclusively'. (3)
- 3.4 In your view, do the visuals support the advertiser's message? Justify your response. (3)
- [10]**

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

Study TEXT E and TEXT F, and answer the questions set.

TEXT E: CARTOON

CURTIS by Ray Billingsley



[Source: www.shenow.org]

QUESTIONS: TEXT E

- 4.1 Explain how the setting contributes to the message of the cartoon. (2)
- 4.2 Discuss what the cartoonist conveys about Curtis's attitude in frame 2. Focus on both his body language and his speech. (3)

TEXT F: CARTOON

CURTIS by Ray Billingsley



[Source: www.comicskingdom.com]

QUESTION: TEXT F

4.3 Refer to frames 1 to 3.

Explain why Curtis does not respond to the girl.

(2)

QUESTION: TEXTS E and F

4.4 Refer to both TEXT E and TEXT F.

Comment on the use of stereotyping in both cartoons.

(3)

[10]

QUESTION 5: USING LANGUAGE CORRECTLY

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

TEXT G

| POSSESSIONS DON'T MAKE YOU RICH | | |
|---|---|----|
| 1 | A colleague of mine recently quoted a young girl as saying, 'I would rather cry in a BMW than smile on a bicycle.' | |
| 2 | That's one of the saddest comments about life you're likely to hear. I am not for a moment saying it is not a big deal for people to strive for a better life (and heaven knows, we have millions of deprived people in this country) but why is it that we believe material things will bring us happiness? Has contentment ever been guaranteed by mansions and expensive cars? | 5 |
| 3 | Possessions, like the song goes, have a way of weighing one down. The older one gets, the more one acquires, the more one grows layers of insensitivity. 'A mountain of things' (as another song calls it) helps recreate something approaching happiness, but it never quite does. | 10 |
| 4 | Thinking about it, the times when you had little were often when you were happiest. | |
| 5 | It was after a long, slow bicycle ride through a quiet spring afternoon with a pretty, clever young woman, that we decided we fitted together. We had very little when we were young and now, 31 years later, we still don't have much in the way of cars and mansions. | 15 |
| 6 | We've got two talented children, a fat cat and two dogs in the yard and the memories. And one of the best of this is of a bicycle, not a BMW. | 20 |
| [Source: <i>The Star</i> , Wednesday 21 May 2014] | | |

QUESTIONS: TEXT G

5.1 Rewrite the colloquial expression 'big deal' (line 4) in formal English. (1)

5.2 Choose the correct response from the options provided below. Write down only the letter of your choice.

The pair of brackets in lines 5 and 6 could be replaced by a pair of ...

- A inverted commas.
- B hyphens.
- C semi-colons.
- D dashes.

(1)

- 5.3 Rewrite the following question in the active voice:
'Has contentment ever been guaranteed by mansions and expensive cars?'
(lines 7–8). (1)
- 5.4 Provide the noun form of 'acquires' (line 10). (1)
- 5.5 Rewrite the following sentences so that they are grammatically correct:
- 5.5.1 'Possessions, like the song goes, have a way of weighing one down'
(line 9). (1)
- 5.5.2 'Thinking about it, the times when you had little were often when you
were happiest' (lines 13–14). (1)
- 5.6 How would the meaning of the phrase 'a pretty, clever young woman' (line 16)
change if the comma were omitted? (1)
- 5.7 'We had very little when we were young and now, 31 years later, we still don't
have much in the way of cars and mansions' (lines 16–18).
Write down the adverbial clause in the above sentence. (1)
- 5.8 Correct a colloquial redundancy in paragraph 6. (1)
- 5.9 A word has been incorrectly used in the last sentence: 'And one of ... not a
BMW.'
Correct the error. (1)
- 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 2015 (R)

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)
SECTION B: Novel (25)
SECTION C: Drama (25)

4. 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 – COMPULSORY question.

SECTION B: NOVEL

Answer ONE question.

SECTION C: DRAMA

Answer ONE question.

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

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

6. **LENGTH OF ANSWERS:**

- The essay question 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.

7. Carefully follow the instructions at the beginning of each section.

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

SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

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| SECTION A: POETRY | | | |
|---|---------------------|--------------|-----------------|
| Prescribed Poetry: Answer ANY TWO questions. | | | |
| QUESTION NO. | QUESTION | MARKS | PAGE NO. |
| 1. 'Futility' | Essay question | 10 | 6 |
| 2. 'Lake morning in autumn' | Contextual question | 10 | 7 |
| 3. 'Rugby league game' | Contextual question | 10 | 8 |
| 4. 'When I have fears that I may cease to be' | Contextual question | 10 | 9 |
| AND | | | |
| Unseen Poetry: COMPULSORY question | | | |
| 5. 'Touched by an angel' | Contextual question | 10 | 10 |
| SECTION B: NOVEL | | | |
| Answer ONE question.* | | | |
| 6. <i>Animal Farm</i> | Essay question | 25 | 11 |
| 7. <i>Animal Farm</i> | Contextual question | 25 | 11 |
| 8. <i>Pride and Prejudice</i> | Essay question | 25 | 13 |
| 9. <i>Pride and Prejudice</i> | Contextual question | 25 | 13 |
| 10. <i>The Great Gatsby</i> | Essay question | 25 | 15 |
| 11. <i>The Great Gatsby</i> | Contextual question | 25 | 15 |
| SECTION C: DRAMA | | | |
| Answer ONE question.* | | | |
| 12. <i>Othello</i> | Essay question | 25 | 18 |
| 13. <i>Othello</i> | Contextual question | 25 | 18 |
| 14. <i>The Crucible</i> | Essay question | 25 | 21 |
| 15. <i>The Crucible</i> | Contextual question | 25 | 21 |

***NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

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 Poetry) | 5 | 1 | |
| B: Novel (Essay or Contextual) | 6–11 | 1 | |
| C: Drama (Essay or Contextual) | 12–15 | 1 | |

NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

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, 10
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
O what made fatuous sunbeams toil
To break earth's sleep at all?

Wilfred Owen said of his poetry, 'My subject is War, and the pity of War.'

By close reference to the **diction**, **imagery** and **tone** used in this poem, discuss how the above statement is reflected in the poem, 'Futility'.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page).

[10]**OR**

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

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-buffeted plumage,
perched swaying a little
neck flattened, ruminative,

beak on chest, contemplative eye 10
filmy with star vistas and hollow
black migratory leagues, strangely,

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

- 2.1 What impression of the stork is created by the phrase, 'stick legs' (line 3)? (2)
- 2.2 What does the word, 'regally' (line 18) suggest about the speaker's attitude toward the stork? (2)
- 2.3 Refer to lines 10–12: 'beak on chest ... black migratory leagues'.
Discuss how these words contribute to the image of the stork that the speaker wishes to convey. (3)
- 2.4 Refer to lines 16–21: 'He sighed.
Stretching ... long, long time.'
Critically discuss how the tone of these lines reinforces a central idea of the poem. (3)

[10]**OR**

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

RUGBY LEAGUE GAME – James Kirkup

Sport is absurd, and sad.
Those grown men. Just look,
In those dreary long blue shorts,
Those ringed stockings, Edwardian,
Balding pates, and huge
Fat knees that ought to be heroes'.

5

Grappling, hooking, gallantly tackling –
Is all this courage really necessary? –
Taking their good clean fun
So solemnly, they run each other down
With earnest keenness, for the honour of
Virility, the cap, the county side.

10

Like great boys they roll each other,
In the mud of public Saturdays,
Groping their blind way back
To noble youth, away from the bank,
The wife, the pram, the spin drier,
Back to the Spartan freedom of the field.

15

Back, back to the days when boys
Were men, still hopeful and untamed.
That was then: a gay
And golden age ago.
Now in vain, domesticated,
Men try to be boys again.

20

- 3.1 What impression of the rugby players is created by the word, 'dreary' (line 3)? (2)
- 3.2 Account for the inclusion of the rhetorical question in line 8: 'Is all this courage really necessary? –' (2)
- 3.3 Refer to line 18: 'Back to the Spartan freedom of the field.'
Discuss the appropriateness of this image in the context of the poem as a whole. (3)
- 3.4 Critically discuss how the tone of the last stanza reinforces the central idea of the poem. (3)

[10]**OR**

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

WHEN I HAVE FEARS THAT I MAY CEASE TO BE – John Keats

| | |
|---|----|
| When I have fears that I may cease to be Before my pen has gleaned my teeming brain, Before high-pilèd books, in charactery, Hold like rich garners the full ripened grain; When I behold, upon the night's starred face, | 5 |
| Huge cloudy symbols of a high romance, And think that I may never live to trace Their shadows, with the magic hand of chance; And when I feel, fair creature of an hour, That I shall never look upon thee more, | 10 |
| Never have relish in the faery power Of unreflecting love; – then on the shore Of the wide world I stand alone, and think Till love and fame to nothingness do sink. | |

- 4.1 Account for the poet's choice of the expression, 'cease to be' (line 1) instead of the word 'die'. (2)
- 4.2 What does the use of the word, 'gleaned' (line 2) convey about the speaker's attitude toward achieving his goals? (2)
- 4.3 Refer to lines 7–8: 'I may never ... hand of chance'.
Discuss how these words help to convey the speaker's concerns as expressed in the second quatrain. (3)
- 4.4 Critically discuss how the tone of the rhyming couplet reinforces the central idea of the poem. (3)
- [10]**

AND

UNSEEN POETRY (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION**

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

TOUCHED BY AN ANGEL – Maya Angelou

We, unaccustomed to courage
 exiles from delight
 live coiled in shells of loneliness
 until love leaves its high holy temple
 and comes into our sight
 to liberate us into life. 5

Love arrives
 and in its train come ecstasies
 old memories of pleasure
 ancient histories of pain. 10
 Yet if we are bold,
 love strikes away the chains of fear
 from our souls.

We are weaned from our timidity
 In the flush of love's light 15
 we dare be brave
 And suddenly we see
 that love costs all we are
 and will ever be.
 Yet it is only love 20
 which sets us free.

