



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P1**

**NOVEMBER 2014**

**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. Answer ALL the questions.
3. Start EACH section on a NEW page.
4. Rule off after each section.
5. Number the answers correctly according to the numbering system used in this question paper.
6. Leave a line after EACH answer.
7. Pay special attention to spelling and sentence construction.
8. Suggested time allocation:  

SECTION A: 50 minutes
SECTION B: 30 minutes
SECTION C: 40 minutes
9. Write neatly and legibly.

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

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

**TEXT A****WHY SHOULD I BE GOOD?**

**If the world is to slow global warming, individuals need a helping hand.**

- |   |   |              |
|---|---|--------------|
| 1 | The question is at least as old as Socrates <sup>1</sup> : if we know what the right thing to do is, why do we not do it? It's an especially acute question when applied to global warming. The science showing that carbon dioxide emissions are already changing the planet's climate, and are likely to have severe effects (melting ice caps, sea-level rise, species extinction), is compelling and now barely disputed.   | 5            |
| 2 | And yet, as was widely discussed at a conference of environmentalists, geologists and writers last week in Ankelehe, Germany, public understanding has not translated into even the simplest of public actions. Less than 1% of Britons, for example, have switched their home electricity to renewable sources, even though it requires little more than a phone call to one's existing provider (I should know – I did it last week). Proportions on the Continent are slightly higher, but there's clearly no rush to go green or – shudder – stop driving cars.   | 10           |
| 3 | Why such a disconnect between information and action? Part of the problem is that environmental advocates emit mixed messages. In mid-May, Britain's <i>Guardian</i> published a front-page story showing that five companies in Britain produce more carbon dioxide pollution in a year than all the country's motorists combined. That's a strong argument for targeting industry, but the average reader could hardly be blamed for thinking, 'Why should I bother to cut down on my driving?'   | 15<br><br>20 |
| 4 | Similarly, not enough thought has been devoted to the best role for government. Climate change is too vast a problem for individuals to solve alone, and some big businesses have an incentive not to solve it. That leaves governments to take the lead, which is tricky, because over-reliance on government can allow individuals to fob off their own responsibilities. What's worse, government power seems to tickle autocratic fantasies. In my experience, environmentalists spend far too much energy advocating hard-line government 'solutions' that don't stand a chance of being enacted. Sure, it might be good for the planet if governments banned the use of sport-utility vehicles – or, for that matter, of all fossil fuels. Yet not only is it hard to sell outright prohibitions to voters, but the sad truth is that governments have a woeful record in even the mildest interventions. | 25<br><br>30 |

- |   |   |              |
|---|---|--------------|
| 5 | One of the most significant innovations in the last decade has been Europe's carbon-emission trading scheme: some 12 000 companies, responsible for more than half of the European Union's emissions, have been assigned quotas. Companies with unused allowances can then sell them; the higher the price, the greater the incentive for firms to cut their use of fossil fuels. The system seemed to work for about a year – but now it turns out that Europe's governments allocated far too many credits, which will likely hinder the programme's effectiveness for years.   | 35<br><br>40 |
| 6 | Perhaps the real reason that well-intentioned consumers don't change is that they don't see any benefit. Climate change may be a frightening, irreversible calamity, but its worst effects will not be felt next week or next year. The planet looks the same whether I buy a sky-choking petrol-powered car or an electric hybrid <sup>2</sup> – except that I've got to pay (at least pay far more) for the hybrid.   | 45           |
| 7 | And so there's something that governments and environmentalists ought to agree on, right now: give consumers a motivation to go green. If I switch to renewable, I should be given a discount, which the government can subsidise with a tax break. It can't be more expensive than building a nuclear power station. Similarly, Britain gives motorists breaks on efficient cars, but new guidelines make the programme so restrictive that it's useless. Instead, governments should be moving in the opposite direction: give me a cash rebate for buying a highly efficient car, and charge me a tax if I don't. Such 'feebates' are gaining popularity with state governments in the US. | 50<br><br>55 |
| 8 | Yes, consumerism itself is part of the global-warming problem – but so are population growth, agriculture and a host of other realities that aren't going to go away just because environmentalists disapprove of them. If climate change can be slowed, it's going to require an attack on all fronts. Getting the public genuinely involved in modest but effective solutions will not only cut the growth in carbon emissions, but help build the constituency for the larger tasks needed. Even the virtuous need an incentive, as Socrates would surely admit if he were still around.   | 60           |