- 5.1 Account for love described as leaving from a 'high holy temple' (line 4). (2)
- 5.2 What change in outlook does the word, 'Yet' (line 11) introduce? (2)
- 5.3 Refer to lines 12–13: 'love strikes away ... from our souls'.
 Comment on the effectiveness of the diction used in these lines. (3)
- 5.4 Refer to lines 14–16: 'We are weaned ... dare be brave'.
 Critically discuss how these lines reinforce the central idea of the poem. (3)

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

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

ANIMAL FARM – George Orwell

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

QUESTION 6: ANIMAL FARM – ESSAY QUESTION

'Power cannot be used for good. It can only be used for keeping power.'
(Miklas Jansko)

Critically assess the validity of the above statement in relation to *Animal Farm*.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]**OR****QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION**

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

EXTRACT A

Within a few weeks Snowball's plans for the windmill were fully worked out. The mechanical details came mostly from three books which had belonged to Mr Jones –

...

Snowball used as his study a shed which had once been used for incubators and had a smooth wooden floor, suitable for drawing on. He was closeted there for hours at a time. With his books held open by a stone, and with a piece of chalk gripped between the knuckles of his trotter, he would move rapidly to and fro, drawing in line after line and uttering little whimpers of excitement. Gradually the plans grew into a complicated mass of cranks and cog-wheels, covering more than half the floor, which the other animals found completely unintelligible but very impressive. All of them came to look at Snowball's drawings at least once a day. Even the hens and ducks came, and were at pains not to tread on the chalk marks. Only Napoleon held aloof. He had declared himself against the windmill from the start. One day, however, he arrived unexpectedly to examine the plans. He walked heavily round the shed, looked closely at every detail of the plans and snuffed at them once or twice, then stood for a little while contemplating them out of the corner of his eye; then suddenly he lifted his leg, urinated over the plans and walked out without uttering a word.

5

10

15

[Chapter 5]

7.1 The pigs are the cleverest and most cunning animals on the farm.

Give evidence from elsewhere in the novel to support this statement.

(3)

- 7.2 How is the depiction of Snowball in this extract typical of his character? (3)
- 7.3 Explain how this extract introduces the power struggle between Snowball and Napoleon. (3)
- 7.4 Discuss the symbolism of the windmill in the novel as a whole. (3)

AND**EXTRACT B**

But still, neither pigs nor dogs produced any food by their own labour; and there were very many of them, and their appetites were always good.

As for the others, their life, so far as they knew, was as it had always been. They were generally hungry, they slept on straw, they drank from the pool, they laboured in the fields; in winter they were troubled by the cold, and in summer by the flies. Sometimes the older ones among them racked their dim memories and tried to determine whether in the early days of the Rebellion, when Jones's expulsion was still recent, things had been better or worse than now. They could not remember. There was nothing with which they could compare their present lives: they had nothing to go upon except Squealer's lists of figures, which invariably demonstrated that everything was getting better and better. The animals found the problem insoluble; in any case they had little time for speculating on such things now. Only old Benjamin professed to remember every detail of his long life and to know that things never had been, nor ever could be, much better or much worse – hunger, hardship and disappointment being, so he said, the unalterable law of life. 5 10 15

And yet the animals never gave up hope. More, they never lost, even for an instant, their sense of honour and privilege in being members of Animal Farm. They were still the only farm in the whole country – in all England! – owned and operated by animals. Not one of them, not even the youngest, not even the newcomers who had been brought from farms ten or twenty miles away, ever ceased to marvel at that. 20
[Chapter 10]

- 7.5 How does this extract highlight the betrayal of old Major's dream? (3)
- 7.6 Earlier in the novel, old Major says that the Seven Commandments 'would form an unalterable law by which all the animals ... must live for ever after'.
Explain the irony of Benjamin's use of the phrase, 'the unalterable law of life' (line 15) in the light of old Major's words. (3)
- 7.7 Refer to line 16: 'And yet the animals never gave up hope.'
By referring to the novel as a whole, critically discuss whether the animals are justified in never giving up hope. (3)

7.8 In *Animal Farm* the corruption and failure of the revolution are presented as inevitable.

Do you agree with this point of view? Present your argument with close reference to the novel.

(4)
[25]

OR

PRIDE AND PREJUDICE – Jane Austen

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

QUESTION 8: PRIDE AND PREJUDICE – ESSAY QUESTION

Pride and Prejudice is a commentary on the power relations between families and individuals in their attempts to realise their ambitions.

Critically assess the validity of the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

OR

QUESTION 9: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION

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

EXTRACT A

'Lydia will never be easy till she has exposed herself in some public place or other, and we can never expect her to do it with so little expense or inconvenience to her family as under the present circumstances.'

'If you were aware,' said Elizabeth, 'of the very great disadvantage to us all, which must arise from the public notice of Lydia's unguarded and imprudent manner – nay, which has already arisen from it, I am sure you would judge differently in the affair.'

5

'Already arisen?' repeated Mr Bennet. 'What, has she frightened away some of your lovers? Poor little Lizzy! But do not be cast down. Such squeamish youths as cannot bear to be connected with a little absurdity are not worth a regret. Come, let me see the list of pitiful fellows who have been kept aloof by Lydia's folly.'

10

'Indeed you are mistaken. I have no such injuries to resent. It is not of peculiar, but of general evils, which I am now complaining. Our importance, our respectability in the world, must be affected by the wild volatility, the assurance and disdain of all restraint which mark Lydia's character. Excuse me, – for I must speak plainly. If you, my dear father, will not take the trouble of checking her exuberant spirits, and of teaching her that her present pursuits are not to be the business of her life, she will soon be beyond the reach of amendment.'

15

[Chapter 41]

- 9.1 Explain how Elizabeth's concerns about Lydia's visit to Brighton will prove to be well-founded. (3)
- 9.2 Refer to lines 7–8: ' "Already arisen?" repeated Mr Bennet. "What, has she frightened away some of your lovers?" '
- How is Mr Bennet's tone in these lines consistent with his character? (3)
- 9.3 Discuss what the words, 'importance' and 'respectability' (line 12) convey about what is expected of women in Austen's society. (3)
- 9.4 Comment on the extent to which Elizabeth's concerns, as expressed in this extract, are typical of her. (3)

AND**EXTRACT B**

To complete the favourable impression, she then told him [Mr Bennet] what Mr Darcy had voluntarily done for Lydia. He heard her with astonishment.

'This is an evening of wonders, indeed! And so, Darcy did everything – made up the match, gave the money, paid the fellow's debts, and got him his commission! So much the better. It will save me a world of trouble and economy. Had it been your uncle's doing, I must and *would* have paid him; but these violent young lovers carry everything their own way. I shall offer to pay him to-morrow: he will rant and storm about his love for you, and there will be an end of the matter.' He then recollected her embarrassment a few days before, on his reading Mr Collins's letter

5

...

[Mrs Bennet said] 'Good gracious! Lord bless me! Only think! Dear me! Mr Darcy! Who would have thought it? And is it really true? Oh, my sweetest Lizzy! How rich and how great you will be! What pin-money, what jewels, what carriages you will have! Jane's is nothing to it – nothing at all. I am so pleased – so happy! Such a charming man! – so handsome! So tall! – Oh, my dear Lizzy! Pray apologise for my having disliked him so much before, I hope he will overlook it. Dear, dear Lizzy! A house in town! Everything that is charming! Three daughters married! Ten thousand a year! Oh, Lord! What will become of me? I shall go distracted.'

10

15

[Chapter 59]

- 9.5 Refer to lines 3–4: 'Darcy did everything ... him his commission!'
- What has motivated Darcy's decision to act in this way? (3)
- 9.6 By referring to the letter mentioned in line 9, critically comment on Mr Collins's being a self-appointed counsellor to the Bennet family. (3)
- 9.7 Refer to lines 10–17: '[Mrs Bennet said] ... shall go distracted.'
- Using the above lines as a point of departure, discuss how the character of Mrs Bennet is satirised. (3)

9.8 Austen provides a critical commentary on the need for women to have a favourable social status.

Do you agree with this point of view? Present your argument with close reference to the novel.

(4)
[25]

OR

THE GREAT GATSBY – F Scott Fitzgerald

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: THE GREAT GATSBY – ESSAY QUESTION

Wealth and status are the dominant sources of power in the society presented in *The Great Gatsby*.

Critically assess the validity of the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

OR

QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION

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

EXTRACT A

'Meyer Wolfshiem? No, he's a gambler.' Gatsby hesitated, then added coolly: 'He's the man who fixed the World's Series back in 1919.'

'Fixed the World's Series?' I repeated.

The idea staggered me. I remembered, of course, that the World's Series had been fixed in 1919, but if I had thought of it at all I would have thought of it as a thing that merely *happened*, the end of some inevitable chain. It never occurred to me that one man could start to play with the faith of fifty million people – with the single-mindedness of a burglar blowing a safe.

5

'How did he happen to do that?' I asked after a minute.

'He just saw the opportunity.'

10

'Why isn't he in jail?'

'They can't get him, old sport. He's a smart man.'

I insisted on paying the check. As the waiter brought my change I caught sight of Tom Buchanan across the crowded room.

'Come along with me for a minute,' I said; 'I've got to say hello to someone.'

15

When he saw us Tom jumped up and took half a dozen steps in our direction.

'Where've you been?' he demanded eagerly. 'Daisy's furious because you haven't called up.'

'This is Mr Gatsby, Mr Buchanan.'

They shook hands briefly, and a strained, unfamiliar look of embarrassment came over Gatsby's face.

20

[Chapter 4]

11.1 Refer to lines 1–2: 'Gatsby hesitated, then ... back in 1919.'

Account for Gatsby's hesitation in these lines.

(3)

11.2 Refer to lines 20–21: 'They shook hands ... over Gatsby's face.'

Explain how Gatsby's reaction to Tom will later prove to be justifiable.

(3)

11.3 Explain what the fixing of the World's Series suggests about the American Dream.

(3)

11.4 Refer to lines 4–6: 'I remembered, of ... some inevitable chain.'

Discuss whether Nick's response, as expressed in these lines, is typical of him.

(3)

AND

EXTRACT B

'Who is this Gatsby anyhow?' demanded Tom suddenly. 'Some big bootlegger?'

'Where'd you hear that?' I inquired.

'I didn't hear it. I imagined it. A lot of these newly rich people are just big bootleggers, you know.'

'Not Gatsby,' I said shortly.

5

He was silent for a moment. The pebbles of the drive crunched under his feet.

'Well, he certainly must have strained himself to get this menagerie together.'

A breeze stirred the grey haze of Daisy's fur collar.