[Source: Adapted from *Time*, 5 June 2006]


### Glossary:

<sup>1</sup> Socrates: An ancient Greek philosopher (469–399 BC)

<sup>2</sup> hybrid: combination of two technologies, such as electricity and fuel

**AND**

## TEXT B



# Is it too late?

Make the change: [www.kyotoandbeyond.org/](http://www.kyotoandbeyond.org/)

The rate of global warming is increasing. The 20th century's last two decades were the hottest in 400 years and possibly the warmest for several millennia, according to a number of climate studies. And the United Nations' Intergovernmental Panel on Climate Change (IPCC) reports that 11 of the past 12 years are among the dozen warmest since 1850.

[Source: <http://joshquid22.deviantart.com>]

The above text reads:

The rate of global warming is increasing. The 20<sup>th</sup> century's last two decades were the hottest in 400 years and possibly the warmest for several millennia, according to a number of climate studies. And the United Nations' Intergovernmental Panel on Climate Change (IPCC) reports that 11 of the past 12 years are among the dozen warmest since 1850.

**QUESTIONS: TEXT A**

- 1.1 Explain why the writer uses the personal pronoun, 'I', in the headline of the article. (2)
- 1.2 What is the implication of the phrase, 'now barely disputed' (lines 5–6)? (2)
- 1.3 Why does the writer make reference to himself, in 'I should know – I did it last week' (line 12)? (2)
- 1.4 Discuss the effectiveness of the word, 'emit' in the context of the passage (line 16). (2)
- 1.5 Comment on the writer's attitude in lines 20–21: 'Why should I bother to cut down on my driving?' (3)
- 1.6 Do you agree with the writer's claim that 'not enough thought has been devoted to the best role for government' with regard to climate change (lines 22–23)? Justify your response. (3)
- 1.7 Critically evaluate the diction used in paragraph 6. (3)
- 1.8 Suggest why the writer makes reference to Socrates in both the opening and the closing sentence. (3)

**QUESTIONS: TEXT B**

- 1.9 Which response does the writer wish to elicit from the reader by using the heading, 'Is it too late?'?

Choose the most appropriate response from the list below:

- A Resentment  
B Terror  
C Alarm  
D Anger (1)

- 1.10 How does the reference to statistics support the question, 'Is it too late?'? (2)
- 1.11 Discuss how the image conveys the seriousness of global warming. (3)

**QUESTION: TEXTS A AND B**

- 1.12 Both TEXT A and TEXT B address the issue of global warming.  
  
In your view, which text is likely to have a greater impact on the reader? Justify your response by comparing the **styles** of the texts. (4)

**TOTAL SECTION A: 30**

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

Carefully read TEXT C below, which explores the impact of technology on education.

**NOTE:** You are required to do the following:

1. Summarise why the writer believes that **technology will not serve as a substitute for a teacher**.
2. You must write a fluent **paragraph**, using your own words.
3. Your summary should include **SEVEN** points and **NOT** exceed 90 words.
4. You are **NOT** required to include a title for the summary.
5. Indicate your **word count** at the end of your summary.

**TEXT C****WHY TECHNOLOGY WON'T BE ABLE TO REPLACE TEACHERS**

With South Africa's needing 25 000 new educators annually, it is tempting to try to imagine that technology might be able to plug this gap. According to Masennya Dikotla, CEO of the Molteno Institute of Language and Literacy, this would be not only impossible but also an assumption that would be disastrous for education.

Dikotla claims that technology is a tool that can enable more effective teaching and learning, but in order for it to be used to greatest effect, a competent teacher's role is invaluable. Just as the advent of books many centuries ago was no competition for teachers, technology should be viewed as an enhancer, and never a replacement.

Well-trained teachers are still needed to adapt their lessons to learners' needs and provide more comprehensive feedback to students – a factor that is essential to learning. Dikotla points out that, when we use the products of technology as the only teaching tools, we stop figuring out why a child does not understand. Moreover, it requires a person to appreciate another person's unique characteristics and, therefore, how the learning process might need to be adjusted in order for a child to grasp a particular concept. Dikotla says that a computer program might be excellent at analysing test scores, but it can't take into account the human aspect. 'The Internet can go down and systems can fail; but in my experience it is only a teacher who can properly mark a written essay and talk to the student afterwards about the result.'

It is also important to note that humans actively seek human contact. Children enjoy positive engagement with an adult: the ability to make eye contact and receive the warm encouragement of someone – this is the kind of input that makes all the difference when it comes to motivating a child. In addition, it takes human teachers to impart soft skills such as respect, communication, socialisation, interactive abilities and conflict resolution.

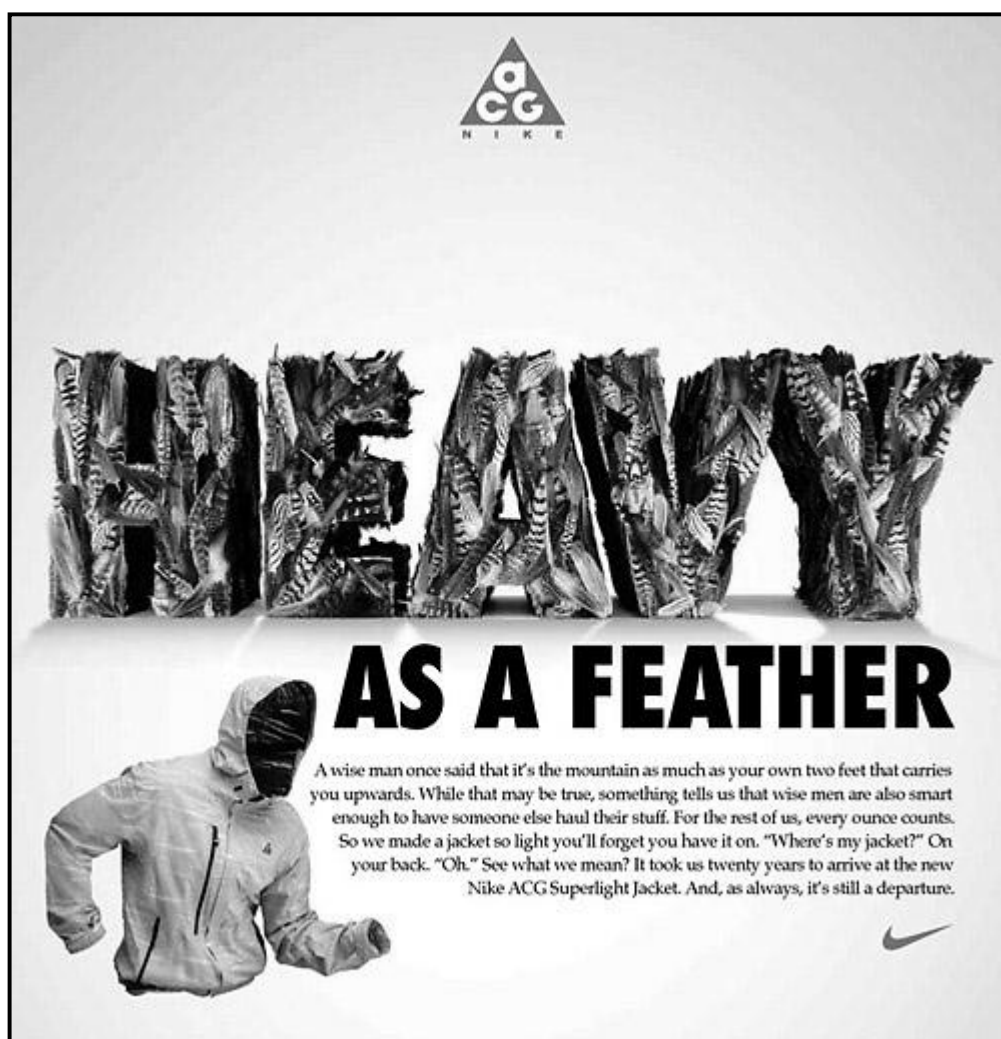
'Computers cannot be passionate,' concludes Dikotla. 'They are merely a tool, and as teachers we show children how to use them to make their lives easier, but we cannot expect them to be the primary teachers themselves.'