'At least they are more interesting than the people we know,' she said with an effort.

| | |
|--|----|
| 'You didn't look so interested.' | 10 |
| ... | |
| Daisy began to sing with the music in a husky, rhythmic whisper, bringing out a meaning in each word that it had never had before and would never have again. When the melody rose her voice broke up sweetly, following it, in a way contralto voices have, and each change tipped out a little of her warm human magic upon the air. | |
| 'Lots of people come who haven't been invited,' she said suddenly. 'That girl hadn't been invited. They simply force their way in and he's too polite to object.' | 15 |
| 'I'd like to know who he is and what he does,' insisted Tom. 'And I think I'll make a point of finding out.' | |
| 'I can tell you right now,' she answered. 'He owned some drugstores, a lot of drugstores. He built them up himself.' | 20 |
| [Chapter 6] | |

- 11.5 Refer to line 11: 'Daisy began to sing'.
Account for Daisy's choosing to start singing at this point in the conversation. (3)
- 11.6 Refer to line 5: ' "Not Gatsby," I said shortly.'
Critically discuss Nick's defence of Gatsby. (3)
- 11.7 Refer to lines 17–18: 'I'd like to ... of finding out.'
Comment on the irony of Tom's determination to investigate Gatsby's business deals. (3)
- 11.8 Fitzgerald provides a critical commentary on how money and power corrupt social values and morality.
Do you agree with this point of view? Present your argument with close reference to the novel. (4)
[25]
- TOTAL SECTION B: 25**

AND

SECTION C: DRAMA

Answer ONLY on the play you have studied.

***OTHELLO* – William Shakespeare**

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: *OTHELLO* – ESSAY QUESTION

Referring to Cassio, Iago says: 'He hath a daily beauty in his life,/That makes me ugly'.

Critically discuss how *Othello* demonstrates that, when characters feel inferior to others, the results are destructive.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]**OR****QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION**

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

EXTRACT A**OTHELLO**

Why did I marry? This honest creature doubtless
Sees and knows more, much more, than he unfolds.

IAGO

(*Returning*) My lord, I would I might entreat your honour
To scan this thing no further. Leave it to time.

Though it be fit that Cassio have his place

5

(For sure he fills it up with great ability)

Yet if you please to hold him off a while,

You shall by that perceive him and his means;

Note if your lady strain his entertainment

With any strong or vehement importunity.

10

Much will be seen in that. In the meantime,

Let me be thought too busy in my fears

(As worthy cause I have to fear I am)

And hold her free, I do beseech your honour.

OTHELLO

Fear not my government.

15

IAGO

I once more take my leave.

Off

| | |
|---|----------------------|
| OTHELLO | |
| This fellow's of exceeding honesty, And knows all qualities, with a learned spirit, Of human dealing. If I do prove her haggard, Though that her jesses were my dear heart-strings, I'd whistle her off, and let her down the wind To prey at fortune. Haply, for I am black And have not those soft parts of conversation That chamberers have, or for I am declined Into the vale of years (yet that's not much), She's gone. I am abused, and my relief Must be to loathe her. O, curse of marriage, That we can call these delicate creatures ours And not their appetites! I had rather be a toad And live upon the vapour of a dungeon Than keep a corner in the thing I love For others' uses. Yet 'tis the plague of great ones: Prerogativ'd are they less than the base. 'Tis destiny unshunnable, like death. | 20 25 30 35 |
| Even then this forked plague is fated to us When we do quicken. Look where she comes: <i>Re-enter Desdemona and Emilia</i> If she be false, O, then heaven mocks itself! I'll not believe't. | 40 |
| | [Act 3, Scene 3] |

- 13.1 Explain why it is possible for Othello to so readily believe Iago. (3)
- 13.2 Refer to lines 3–4: 'My lord, I ... thing no further.'
Account for Iago's plea in these lines. (3)
- 13.3 Refer to lines 5–6: 'Though it be ... with great ability)'.
Explain the irony of Iago's words. (3)
- 13.4 Refer to lines 18–20: 'This fellow's of ... Of human dealing.'
In your opinion, is Othello's assessment of Iago's character justified?
Substantiate your response. (3)
- 13.5 Refer to lines 30–33: 'I had rather ... For others' uses.'
Discuss how Othello's tone in these lines reflects a change in his state
of mind. (3)

AND

THE CRUCIBLE – Arthur Miller

Answer EITHER QUESTION 14 (essay question) OR QUESTION 15 (contextual question).

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

The Crucible demonstrates that human behaviour is all too often directed by ulterior motives that result in destruction.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]**OR****QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

EXTRACT A

| | | |
|-----------|--|---------|
| PROCTOR | <i>(with solemn warning)</i> : You will not judge me more, Elizabeth. I have good reason to think before I charge fraud on Abigail, and I will think on it. Let you look to your own improvement before you go to judge your husband any more. I have forgot Abigail, and – | |
| ELIZABETH | And I. | 5 |
| PROCTOR | Spare me! You forget nothin' and forgive nothin'. Learn charity, woman. I have gone tiptoe in this house all seven month since she is gone. I have not moved from there to there without I think to please you, and still an everlasting funeral marches round your heart. I cannot speak but I am doubted, every moment judged for lies, as though I come into a court when I come into this house! | 10 |
| | ... | |
| ELIZABETH | I do not judge you. The magistrate sits in your heart that judges you. I never thought you but a good man, John – <i>(with a smile)</i> – only somewhat bewildered. | |
| PROCTOR | <i>(laughing bitterly)</i> : Oh, Elizabeth, your justice would freeze beer! <i>(He turns suddenly toward a sound outside. He starts for the door as MARY WARREN enters. As soon as he sees her, he goes directly to her and grabs her by her cloak, furious.)</i> How do you go to Salem when I forbid it? Do you mock me? <i>(Shaking her.)</i> I'll whip you if you dare leave this house again! | 15 |
| | <i>Strangely, she doesn't resist him, but hangs limply by his grip.</i> | 20 |
| MARY | I am sick, I am sick, Mr Proctor. Pray, pray, hurt me not. <i>(Her strangeness throws him off, and her evident pallor and weakness. He frees her.)</i> My insides are all shuddery; I am in the proceedings all day, sir. | |
| | | [Act 2] |

- 15.1 Refer to lines 1–2: 'I have good reason to think before I charge fraud on Abigail'.
Explain why Proctor is reluctant to 'charge fraud on Abigail'. (3)
- 15.2 Refer to lines 8–9: 'and still an everlasting funeral marches round your heart'.
What does Proctor's comment suggest about Elizabeth's attitude toward him? (3)
- 15.3 Refer to the stage direction in line 21: '*Strangely, she doesn't resist him*'.
Suggest why Mary Warren's reaction might be considered strange. (3)
- 15.4 The trials are referred to as 'proceedings' (line 24) rather than as 'witch trials'.
Comment on the implications of the choice of the word, 'proceedings'. (3)
- 15.5 Refer to line 12: 'The magistrate sits in your heart that judges you.'
Discuss the validity of Elizabeth's assessment of Proctor in light of later events in the play. (3)

AND**EXTRACT B**

| | | |
|-----------|--|----|
| PROCTOR | Then who will judge me? (<i>Suddenly clasping his hands.</i>) God in Heaven, what is John Proctor, what is John Proctor? (<i>He moves as an animal, and a fury is riding in him, a tantalized search.</i>) I think it is honest, I think so; I am no saint. (<i>As though she had denied this he calls angrily at her.</i>) Let Rebecca go like a saint; for me it is fraud! | 5 |
| | <i>Voices are heard in the hall, speaking together in suppressed excitement.</i> | |
| ELIZABETH | I am not your judge, I cannot be. (<i>As though giving him release</i>) Do as you will, do as you will! | |
| PROCTOR | Would you give them such a lie? Say it. Would you ever give them this? (<i>She cannot answer.</i>) You would not; if tongs of fire were singeing you you would not! It is evil. Good, then – it is evil, and I do it! | 10 |
| | HATHORNE <i>enters with</i> DANFORTH, <i>and, with them,</i> CHEEVER, PARRIS, <i>and</i> HALE. <i>It is a businesslike, rapid entrance, as though the ice had been broken.</i> | |
| DANFORTH | (<i>with great relief and gratitude</i>): Praise to God, man, praise to God; you shall be blessed in Heaven for this. (<i>CHEEVER has hurried to the bench with pen, ink, and paper. PROCTOR watches him.</i>) Now then, let us have it. Are you ready, Mr Cheever? | 15 |
| PROCTOR | (<i>with a cold, cold horror at their efficiency</i>): Why must it be written? | |
| DANFORTH | Why, for the good instruction of the village, Mister; this we shall post upon the church door! (<i>To Parris, urgently.</i>) Where is the marshal? | 20 |
| PARRIS | (<i>runs to the door and calls down the corridor</i>): Marshal! Hurry! | |

[Act 4]

- 15.6 Refer to line 19: 'Why must it be written?'
With reference to the extract as a whole, critically comment on Proctor's conflicting feelings about the confession. (3)
- 15.7 Comment on the significance of '*cold, cold horror*' (line 19) in the context of the play as a whole. (3)
- 15.8 In EXTRACT A, line 13, Elizabeth says, 'I never thought you but a good man, John'.
Is this assessment of Proctor's character reinforced in EXTRACT B? Justify your response. (4)
- TOTAL SECTION C: 25**
GRAND TOTAL: 80



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2015

MEMORANDUM

MARKS: 80

This memorandum consists of 23 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

1. Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. **(The candidate may not answer the essay and the contextual question on the same genre.)**
2. If a candidate has answered all four questions in Section A, (prescribed poetry), mark only the first two.
3. If a candidate has answered two contextual or two essay questions in SECTIONS B and C, mark the first one and ignore the second. If a candidate has answered all 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.
4. If a candidate gives two answers where the first one is wrong and the next one is correct, mark the first answer and **ignore** the next.
5. If answers are incorrectly numbered, mark according to the memo.
6. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
7. *Essay question*
If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, assess on merit and discuss with senior markers.
8. *Contextual questions*
If the candidate does not use inverted commas when asked to quote, **do not penalise**.
9. For **open-ended questions**, no marks should be awarded for YES/NO or I AGREE/I DISAGREE. The reason/substantiation/motivation is what should be considered.
10. No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation is what should be considered.

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'FUTILITY' – Wilfred Owen**

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to the rubric on page 22 to assess this question.

Wilfred Owen uses the poem to express the pathos, devastation and wastefulness of war. The poem illustrates how the potential of young men is wasted because of the destructive nature of war.