[Source: Adapted from *Education Southern Africa*, Volume 7 No. 6, June 2013]

**TOTAL SECTION B: 10**

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

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

**TEXT D**

The advertisement features a black and white photograph of a Nike ACG Superlight Jacket. Above the jacket, the words "THE MOUNTAIN" are written in large, bold, letters made of wood or bark. The Nike ACG logo is at the top center. Below the jacket, the text "AS A FEATHER" is written in large, bold, black letters. To the right of the jacket, there is a paragraph of text. At the bottom right, there is a small Nike swoosh logo.

**THE MOUNTAIN**

**AS A FEATHER**

A wise man once said that it's the mountain as much as your own two feet that carries you upwards. While that may be true, something tells us that wise men are also smart enough to have someone else haul their stuff. For the rest of us, every ounce counts. So we made a jacket so light you'll forget you have it on. "Where's my jacket?" On your back. "Oh." See what we mean? It took us twenty years to arrive at the new Nike ACG Superlight Jacket. And, as always, it's still a departure.

[Source: <http://media02.hongkiat.com>]

The text in the advertisement reads:

A wise man once said that it's the mountain as much as your own two feet that carries you upwards. While that may be true, something tells us that wise men are also smart enough to have someone else haul their stuff. For the rest of us, every ounce counts. So we made a jacket so light you'll forget you have it on. 'Where's my jacket?' On your back. 'Oh.' See what we mean? It took us twenty years to arrive at the new Nike ACG Superlight Jacket. And, as always, it's still a departure.

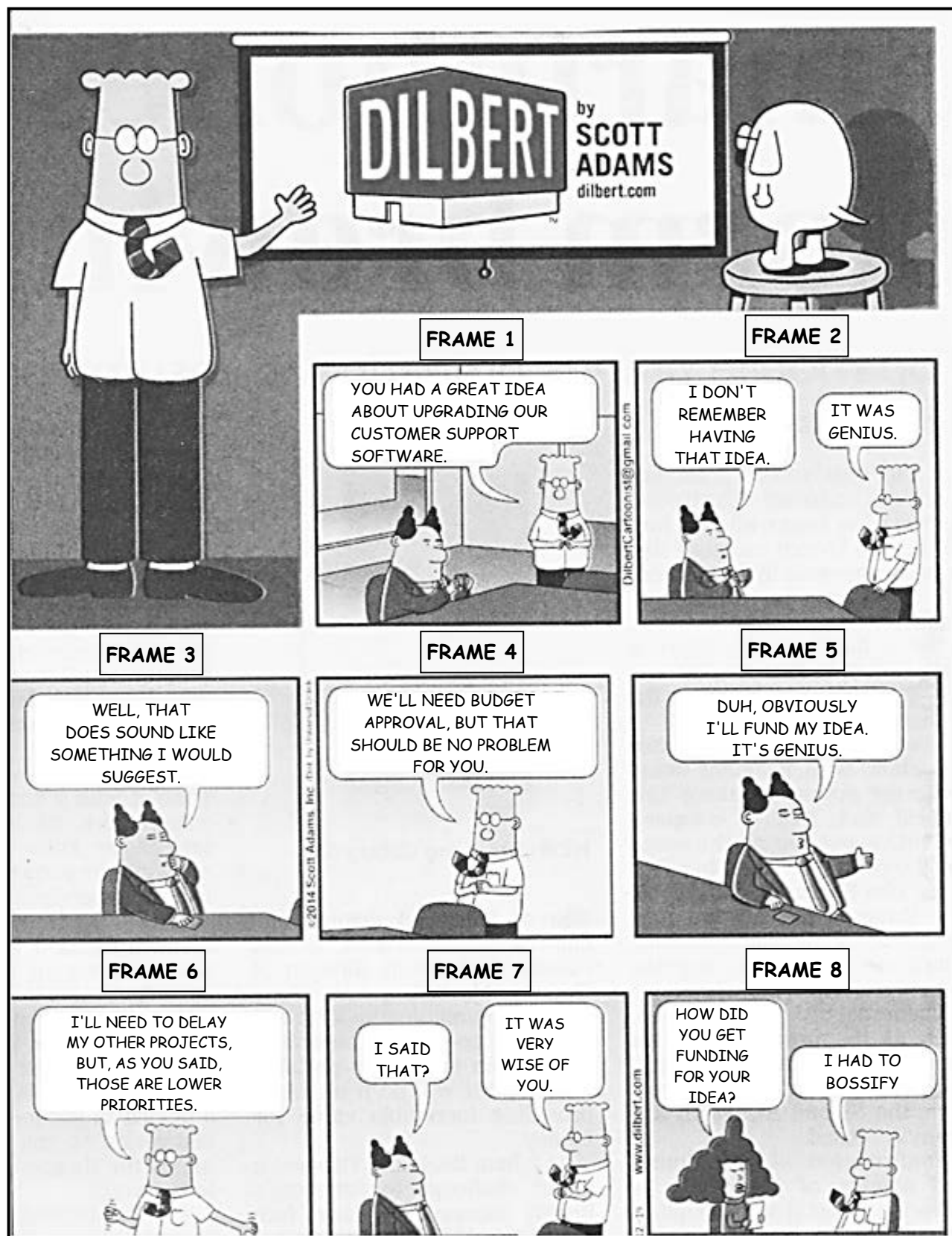


**QUESTIONS: TEXT D**

- 3.1 Closely examine the image of the jacket. Explain the advertiser's intention in using this image. (2)
- 3.2 Account for the advertiser's reference to 'twenty years'. (2)
- 3.3 Comment on the advertiser's technique in using the catch-phrase, 'Heavy as a feather'. Refer to both the image and the words. (3)
- 3.4 Refer to the written text, 'A wise man ... still a departure'.  
  
In your view, is the style of expression effective in promoting the product? Justify your response. (3)
- [10]**

**QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA**

Study TEXTS E AND F and answer the set questions.

**TEXT E: CARTOON**[Source: *Sunday Times*, 19 January, 2014]

Dilbert: Character with white shirt and spectacles

**QUESTIONS: TEXT E**

- 4.1 Describe the change in Dilbert's body language in the course of the cartoon. (2)
- 4.2 Explain the difference between Dilbert's and his boss's use of the word, 'genius'. (2)
- 4.3 Do you think the cartoonist succeeds in creating humour? Substantiate your response. (3)

**TEXT F: CARTOON**

'THE BEACH'

[Source: [www.polyp.org.uk](http://www.polyp.org.uk)]

**QUESTION: TEXT F**

- 4.4 Comment on the cartoonist's use of satire in the above cartoon. (3)  
[10]