- The reference to the sun has connotations of life, creation, hope and light. This is in contrast to the despair of war. The personification of the sun evokes images of a caring parent. The words, 'kind old sun' and 'Gently its touch' contrast the kindness and gentleness of the sun and the comfort and security of home with the harshness of war. The speaker toys with the idea that the sun will resurrect the soldier, but the rejuvenating powers of the sun are negated by the violence of war. War is the cause of anguish and desolation.
- 'Whispering' has a soothing sound and connotation while the sounds of war are loud and chaotic. The 'fields unsown' and 'seeds' convey a peaceful, pastoral image, conveying the balance in nature, while war is associated with disorder. The words also suggest the potential of youth, which is cut down. 'Seeds' are associated with regeneration and the perpetuation of the cycle of life, as opposed to the annihilation brought about by war.
- 'Always', 'even in France', and 'until this morning and this snow' convey the reliability of the sun until this particular day. Life has been predictable and dependable; during wartime, life is capricious. 'This morning' conveys the unpredictability of war where hopes of surviving the devastation are dashed. The hopelessness of the soldiers' situation is emphasised. The coldness of the 'snow' conveys the desolation and the coldness of death as opposed to the warmth of the sun and home.
- The references to the 'clays of a cold star', 'the clay' and the 'limbs, so dear-achieved' emphasise the futility of the effort which is used to create life which will be so short-lived. The term, 'dear' conveys the preciousness and the special effort that is required to generate life, while war is equated with loss.
- The speaker mocks the 'fatuous sunbeams' for engaging in a meaningless activity, because war will destroy all their hard work.
- Initially the speaker toys sadly with the notion that the sun's rays can restore life. The tone becomes bitter and despondent as he grapples with the finality of death. The tone of his questions is ironic, reflecting his cynical attitude toward war. There is heartbreak amid the irony.

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'LAKE MORNING IN AUTUMN' – Douglas Livingstone**

- 2.1 Its legs are too thin and weak to support the weight of its heavy body. (1) In this manner the speaker creates the impression that the stork is fragile and vulnerable. (1) (2)
- 2.2 'Regally' has connotations of majesty/grace/elegance/stateliness, (1) which suggests that the speaker admires the stork. (1) (2)
- 2.3 The 'beak on chest' conveys an image of tiredness and the need to protect itself from the elements. The stork appears to be in deep thought and its eyes are glazed over. It is inwardly focused on and considering/visualising the long journey ahead.
[Award 3 marks for three distinct ideas OR 3 marks for two ideas well discussed.] (3)
- 2.4 The tone is of acceptance/resignation. Despite his exhaustion and his being alone, the stork feels compelled to tackle this arduous journey. This is aligned to a central idea of the poem that the stork has to obey his migratory instinct.
[Award 1 mark for tone and 2 marks for discussion.] (3)
- [10]**

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'RUGBY LEAGUE GAME' – James Kirkup**

- 3.1 The word means dull/boring. (1) The shorts make the players look old-fashioned./It serves to emphasise the absurdity of their appearance. (1) (2)
- 3.2 The rhetorical question undermines the seriousness with which the players approach the game. (1) It suggests that playing the game is a waste of time; it needs to be treated less seriously/their courage is misplaced./It sustains the attitude/tone of mocking the players. (2)
- 3.3 The image is appropriate as it compares the players to the Spartans, who were heroic warriors and the epitome of masculinity. Spartans lived austere lives, something to which the players aspire – away from the distractions of their daily lives. However, ironically, they are not like such warriors at all. The game is the opportunity for them to enjoy a sense of freedom again and to feel important.
[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)
- 3.4 The speaker's tone is mocking/derisive/satirical/condescending/disparaging/pitying. He is scornful as he points out the players' preposterous attempts to recapture the past. However, these attempts are futile.
[Award 1 mark for tone and 2 marks for discussion.] (3)
- [Credit valid alternative responses.] (3)
- [10]**

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'WHEN I HAVE FEARS THAT I MAY CEASE TO BE' – John Keats**

- 4.1 The expression is euphemistic and less harsh. Keats finds it difficult to admit to the finality of death. The use of the word, 'death' would be too close to reality. It is difficult to admit to dying. The expression ameliorates the fear of death. The expression is far more in keeping with the meditative tone of the poem.

OR

The expression sustains iambic pentameter and the rhyme scheme.

[Award 2 marks if the candidate provides a reason for the use of a less harsh expression.]

[Award 1 mark if the candidate simply refers to the expression as being less harsh.]

(2)

- 4.2 The word, 'gleaned' means to scrape together every last bit. The speaker is determined to gather/collect all possible ideas and transform them into poetry before time runs out.

(2)

- 4.3 The speaker fears that he might never have the opportunity to capture the true beauty/essence of nature in his poetry. The reference to 'shadows' suggests the elusiveness of capturing that essence. The use of 'trace' conveys his fear that he will not have the skill/time to perfect his poetry. The ability to recreate the beauty of nature is unpredictable/fleeting/transitory/ephemeral/transient.

[Award 3 marks for three distinct points **OR** 3 marks for two ideas well discussed.]

(3)

- 4.4 The tone is of acceptance and reconciliation/resignation, creating a sense of profound contemplation. The speaker has come to terms with and accepts his mortality. He realises that the standard human values of love and fame are insignificant in comparison to the vastness of eternity. He has gained perspective.

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

[Credit valid alternative responses.]

(3)
[10]

UNSEEN POETRY (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION****TOUCHED BY AN ANGEL – Maya Angelou**

- 5.1 Love is an elevated concept. It has connotations of the sacred and of being out of reach. Love is something to which we aspire.

[Award 2 marks for a clear understanding of the image.] (2)

- 5.2 The initial outlook is that we are too afraid to dare to grasp at love/to allow love to enter our lives. We lack the courage. (1)

The word, 'yet' suggests that we should make use of the opportunity to permit love to free us from our self-imposed restrictions. (1) (2)

- 5.3 The word, 'chains', has connotations of fetters/shackles and strongly enhances the concept of 'fear' as a restrictive/limiting/constrictive force. The onomatopoeic effect of the word 'strikes' reflects how love is powerful enough to break the 'chains of fear'.

[Credit responses that offer religious interpretations.]

[Award 3 marks only if candidates have referred to specific examples of diction.] (3)

- 5.4 The central idea of the poem is that love gives us the courage to free ourselves from isolation and loneliness. The word, 'weaned' suggests that love empowers us to reach a level of maturity/independence. This enables us to find the courage to bask in the effect/the glow of love.

[Award 1 mark for the central idea of the poem and 2 marks for discussion.]

[Credit valid alternative responses.] (3)
[10]

TOTAL SECTION A: 30

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

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

Candidates may respond to the statement as an absolute or as applicable only to the kind of situation found in the novel. Candidates may either find this statement valid/invalid or offer a mixed/equivocal response.

- The animals revolt in order to create an egalitarian society. They assume power at the expense of the humans, with the aim of improving the quality of life for all.
- Snowball subscribes to the principles of Animalism and is keen to uplift and empower the animals on the farm. He wants to use the power his intelligence grants him to teach the other animals to read and to involve them in the running of the farm by organising them into committees.
- He teaches himself about construction and mechanics in order to design the windmill that is intended to be of benefit to all. These efforts are thwarted by Napoleon, who chases Snowball off the farm, thus rendering him powerless. Even though Snowball wants to use his abilities for the good of the animals, he also uses the situation for his own benefit, e.g. milk and apples.
- Boxer is determined to use the power of his physical strength to do good. However, his power is limited and his hard work is 'rewarded' with his being sold to the knackers. Boxer is a role model and other animals emulate him. He dooms himself.
- When Boxer and Benjamin have the opportunity to change the balance of power, they surrender their power by not challenging the pigs' authority.
- Napoleon and the pigs realise that, in order to secure their privileged positions, they need to maintain power. They do this through oppression and indoctrination. They make strategic alliances to maintain their power.
- The pigs appropriate the milk and apples for themselves. The windmill, built by the labour of the animals, is used to mill corn that generates profit for the pigs. They train the dogs to act as bodyguards and threaten the animals with death should they challenge Napoleon.
- The limitations of the animals enable the pigs to hold on to power.
- The novel presents one set of circumstances. If Boxer, Benjamin and Snowball had done things differently, one can speculate that there might have been a different result.

[Consider valid alternative responses.]

[25]

QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION

- 7.1 The pigs teach themselves to read and write. They conceptualise the Seven Commandments and write them on the wall, only to manipulate/distort them later. Napoleon is intelligent enough to realise the value of continued business interaction with the humans. Squealer uses his superior linguistic skill to manipulate the other animals. They realise the value of keeping the milk and apples for themselves, and of teaching the young dogs to protect them. They cunningly use the sheep to indoctrinate the rest of the animals.
- [Award 3 marks for three distinct points **OR** 3 marks for two ideas well discussed.] (3)
- 7.2 Snowball is an intelligent, quick-thinking pig. He is inventive and full of ideas on how to improve the lives of the animals on the farm. He takes the initiative and works hard to organise the animals into committees and to design the windmill. He is enthusiastic and keen to uplift and empower the animals.
- [Award 3 marks for three ideas **OR** 3 marks for two ideas well discussed.] (3)
- 7.3 Snowball is a thinker who wants the best for the farm and the animals. The animals are interested in Snowball's plans and Napoleon, who is a political opportunist, regards Snowball as a threat. He rejects all of Snowball's plans by urinating on the plans and later undermines Snowball's influence by claiming the plans as his own. He raises doubts about Snowball in the minds of the animals. Snowball is out-manoeuvred by a more ruthless and cunning opponent.
- [Award 3 marks only if both characters are discussed.] (3)
- 7.4 It is intended that the windmill would ease the lives of the animals, bringing them comfort and improving the standard of living on the farm. The windmill is proof of the hard work of the animals. However, it is hijacked by the pigs to benefit only them. It thus becomes a symbol of the oppression and exploitation of the animals by the pigs. It comes to represent the greed of the pigs and is a stark reminder of how the hopes and dreams of the animals are literally and figuratively destroyed.
- [Candidates may refer to the windmill as a symbol of industrialisation.]
[Credit valid alternative responses.]
- [Award 3 marks for three ideas **OR** 3 marks for two ideas well discussed.] (3)
- 7.5 Old Major dreamed of a time when the animals would be in charge of their own destinies. He dreamed that all animals would be treated equally and be prosperous. However, Napoleon and the pigs have appropriated that dream for their own benefit: they take the largest portion of food for themselves while the other animals are hungry and over-worked. With the exception of the pigs', the lives of the animals have not improved on the farm.
- [Award 3 marks for three ideas **OR** 3 marks for two ideas well discussed.] (3)

- 7.6 Old Major's dream is for the principles of the Seven Commandments to be permanent. These commandments were intended to be conducive to the happiness of the animals. However, Benjamin's observation is more accurate than old Major's because the pigs alter the laws to suit themselves and most of the animals continue to live miserably under a dictatorship.

[Award full marks only if irony is discussed.]

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 7.7 The animals are not justified in clinging to hope. Their hopefulness is naive and indicative of their gullibility. They would prefer to believe in the realisation of their dreams, despite the overwhelming evidence to the contrary. They have been convinced by Squealer that their lives have improved. They are still proud of the fact that they are the only animal-run farm in the country. The pessimistic note on which the novel ends shows that their hope is unjustified. They have simply swapped one 'Master' for another.

Even though it is valid to hang on to hope for future change, the novel does not explore this possibility.

[Accept valid alternative responses.]

[Award 3 marks only if candidates justify their response.] (3)

- 7.8 Yes.
The success of the revolution depends upon the activity or inactivity of various individuals. If it is true that forceful and ambitious characters such as Napoleon are the most likely to emerge as leaders, corruption and failure would tend to follow. Moreover, if worthy characters such as Benjamin and Boxer, and perhaps Snowball, do not emerge as leaders, the tragic outcome would be even more likely. Benjamin is representative of the highly intelligent and perceptive comrades who do not have the wherewithal to challenge the power of the pigs. Workers, represented by Boxer, do not have the intellectual capacity or insight to develop authority. Napoleon is sufficiently cunning and ruthless to develop a private enforcement body, i.e. the dogs, in order to maintain his control over the animals. Snowball is too preoccupied with constructive matters to shore up his power. The animals' unquestioning acceptance of their circumstances and manipulation by Squealer allow their naivety and ignorance to be exploited, resulting in their inability to free themselves from tyranny.

The corruption and failure of the revolution are at least very probable; they are inevitable only if, as in the case of Animal Farm, there is no force to counteract the rise to power of tyrants.

OR

No.

[A negative response is unlikely but should be marked on its merits.]

[Award 4 marks only if reference is made to the novel as a whole.]

(4)
[25]

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

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

- Families are measured by their status and money. The powerful and often titled landowners are at the top of the social structure. Characters aspire to marry into a higher class. These aspirations result in individuals' vying with one another for favour: Miss Bingley is interested in Mr Darcy and often portrays Elizabeth and her family to him in an adverse light. Her aim is to show Mr Darcy the unsuitability of a marriage to Elizabeth.
- Mrs Bennet wants to defeat other mothers in the struggle to secure a desirable match for her daughters. Hence her condescending remarks about Charlotte's chances of attracting Mr Bingley.
- The older girls attempt to maintain control over their younger sisters. Elizabeth and Jane care about the well-being of their siblings. Lydia aspires to be a married woman and outrank her sisters.
- Mr Collins desires to impress and secure his position with Lady Catherine by appointing himself as her spokesman. He advises Mr Bennet that the union between Elizabeth and Darcy will have dire consequences. His behaviour is typical of his self-serving nature.
- Elizabeth and Lady Catherine engage in a power struggle for very different reasons. Lady Catherine wants to ensure that Darcy marries her daughter and that the social hierarchy remain intact. Elizabeth, on the other hand, is determined to challenge Lady Catherine's snobbery and fight for the right to marry for love.
- Wickham attempts to gain power through an advantageous marriage. He spreads lies about being cheated out of his inheritance from Mr Darcy's father. His aim is to garner sympathy for himself and ingratiate himself into families, thus enabling him to plot how best to further his own ends. He has tried to seduce Miss Darcy in the hope of monetary gain. Wickham seeks to enrich himself.
- Elizabeth sees Darcy as an equal so when they are debating it is not about realising ambitions – it is about trying to establish oneself/one's sense of self in a relationship.

[Accept mixed responses.]

[25]

QUESTION 9: *PRIDE AND PREJUDICE* – CONTEXTUAL QUESTION

- 9.1 Elizabeth's fears are realised when news arrives of Lydia's elopement. Elizabeth's concerns that Mrs Forster is too young to take proper care of Lydia are justified because Lydia elopes with Wickham while residing in the home of the Forsters. Elizabeth is aware of Lydia's thoughtlessness and frivolous ways and her total disregard for the consequences of her actions.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 9.2 Mr Bennet employs a flippant/sarcastic/mocking tone as he teases Elizabeth about her frustration at the prospect of Lydia's visiting Brighton. While fully aware of the legitimacy of Elizabeth's concerns, he chooses to indulge Lydia rather than make a firm decision to keep her under control. He fails to make and act on decisions. Instead, he abdicates responsibility for his family. Rather than asserting his authority to command proper behaviour, he chooses to leave everything in the hands of Mrs Bennet.

[Award 1 mark for tone and 2 marks for discussion.] (3)

- 9.3 Women play a significant role as the custodians of domestic affairs. They are expected to be accomplished, sophisticated and demure. They are responsible for the well-being of their families; for engaging in appropriate social conventions. Their respectability and mannerisms are expected to be beyond reproach and every action is governed by strict moral codes.

[Award 3 marks only if both words are discussed.] (3)

- 9.4 Elizabeth is true to her character when she confronts her father with her fears regarding Lydia. She is direct and sensible. She is mindful of Lydia's flaws and is aware that her parents will do nothing to contain Lydia. She takes responsibility because of her concern for her family name and the repercussions Lydia's flighty behaviour is likely to have for the family. It is in her nature to speak her mind.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 9.5 Darcy feels guilty for not having warned the Bennet family about Wickham's true nature. He therefore feels that it is his duty to make amends; hence his determination to track down Wickham and force him to marry Lydia and save her reputation./His other motivation is his love for Elizabeth. He realises the effect that the elopement will have on the future prospects of the Bennet girls as well as the social stigma with which the family would be forced to live.

[Award 3 marks for one motivation well discussed or for a combination of ideas.] (3)

- 9.6 In the letter, Mr Collins cautions Mr Bennet about the repercussions of a union between Darcy and Elizabeth. He even suggests that they need to think twice before rushing into marriage. He later mentions his delight that Lydia's shame has been so well concealed and castigates Mr Bennet for allowing Lydia and Wickham into his home. Mr Collins self-deceivingly conceives of himself as a counsellor to the Bennet family. He views himself as an arbiter of social norms and standards. However, he is pompous, believing that his advice is sought-after and welcomed. His advice is actually a form of adverse criticism and self-aggrandisement.

[Award 3 marks for three ideas OR for two ideas well discussed.]

[Award full marks only for a critical comment.]

(3)

- 9.7 Mrs Bennet is overwhelmed with joy at the prospect of the immense wealth that Elizabeth will have. Ironically, she makes no mention of Elizabeth's happiness. The Bennets are socially inferior to families like the Darcys and the Bingleys; therefore Mrs Bennet's numerous attempts to transcend social class barriers and ingratiate herself with the Bingleys and the Darcys are satirised. Her behaviour is often portrayed as vulgar and embarrassing. Her obvious lack of intelligence and inability to understand her husband's sarcasm are also ridiculed.

[Award 3 marks only if satire is discussed and examples are provided.]

(3)

- 9.8 Yes.
Austen mockingly portrays women as having a common goal: they use marriage to secure a favourable social status. In addition, maintaining their reputations is of paramount importance. It is the desire of all mothers to secure a respectable and moneyed husband for their daughters. They use every opportunity, such as the Netherfield Ball, to market their daughters.

Mrs Bennet is proud of her accomplishment of marrying off three daughters, especially when the prospective husbands (i.e. Bingley and Darcy) are of higher status,

Darcy's efforts to secure the marriage of Lydia and Wickham suggest that he subscribes to the philosophy that women have to marry in order to gain respectability. Charlotte marries Mr Collins simply to secure her future. Miss Bingley also desires to elevate her social status, hence her pursuit of Darcy. Lady Catherine is determined to secure Darcy as a fitting husband for her daughter.

OR

No.

[A negative response is unlikely but should be marked on its merits.]

[Award 4 marks only if reference is made to the novel as a whole.]

(4)

[25]

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

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

While it may be argued that wealth and status are the dominant sources of power, there are other forces that exert power over human life.

- People with 'old money' use their superior/elite position to assert their power in society and to keep out those whom they regard as inferior.
- Tom, a member of this group, regards Gatsby as someone lacking in refinement, sensibility and taste. Tom regards Gatsby as inferior because he is from 'new money'.
- Any challenge to Tom's position is met with bullying and cruelty. He uses his inherited wealth and 'old money' status to get his way. This is demonstrated in his contemptible treatment of Myrtle when he strikes her for mentioning Daisy's name, as well as his toying with and taunting of George Wilson.
- Despite Tom's infidelity, Daisy chooses to remain with him because of his wealth and status, as well as her memories of the successful moments in their marriage.
- Tom and Daisy use the power their position in society gives them to avoid taking responsibility for their actions.
- Tom uses socially inferior women sexually; their powerlessness makes him feel more powerful. These women are no more than toys to him and allow him to validate his superiority.
- Gatsby has the Police Commissioner in his back pocket. His wealth and power enable him to subvert the law.

However, there are other ways in which power is asserted:

- Daisy uses her charm, beauty and voice to entice and manipulate men.
- Myrtle uses her coarse yet vital sexuality to attract Tom and secure a better future for herself.
- Meyer Wolfshiem uses cunning and sheer violence to exert power over others, as signified by his cufflinks made of human molars.
- Jordan uses the power of her status to avoid being exposed for cheating in a golf tournament.

[Consider valid alternative responses.]

[25]

QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION

- 11.1 Gatsby is aware that revealing his association with someone as obviously involved in criminal activities as Wolfsheim might cause Nick to disapprove of him and lead to Nick's cutting off all ties with him. This would jeopardise his plan to use Nick to reunite with Daisy.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 11.2 Gatsby feels uncomfortable and awkward in Tom's presence because he is in love with Tom's wife. Gatsby's pursuit of Daisy sets the two men on a collision course, resulting in a heated argument.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.]