**QUESTION 5: USING LANGUAGE CORRECTLY**

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

**TEXT G**

<b>NOWADAYS</b>	
<b>The more things change, the more they stay the same.</b>	
1	The hipster is the perfect metaphor for things changing, yet staying the same. It is the personification of nostalgia.
2	Last year I ended up at an unbearable New Year's Eve party where a group of people were ironically dancing to the Worst Music of the 'Nineties. They were spinning tracks like Aqua's <i>Barbie Girl</i> and Baja Men's <i>Who Let the Dogs Out?</i> I felt a rising panic. I'd lived through this error. These tunes were hideous in the 'Nineties and they're still hideous today. What were these moustachioed freaks thinking? I'd like to throw all of them with a rock.
3	I can understand longing sentimentally for past times gone by. But turning nostalgia into an intellectualised fashion statement? Let's remove those oversized rose-tinted glasses.
4	'In olden times it was different.' That expression has been recycled over the centuries, altering slightly, but meaning the same thing: the idyllic, dreamy days of yore are over.
5	Back in the good ol' days, everything was better – children only played outside and were courteous. We sat down and thoughtfully wrote letters, took hours to eat our meals, we walked everywhere and were never in a rush.
6	While it's true that the only constant is change, it's also true that every generation thinks of the past as being easier, safer and filled with more leisure time.
[Source: Adapted from <i>Sawubona</i> , August 2013]	

**QUESTIONS: TEXT G**

- 5.1 Correct the error of concord in paragraph 2. (1)
- 5.2 Rewrite the colloquial expression 'spinning tracks' (line 5) in formal English. (1)
- 5.3 Provide alternative punctuation for *Barbie Girl* (line 5). (1)
- 5.4 Correct the malapropism in paragraph 2. (1)

- 5.5 'I'd like to throw all of them with a rock' (lines 8–9).  
Correct the expression in the above sentence. (1)
- 5.6 'I can understand longing sentimentally for past times gone by' (line 10).  
Rewrite the above sentence, removing the redundancy. (1)
- 5.7 Give the adverbial form of 'intellectualised' (line 11). (1)
- 5.8 Refer to lines 16–17. Explain the difference in meaning between the following:
- 5.8.1 Children only played outside.
- 5.8.2 Only children played outside. (2)
- 5.9 'the only constant is change' (line 20) is an example of ...
- A antithesis.  
B oxymoron.  
C anti-climax.  
D paradox. (1)
- [10]**
- TOTAL SECTION C: 30**  
**GRAND TOTAL: 70**



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P1**

**NOVEMBER 2014**

**MEMORANDUM**

**MARKS: 70**

**This memorandum consists of 9 pages.**

**NOTE:**

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

**INSTRUCTIONS TO MARKERS****Marking the comprehension:**

- Incorrect spelling in one-word answers should not be marked wrong, unless the spelling changes the meaning of the word.
- Because the focus is on understanding, incorrect spelling and language errors in longer responses should not be penalised unless such errors change the meaning. Errors must still be indicated.
- 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. The reason/substantiation/motivation/quotation is what should be considered.
- For questions which require quotations from the text, **do not** penalise candidates for omitting the quotation marks or for an incorrect spelling within the quotation.
- When one-word answers are required and the candidate gives a whole sentence, mark correct **provided that** the correct word is underlined/highlighted.
- When two/three facts/points are required and a range is given, mark **only** the first two/three.
- If a candidate uses words from a language other than the one being examined, disregard those words, and if the answer still makes sense, do not penalise. However, if a word from another language is used in a text and required in an answer, this is acceptable.
- Accept dialectal variations.
- For multiple-choice questions, accept BOTH the letter corresponding with the correct answer AND the answer written out in full.
- **NB: The ½ mark must be rounded to the next whole number only in the final total.**

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

1.1 The writer involves the reader more personally./He uses 'I' to show that he is about to present his own views. (2)

1.2 The phrase 'now barely disputed' implies that the effect of global warming is hardly ever debated./It is uncontested science. It is accepted as fact.