[Credit valid alternative responses.] (3)

- 11.3 The World's Series is a symbol of achieving success through hard work and fair play, the ideals of the American Dream. Thus the fixing of the World's Series represents the corruption of the American Dream, as achievement through fair play and hard work are replaced by cheating for material gain.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 11.4 Nick has a tendency to overlook the serious implications of certain events and behaviour. He accepts things without questioning them too closely since this is in harmony with his preference for reserving judgement. Nick's attitude appears to be that if something does not concern him, he is able to distance himself from it. Nick overlooks, condones and even enables morally lax behaviour.

However, Nick's character does develop during the course of the novel and he does become more aware and critical.

[Award 3 marks for three ideas or for two ideas well discussed.]

[Consider valid alternative and/or mixed responses on their merits.] (3)

- 11.5 Daisy interrupts the conversation at this point in an attempt to divert Tom and Nick's attention. She wants to move the focus from the subject of Gatsby as she is uncomfortable discussing him with her husband. She shuns conflict and is possibly concerned that the conversation might get heated. It could also be her way of avoiding the reality of Gatsby's illegal activities.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 11.6 Nick is loyal to Gatsby and defends him because he views Gatsby as someone special, with a 'romantic readiness' and an 'enormous capacity for hope'. He recognises that Gatsby has charisma. He has the ability to make people respond positively to him. Nick admires him because of his sense of purpose and dedication to the fulfilment of his dream.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.]

[Award full marks only if a critical discussion is provided.] (3)

- 11.7 In this extract, Tom adopts a moralistic attitude toward Gatsby's involvement in bootlegging and other criminal activities. However, he is a hypocrite as, despite Prohibition, he also buys and consumes alcohol. Furthermore, Tom's own behaviour is questionable: he has numerous affairs throughout his marriage and is currently involved with Myrtle. Tom also maintains his friendship with Walter Chase, who is involved in Wolfshiem's illegal deals.

[Award 3 marks only for a well-developed response that relates to irony.] (3)

- 11.8 Yes.
Wealth provides people with the power to influence a variety of outcomes, thereby reinforcing their financial status and power. Inherited wealth is the basis of the social power of Tom's class. Members of this class have the power to judge and exclude the nouveau riche. Tom believes his money and social status give him a licence to commit adultery with women of a lower social class. Gatsby's wild parties are ostentatious displays of 'new money' where guests behave disgracefully. The car accidents are indicative of the recklessness of the moneyed classes. The desire for wealth causes characters such as Gatsby, Wolfshiem and Dan Cody to be corrupt and criminal.

OR

No.
[A negative response is unlikely but should be marked on its merits.]

[Candidates may make reference to other examples.]

[Award 4 marks only if reference is made to the novel as a whole.] (4)
[25]

TOTAL SECTION B: 25

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

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

Characters in the play have different reasons for feeling inferior, all of which lead to tragedy.

- Iago hates everything that is associated with spiritual/moral/emotional beauty. He is jealous of both Othello's and Cassio's status, nobility of character, manners, attractiveness and polish, while Iago, at best, feigns them at times.
- Iago is bitter and envious that he has not been promoted and feels that he has been overlooked because he lacks the social skills and status into which Cassio was born. Iago feels he has been superseded by a member of the privileged class and feels disregarded. This leads to Iago's plotting against Cassio, Othello and Desdemona.
- Iago lacks self-esteem and for this reason suspects that Cassio and Othello both have slept with Emilia. This contributes to his vindictive malice.
- Othello's inferiority stems from the fact that he is black, older and, despite his acumen on the battlefield, feels like an outsider in Venetian society. He is unschooled in its ways and fears that he is socially inadequate. Because he has spent so much time on the battlefield, Othello feels insecure in courtship rituals. These insecurities are exploited by Iago, resulting in tragedy.
- Othello's lack of confidence later contributes to his sensitivity and suspicion. He cannot believe that someone of Desdemona's stature has chosen to marry him and this lack of self-esteem is exploited by Iago.
- Bianca's jealousy stems from her sense of inferiority. She returns the handkerchief to Cassio in view of Othello. He regards this as 'ocular proof' of Desdemona's adultery, resulting in her murder.
- Emilia is subservient to Iago and does not have the courage and self-confidence to stand up to her husband.
- Cassio neglects his sworn duty because of peer pressure. He lacks the self-confidence to do the right thing in this regard.
- Roderigo's constant dependence on Iago shows his lack of self-esteem.

[Consider alternative valid responses.]

[25]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

- 13.1 Othello has a trusting nature and believes that Iago is honest and trustworthy. He is a soldier who sees things for what they are. He judges people by appearances only and Iago has made every effort to appear to be the dutiful and loyal servant. Iago has a fine intelligence and is a good actor. He understands human nature and is able to deceive Othello.

[Full marks may be awarded if candidates focus on one character only.]

[Award 3 marks for three valid ideas OR 3 marks for two valid ideas well discussed.]

(3)

- 13.2 Iago feigns reluctance and uncertainty so as to appear innocent. Moreover, his words suggest that there is something suspicious happening. It is part of Iago's plan to manipulate Othello. He realises that telling Othello not to pursue the matter further, will make it likely that Othello will do just that. Furthermore, at this stage Iago does not have the proof that Othello requires.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.]

(3)

- 13.3 Iago says that Cassio is deserving of his position; yet earlier in the play he makes derogatory remarks about Cassio's being an 'arithmetician' and a 'bookish theoretic'. He wishes to convey the impression that he is admiring and supportive of Cassio.

OR

Iago remarks that Cassio is worthy of his position; however, Iago is responsible for orchestrating the situation which leads to Cassio's dismissal. He wishes to convey his apparent support for and admiration of Cassio.

[Award full marks only if irony is discussed.]

(3)

- 13.4 No.
Othello praises Iago, whom he thinks is an honest and decent person; however, Iago is deceptive and generally diabolical. Iago's insights into human nature are put to evil use.

OR

Yes.

At this stage in the play, any evidence that Othello has concerning Iago indicates that he is a decent, honest man. Othello accepts Iago's behaviour at face value for which he cannot be blamed.

[Accept mixed responses.]

[Award 3 marks for three ideas or 3 marks for two ideas well discussed.]

(3)

- 13.5 Prior to this, Othello has been controlled, and his tone has reflected this. His tone has been dignified, courteous and decisive. However, in these lines Othello's tone is disparaging/bitter/disgusted as he succumbs to doubts, suspicions, mistrust and jealousy.

[Award 3 marks only if tone is identified and the contrast in state of mind is discussed.]

(3)

- 13.6 Othello has accused Desdemona of being an adulteress/prostitute and she is distraught, badly wanting to regain his love. Desdemona believes that Iago is honest and trustworthy. She has travelled to Cyprus under his protection and has come to regard him as a friend and confidant. She believes that, as Othello's ancient, Iago is in the best position to advise her.

[Award 3 marks for three ideas OR 3 marks for two ideas well developed.]

[Credit responses that might focus on Desdemona's need for assistance.]

(3)

- 13.7 A vow usually expresses a very serious commitment: it has connotations of the sacred. However, Othello's vow is blasphemous as he commits himself to murder. It indicates how badly his soul has been tainted. By contrast, Desdemona's vow is an expression of reverence and commitment to the man she loves. It signifies her purity and innocence.

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

[Award only 1 mark if only if one character's vow is discussed.]

(3)

- 13.8 Yes.
In EXTRACT A, Othello has his doubts about Desdemona's fidelity, but struggles to accept the idea that she could be unfaithful. He cannot believe that heaven would make such a perfect woman, yet allow her to act in a dishonourable manner.

In EXTRACT B, it is evident that Desdemona's inner qualities are consistent with Othello's assessment of her. We are aware of her honesty and her fidelity to Othello. Desdemona's main concern is to regain Othello's love. Her essential goodness is evident in her inability even to utter the word, 'whore', let alone commit adultery.

OR

No.

[A cogent 'No' answer is unlikely. However, accept valid alternative responses on their merits.]

[Accept mixed responses.]

[Award 4 marks only if the candidate refers to both extracts.]

(4)

[25]

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

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Refer to the rubric on page 23 to assess this question.

Characters have hidden agendas which lead to destruction. The witch hunts are a manifestation of the panic that sets in when suspicion and superstition are utilised to mask real motives.

- The girls wish to escape the conformity of Salem by dancing naked in the wood. Once exposed, they have to find a scapegoat.
- Abigail uses Tituba to cast a spell to rid herself of Elizabeth so that Abigail can reclaim John Proctor. Abigail wants to gain power over Elizabeth. She is envious of Elizabeth and she desires revenge since she feels Elizabeth is blackening her name in the village.
- The girls are motivated by the fear of punishment. They view the witchcraft accusations they level against others as a way of escaping the censure of Salem society and the exposure of their fraudulent behaviour. The girls constantly accuse others: their motive is to preserve their newly gained power. They unleash a reign of terror in Salem. Destructive hidden hatreds, greed and desires for revenge are pursued.
- Abigail becomes aggressive and defiant when people question her accusations and her character, implying that they are undermining the power of the court. Her actual motive is self-preservation.
- Superstition is exploited by the citizens to hide their ulterior motives.
- Mr Putnam's motivation is his desire for land.
- Mrs Putnam capitalises on the consequences of the hysteria, accusing Rebecca Nurse of the deaths of her babies. This results in Rebecca's arrest and hanging.
- Hale is summoned by Parris to disprove witchcraft. However, when Hale shows that he is determined to expose witchcraft, Parris is happy with the situation since attention is now diverted from the girls and thus from him. He feels secure in his position and can take revenge on Proctor and Corey for their criticism.
- Hale's initial motive for finding 'evidence' of witchcraft is to impress people and display his 'knowledge'. This will contribute to the tragedy.
- Danforth and Hathorne are proud of their status as judges. They resent implications that they use the trials to impress people with their power. This allows people to exploit the justice system to exact revenge.

[Consider alternative valid responses.]

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

- 15.1 Proctor has had an affair with Abigail and is afraid of her vindictive nature. He is concerned that if he charges her, she would expose his adultery and his reputation would be destroyed.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 15.2 Proctor accuses Elizabeth of being cold-hearted. He feels that she does not recognise all his efforts to atone. She has remained unforgiving and suspicious in spite of his efforts to make amends. She has been relentless in her silent attitude toward him.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 15.3 Proctor is surprised by Mary's lack of defiance. Her acquired boldness since the start of the trials is a result of her being an important official of the court. Her current reaction is out of character. She is emotionally and physically drained. She does not resist. Her defiance has dissipated.

[Accept valid alternative responses.]