[Award 1 mark if reference is made only to the factual element.] (2)

1.3 The writer validates his view that it is easy to be involved in putting measures in place to save the planet./He believes that every individual, including himself, should take action./The writer makes this statement to enhance his image by showing how easy it was to have taken action. (2)

1.4 The word 'emit' is normally used to refer to the discharging of (harmful) gases into the atmosphere. Likewise, the messages sent are doing more harm than good. (2)

1.5 The writer's attitude is one of irritation/resentment/indignation/defiance etc. He is of the opinion that the average person is not convinced of the importance of making a contribution to the fight against pollution. The common man's lack of concern arises from the indifference of prominent companies to saving the planet.

[Award 1 mark for the writer's attitude.]

[Award 2 marks for discussion; the ½ mark may be awarded in this part of the response.]

[Accept cogent alternative responses.] (3)

1.6 Agree.  
The government's role is not clear. They have not taken ownership of the problem and their interventions are often ineffective.

**OR**

Disagree.

Accept relevant cogent responses. For example, candidates could argue that governments have addressed the matter of climate change, but individuals and companies have not bought into the initiatives.

[Credit cogent alternative responses.] (3)

1.7 The writer uses emotive words to reinforce the gravity of climate change. Words/phrases such as 'frightening' and 'irreversible calamity' evoke a sense of horror at the imminent destruction of the earth. The metaphor 'sky-choking' further emphasises the devastating impact of pollution. The diction effectively captures a sense of impending doom.

[Award full marks only if the candidate provides a critical evaluation.] (3)



- 1.8 The reference to Socrates, a source of wisdom, in the opening and closing sentences, creates a sense of cohesion. The opening sentence poses the timeless question about man's reluctance to do the right thing. Having given ample evidence that man requires rewards for his efforts, the writer concludes by answering the initial question with an emphatic response.
- [Award no more than 1 mark for reference to Socrates as a wise man.]  
[Award full marks only if reference is made to both the opening and closing sentences.] (3)
- 1.9 C – Alarm (1)
- 1.10 The alarming statistics lend validity to the view that climate change is a critical issue. (2)
- 1.11 The broken egg symbolises the fragility of the earth. The heat of the frying pan is associated with global warming. The hand that cracks the egg symbolises man's role in global warming. Once the egg is cracked, it cannot be restored to its original form; similarly, the earth cannot be rejuvenated once it is destroyed by global warming.
- [Award 1 mark for each of the three points.]  
[Award 1 ½ marks for any one point, well developed.]  
[Award 3 marks for any two points, well developed.] (3)
- 1.12 **TEXT A**  
The style is logical, concise and cohesive, but includes an emotive appeal when the writer points out the consequences of global warming. The writer has modelled the desired behaviour, which further encourages the reader to take action.
- TEXT B**  
The text contains a blend of emotive language and factual evidence that confronts the reader with the destructive effects of global warming. The striking symbolism of the image speaks more loudly than words. The use of the superlative degree in the text emphasises the fact that global warming is an urgent issue facing mankind.
- [Award full marks only if the candidate makes reference to both TEXT A and TEXT B.]  
[The ½ mark may be awarded.] (4)