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

- 15.4 The trials have been afforded an air of respectability by avoiding the implication of a witch hunt. The euphemistic use of the word, 'proceedings' implies that the trials are merely routinely following legal procedure and that nothing untoward is happening. All implications of superstition and the accompanying exploitation thereof are negated by the use of 'proceedings'. The word removes possible implications of evil intentions and conveys the idea that the events are based on facts, not superstition.

[Award 3 marks only if the candidate shows an understanding of the connotations of the word, 'proceedings'.] (3)

- 15.5 Valid.
Elizabeth points out that Proctor is his own most critical judge and he needs to learn to accept Elizabeth's forgiveness and forgive himself. She advises him to overcome his guilt. This is borne out at the end of the play when he follows his conscience and refuses to lie to save himself.

OR

Invalid.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks only if candidates make reference to events later in the play.]

[Award 3 marks for three ideas or 3 marks for two ideas well discussed.] (3)

15.6 Proctor's assumption is that he can manipulate the situation to his advantage. He makes a confession out of self-interest. He will confess if it means saving his life, but not if it means sacrificing his good name and reputation. By making a false confession, he will save himself and be able to take care of his family. He will exploit the law which saves the lives of those that confess to witchcraft. However, to have the confession in writing for all of Salem to see is too much for him to bear. He does not want his confession on record.

[Award 3 marks for three ideas OR 3 marks for two ideas well discussed.] (3)

15.7 The connotations and the repetition of the word 'cold' reflect the extent of Proctor's shock at the inhumanity displayed by the judges. The word 'horror' is appropriate to the extent of the evil unleashed in the course of the drama. It reflects the irrational perversion of the judicial system and the power exerted by the cynical and evil Abigail. People like the Putnams exploit the situation to suit their own ends. The horror culminates in the execution of characters who are not only innocent but also worthy: Giles Corey, Rebecca Nurse and Proctor himself.

[Award 3 marks only if candidates make reference to both 'cold' and 'horror'.] (3)

15.8 Yes.
In EXTRACT B, Proctor questions the morality of his actions. He admits that he is 'no saint'; Proctor is still haunted by his infidelity. His integrity will not allow him to dishonour prisoners like Rebecca; in acknowledging Rebecca as a saint, he draws attention to his conscience. When he is confronted with the reality of signing a written statement, he reacts in 'cold, cold horror'. When he questions the need for a written confession, a resolution of his conflict emerges. This extract foregrounds the conflict Proctor is experiencing and prepares the reader for his final decision to choose his reputation above his life.

OR

No.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Mark globally.] (4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

SECTION A: ASSESSMENT RUBRIC FOR LITERARY ESSAY: POETRY (10)

| Criteria | Exceptional 8-10 | Skilful 6-7 | Moderate 4-5 | Elementary 2-3 | Inadequate 0-1 |
|--|---|--|---|--|---|
| <p>CONTENT</p> <p>Interpretation of topic. Depth of argument, justification and grasp of text.</p> <p>7 MARKS</p> | <ul style="list-style-type: none"> -In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem | <ul style="list-style-type: none"> - Shows understanding and has interpreted topic well - Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem | <ul style="list-style-type: none"> - Fair interpretation of topic - Some good points in support of topic - Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem | <ul style="list-style-type: none"> - Unsatisfactory interpretation of topic - Hardly any points in support of topic - Inadequate understanding of genre and poem | <ul style="list-style-type: none"> -No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem |
| <p>STRUCTURE AND LANGUAGE</p> <p>Structure, logical flow and presentation. Language, tone and style used in the essay</p> <p>3 MARKS</p> | <ul style="list-style-type: none"> -Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation | <ul style="list-style-type: none"> -Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone & style largely correct | <ul style="list-style-type: none"> -Some evidence of structure - Essay lacks a well-structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate | <ul style="list-style-type: none"> - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone & style | <ul style="list-style-type: none"> - Poorly structured -Serious language errors and incorrect style |
| MARK RANGE | 8-10 | 6-7 | 4-5 | 2-3 | 0-1 |

NOTE: If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language.

SECTION B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY: NOVEL AND DRAMA (25)

| Criteria | Exceptional | Skilful | Moderate | Elementary | Inadequate |
|--|--|---|--|---|---|
| CONTENT | 12-15 | 9-11 | 6-8 | 4-5 | 0-3 |
| Interpretation of topic. Depth of argument, justification and grasp of text. 15 MARKS | <ul style="list-style-type: none"> - Outstanding response: 14-15 Excellent response: 12-13 - In-depth interpretation of topic - Range of striking arguments extensively supported from text - Excellent understanding of genre and text | <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 text evident | <ul style="list-style-type: none"> - Mediocre interpretation of topic; not all aspects explored in detail - Some good points in support of topic - Some arguments supported, but evidence is not always convincing - Partial understanding of genre and text | <ul style="list-style-type: none"> - Scant interpretation of topic; hardly any aspects explored in detail - Few points in support of topic - Very little relevant argument - Little understanding of genre and text | <ul style="list-style-type: none"> - Very little understanding of the topic - Weak attempt to answer the question. - Arguments not convincing -Learner has not come to grips with genre or text |
| STRUCTURE AND LANGUAGE | 8-10 | 6-7 | 4-5 | 2-3 | 0-1 |
| Structure, logical flow and presentation. Language, tone and style used in the essay 10 MARKS | <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 | <ul style="list-style-type: none"> -Clear structure & logical flow of argument - Introduction & conclusion & other paragraphs coherently organised - Logical flow of argument - Language, tone & style largely correct | <ul style="list-style-type: none"> -Some evidence of structure -Logic and coherence apparent, but flawed - Some language errors; tone & style mostly appropriate - Paragraphing mostly correct | <ul style="list-style-type: none"> -Structure shows faulty planning. -Arguments not logically arranged -Language errors evident. -Inappropriate tone & style -Paragraphing faulty | <ul style="list-style-type: none"> -Lack of planned structure impedes flow of argument -Language errors and incorrect style make this an unsuccessful piece of writing - Inappropriate tone & style - Paragraphing faulty |
| MARK RANGE | 20-25 | 15-19 | 10-14 | 5-9 | 0-4 |

NOTE: If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language.

There must not be more than two categories' variation between the Structure and Language mark and the Content mark.



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P3

NOVEMBER 2015

MEMORANDUM

MARKS: 100

This memorandum consists of 8 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 SECTION B.
- 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 pages 6 and 7 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: TRANSACTIONAL TEXTS

Refer to SECTION B: Rubric for Assessing Transactional Texts found on page 8 of this memorandum.

| CRITERIA USED FOR ASSESSMENT | |
|-------------------------------------|--------------|
| CRITERIA | MARKS |
| CONTENT, PLANNING AND FORMAT | 15 |
| LANGUAGE, STYLE AND EDITING | 10 |
| TOTAL | 25 |

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

NOTE:

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

NOTE:

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

SECTION A: ESSAY**QUESTION 1**

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

- 1.1 **There was no possibility of taking a walk that day.**
- Candidates could give literal/figurative/mixed responses. [50]
- 1.2 **The past is a foreign country.**
- Could be interpreted factually or philosophically.
 - Candidates may highlight the difference between the past and the present. [50]
- 1.3 **‘When she transformed into a butterfly, the caterpillars spoke not of her beauty, but of her weirdness. They wanted her to change back into what she always had been.’**
- ‘But she had wings.’(Dean Jackson)**
- Focus may be on change. [50]
- 1.4 **Gold is the dust that blinds all eyes.**
- Credit literal and figurative responses. [50]
- 1.5 **‘There’s a time for daring and there’s a time for caution, and a wise man understands which is called for.’** (In *Dead Poets Society*)
- Focus on the contrast between daring and caution. [50]
- 1.6 **NOTE:** There must be a clear link between the essay and the picture chosen.
- 1.6.1 **Man in wheelchair**
- Candidates may focus on disabilities/dreams /hopelessness/ regret, etc.
 - Must address the picture as a whole. [50]
- 1.6.2 **Dancing shadows**
- Credit literal/figurative/mixed responses. [50]
- 1.6.3 **Circled figure**
- Credit literal/figurative/mixed responses. [50]

TOTAL SECTION A: 50

SECTION B: TRANSACTIONAL TEXTS**QUESTION 2**

Candidates are required to respond to TWO 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 MAGAZINE ARTICLE

- Should explore the role of technology/future demands.
- Credit candidates who have identified the pun.
- Format: headline, by-line.

[25]**2.2 OBITUARY**

- Must show an understanding of an obituary as opposed to a eulogy.
- Details of the person's life must be clear, e.g. his/her impact on the lives of others.

[25]**2.3 LETTER TO THE PRESS**

- Candidates should elaborate on the unprofessional conduct of the institution.
- Format: own address, date, The Editor, name and address of newspaper, salutation, subject line, signing off.

[25]**2.4 DIALOGUE**

- Candidates should present opposing viewpoints clearly.
- Use dialogue format.

[25]**2.5 SPEECH**

- Must refer to visual stimulus.
- Speech should be convincing and persuasive.

[25]**2.6 FORMAL REPORT**

- The nature of the incident must be identified.
- Should be objective, factual and presented in the third person.
- Format: terms of reference, procedure, findings, conclusion, recommendations.

[25]**TOTAL SECTION B: 50**
GRAND TOTAL: 100

NOTE:

- Always use the rubric when marking the creative essay (Paper 3, SECTION A).
- Marks from 0–50 have been divided into FIVE major level descriptors.
- In the Content, Language and Style criteria, each of the five level descriptors is divided into an upper and a lower level subcategory with the applicable mark range and descriptors.
- Structure is not affected by the upper level and lower level division.

ASSESSMENT RUBRIC FOR ESSAY – HOME LANGUAGE[50 MARKS]

| Criteria | | Exceptional | Skilful | Moderate | Elementary | Inadequate |
|--|--------------------|--|--|---|--|--|
| CONTENT & PLANNING (Response and ideas) Organisation of ideas for planning Awareness of purpose, audience and context 30 MARKS | Upper level | 28–30 -Outstanding/Striking response beyond normal expectations -Intelligent, thought-provoking and mature ideas -Exceptionally well organised and coherent, including introduction, body and conclusion | 22–24 -Very well-crafted response -Fully relevant and interesting ideas with evidence of maturity -Very well organised and coherent, including introduction, body and conclusion | 16–18 -Satisfactory response - Ideas are reasonably coherent and convincing -Reasonably organised and coherent, including introduction, body and conclusion | 10–12 -Inconsistently coherent response -Unclear ideas and unoriginal -Little evidence of organisation and coherence | 4–6 -Totally irrelevant response -Confused and unfocused ideas -Vague and repetitive -Disorganised and incoherent |
| | Lower level | 25–27 -Excellent response but lacks the exceptionally striking qualities of the outstanding essay -Mature and intelligent ideas -Skilfully organised and coherent, including introduction, body and conclusion | 19–21 -Well-crafted response -Relevant and interesting ideas -Well organised and coherent, including introduction, body and conclusion | 13–15 -Satisfactory response but some lapses in clarity -Ideas are fairly coherent and convincing -Some degree of organisation and coherence, including introduction, body and conclusion | 7–9 -Largely irrelevant response -Ideas tend to be disconnected and confusing -Hardly any evidence of organisation and coherence | 0–3 -No attempt to respond to the topic -Completely irrelevant and inappropriate -Unfocused and muddled |

ASSESSMENT RUBRIC FOR ESSAY – HOME LANGUAGE [50 MARKS] (continued)

| Criteria | | Exceptional | Skilful | Moderate | Elementary | Inadequate |
|--|--------------------|---|---|---|--|--|
| LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose/effect and context Word choice Language use and conventions, punctuation, grammar, spelling | Upper level | 14–15 -Tone, register, style and vocabulary highly appropriate to purpose, audience and context -Exceptionally impressive use of language -Compelling and rhetorically effective in tone -Virtually error-free in grammar and spelling - Very skilfully crafted | 11–12 -Tone, register, style and vocabulary largely appropriate to purpose, audience and context -Language is effective and a consistently appropriate tone is used -Largely error-free in grammar and spelling -Very well crafted | 8–9 -Tone, register, style and vocabulary appropriate to purpose, audience and context -Appropriate use of language to convey meaning -Rhetorical devices used to enhance content | 5–6 -Tone, register, style and vocabulary not appropriate to purpose, audience and context -Very basic use of language -Diction is inappropriate -Very limited vocabulary | 0-3 - Tone, register, style and vocabulary not appropriate to purpose, audience and context - Language incomprehensible -Vocabulary limitations so extreme as to make comprehension impossible |
| | | 15 MARKS | 13 -Language excellent and rhetorically effective in tone -Virtually error-free in grammar and spelling -Skilfully crafted | 10 -Language engaging and generally effective -Appropriate and effective tone -Few errors in grammar and spelling -Well-crafted | 7 -Adequate use of language with some inconsistencies -Tone generally appropriate and limited use of rhetorical devices | 4 -Inadequate use of language -Little or no variety in sentence -Exceptionally limited vocabulary |
| STRUCTURE Features of text Paragraph development and sentence construction | | 5 -Excellent development of topic -Exceptional detail -Sentences, paragraphs exceptionally well-constructed | 4 -Logical development of details -Coherent -Sentences, paragraphs logical, varied | 3 -Relevant details developed -Sentences, paragraphs well-constructed -Essay still makes sense | 2 -Some valid points -Sentences and paragraphs faulty -Essay still makes some sense | 0–1 -Necessary points lacking -Sentences and paragraphs faulty -Essay lacks sense |
| | | 5 MARKS | | | | |

ASSESSMENT RUBRIC FOR TRANSACTIONAL TEXT – HOME LANGUAGE [25 MARKS]

| Criteria | Exceptional | Skilful | Moderate | Elementary | Inadequate |
|---|---|--|---|---|--|
| <p>CONTENT, PLANNING & FORMAT</p> <p>Response and ideas Organisation of ideas for planning Purpose, audience, features/conventions and context</p> <p>15MARKS</p> | <p>13–15</p> <p>-Outstanding response beyond normal expectations -Intelligent and mature ideas -Extensive knowledge of features of the type of text -Writing maintains focus -Coherence in content and ideas -Highly elaborated and all details support the topic -Appropriate and accurate format</p> | <p>10–12</p> <p>-Very good response demonstrating good knowledge of features of the type of text -Maintains focus – no digressions -Coherent in content and ideas, very well elaborated and details support topic -Appropriate format with minor inaccuracies</p> | <p>7–9</p> <p>-Adequate response demonstrating knowledge of features of the type of text -Not completely focused – some digressions -Reasonably coherent in content and ideas -Some details support the topic -Generally appropriate format but with some inaccuracies</p> | <p>4–6</p> <p>-Basic response demonstrating some knowledge of features of the type of text -Some focus but writing digresses -Not always coherent in content and ideas. Few details support the topic -Has vaguely applied necessary rules of format -Some critical oversights</p> | <p>0–3</p> <p>-Response reveals no knowledge of features of the type of text -Meaning is obscure with major digressions -Not coherent in content and ideas -Very few details support the topic -Has not applied necessary rules of format</p> |
| <p>LANGUAGE, STYLE & EDITING</p> <p>Tone, register, style, purpose/effect, audience and context Language use and conventions Word choice Punctuation and spelling</p> <p>10 MARKS</p> | <p>9–10</p> <p>-Tone, register, style and vocabulary highly appropriate to purpose, audience and context -Grammatically accurate and well-constructed -Virtually error-free</p> | <p>7–8</p> <p>-Tone, register, style and vocabulary very appropriate to purpose, audience and context -Generally grammatically accurate and well-constructed -Very good vocabulary -Mostly free of errors</p> | <p>5–6</p> <p>-Tone, register, style and vocabulary appropriate to purpose, audience and context -Some grammatical errors -Adequate vocabulary -Errors do not impede meaning</p> | <p>3–4</p> <p>-Tone, register, style and vocabulary less appropriate to purpose, audience and context -Inaccurate grammar with numerous errors -Limited vocabulary -Meaning obscured</p> | <p>0–2</p> <p>-Tone, register, style and vocabulary do not correspond to purpose, audience and context -Error-ridden and confused -Vocabulary not suitable for purpose -Meaning seriously impaired</p> |
| | | | | | |



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P3

NOVEMBER 2015

MARKS: 100

TIME: 2½ hours

This question paper consists of 6 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:

SECTION A: Essay (50)
SECTION B: Transactional Texts (2 x 25)(50)
2. Answer ONE question from SECTION A and TWO questions from SECTION B.
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. using a mind map/a diagram/a flow chart/key words), edit and proofread 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 your time as follows:
 - SECTION A: approximately 80 minutes
 - SECTION B: approximately 70 (2 x 35) minutes
8. Number the answers correctly according to the numbering system used in this question paper.
9. The title/heading must NOT be included 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 There was no possibility of taking a walk that day. [50]
- 1.2 The past is a foreign country. [50]
- 1.3 'When she transformed into a butterfly, the caterpillars spoke not of her beauty, but of her weirdness. They wanted her to change back into what she always had been.'
'But she had wings.' (Dean Jackson) [50]
- 1.4 Gold is the dust that blinds all eyes. [50]
- 1.5 'There's a time for daring and there's a time for caution, and a wise man understands which is called for.'
(In *Dead Poets Society*) [50]
- 1.6 The pictures reproduced below 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 (1.6.1, 1.6.2 or 1.6.3) 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.

1.6.1



[Source: www.urdu-mag.com]

[50]

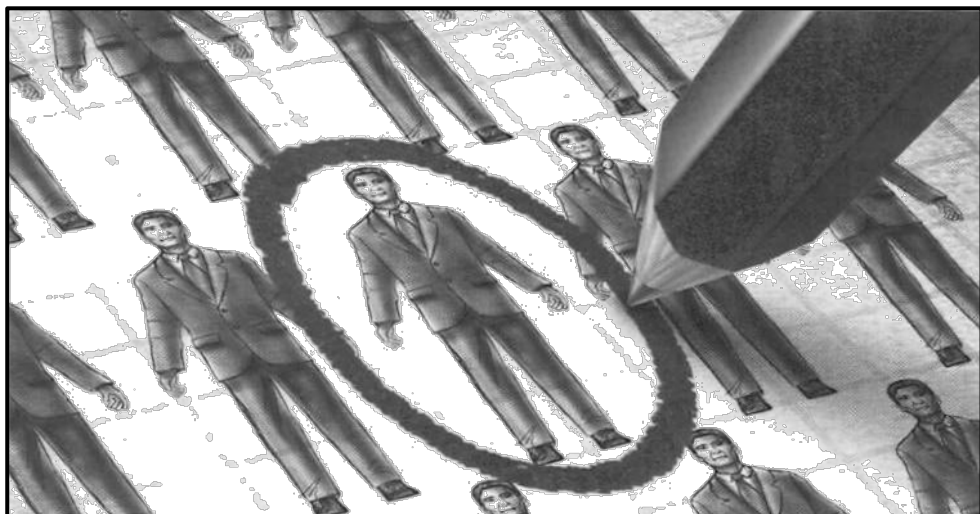
1.6.2



[Source: www.nostalgia.com]

[50]

1.6.3



[Source: *Entrepreneur*, September 2014]

[50]

TOTAL SECTION A:

50

SECTION B: TRANSACTIONAL TEXTS**QUESTION 2**

- Respond to TWO 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 Magazine article.

2.1 MAGAZINE ARTICLE

You have been approached by the editor of a popular magazine to start a column for young South Africans entering the job market.

Write an article, titled 'Your future could be on-(the)-line', for publication in the next issue.

[25]**2.2 OBITUARY****TEENAGER'S TRAGIC END**

A seventeen-year-old teenager has died tragically. A parent's worst nightmare has become a reality.

Write the obituary of the teenager for publication in a local newspaper.

[25]**2.3 LETTER TO THE PRESS**

As a prospective student of a tertiary institution, you have been treated in an unprofessional manner.

Write a letter to the editor of a national newspaper, expressing your concern.

[25]**2.4 DIALOGUE**

Young people have differing views on brand names. Wearing branded clothing is often seen as a status symbol.

Write a dialogue between two friends who have opposing views on this growing trend.

[25]

2.5 SPEECH

As the chairperson of a Conservation Club, you have been requested to address important guests on the gravity of nature conservation in South Africa. Using the image below as a guide, write the speech you will deliver.



[Source: www.theknowledgeplymouth.co.uk]

[25]**2.6 FORMAL REPORT**

A serious incident occurred at a recent sports event. As the captain of a participating team, you have been requested by the organisers to submit a report on the incident.

Write the formal report that you will present.

[25]

TOTAL SECTION B:
GRAND TOTAL:

50
100