**TOTAL SECTION A: 30**

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

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

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

**NB: Sentences and/or sentence fragments must be coherent.**

	<b>QUOTATIONS</b>		<b>OWN WORDS / POINTS</b>
1	technology should be viewed as an enhancer, and never a replacement	1	Technology improves/enables good teaching, but cannot substitute the teacher.
2	teachers are still needed to adapt their lessons to learners' needs	2	Teachers are able to tailor their lessons to meet their learners' needs.
3	it requires a person to appreciate another person's unique characteristics	3	Teachers appreciate and accept learners' diversity.
4	...provide more comprehensive feedback to students.../...talk to the student afterwards	4	Teachers are better able to provide constructive feedback.
5	only a teacher ... can properly mark a written essay	5	Only a teacher can assess an essay and provide feedback./Computers cannot assess creativity.
6	humans actively seek human contact	6	We need human interaction.
7	Children enjoy positive engagement with an adult...encouragement of someone./...the kind of input that makes all the difference when it comes to motivating a child.	7	Computers cannot provide motivation as a human can.
8	teachers ... impart soft skills such as respect communication, socialisation, interactive abilities and conflict resolution	8	Teachers inculcate values, attitudes and inter-personal skills in learners.
9	teachers ... show children how to use [computers] to make their lives easier	9	Teachers show learners how technology can facilitate their lives.
10	Computers cannot be passionate.	10	A human being adds an affective element.

**PARAGRAPH-FORM**

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

Competent teachers use technology effectively to ensure good teaching. They accept and appreciate the diversity of their learners and adapt their lessons accordingly. Moreover, they are able to provide feedback after assessing a piece of work. Because teaching involves human interaction, values and attitudes are inculcated by teachers. Technology merely facilitates learners' lives.

(53 words)

**Marking the summary:**

The summary should be marked as follows:

- **Mark allocation:**
  - 7 marks for seven 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 a maximum of five words above the stipulated upper limit and ignore the rest of the summary.
  - Summaries that are short but contain all the required main points should not be penalised.

**TOTAL SECTION B: 10**

**SECTION C: LANGUAGE IN CONTEXT****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 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 gives the jacket the attributes of energy/motion/athleticism. These qualities make the jacket appealing to the target market/people who like clothing which is associated with outdoor adventures.

[Award full marks only if reference is made to both motion/energy/athleticism and intention.]

(2)

- 3.2 Taking twenty years to develop a product suggests that it has been made with great care/that it is superior./It shows that the company has invested time and resources to manufacture a jacket of outstanding quality.

(2)

- 3.3 The advertiser contrasts heaviness and lightness. The word 'heavy' is depicted as being composed of feathers, signifying the lightweight quality of the product. Wordplay on the idiom 'light as a feather' draws attention to the denial of the standard notion that a jacket is heavy.

[Award 2 marks for a well developed point and 1 mark for the second point.]  
[Award full marks only if reference is made to both image and words.]

(3)

- 3.4 Yes.  
The style is narrative. The anecdotal statements are meant to engage the reader. The use of informal language, e.g. 'haul their stuff', appeals to a wide target market. The dialogue creates a conversational tone. The advertiser blends casual expressions with sophisticated language to appeal to upmarket clients as well.

**OR**

No.  
(Although an unlikely response, assess on merit.)

[Credit cogent alternative/mixed responses.]  
[Award full marks only for a discussion of any two examples of style.]

(3)

**[10]**

**QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA**

- 4.1 In frames 1/4/7, Dilbert's hands are folded in front of him. However, in frame 2 he has unfolded his arms/in frame 6 his arms are outstretched/in frame 8, his arms are at his side/he is seated.

[Credit **interpretations** of Dilbert's body language.]

[Candidates do not have to identify the frames in their responses.]

(2)

- 4.2 Dilbert uses 'genius' to manipulate his boss, whereas the boss arrogantly/pompously applies the term to himself.

[Credit responses that state that Dilbert thinks that his idea is smart, whereas the boss thinks that he is smart.]

[Credit reference to the tense and how it relates to the intentions of the characters.]

(2)

- 4.3 Yes.

The boss's pompous/arrogant stupidity is funny, especially since he has all the formal authority./Dilbert cleverly manipulates the boss into believing that his (Dilbert's) ideas were originally thought of by the boss./The word 'bossify' adds to the humour as it is a silly coinage that mocks the boss./He uses adjectives 'wise', 'great' and 'genius' to describe his ideas and ascribe them to the boss – to achieve his goal.

**OR**

No.

(Although an unlikely response, assess on merit.)

[Credit cogent alternative responses.]

[The ½ mark may be awarded.]

[Award 3 marks for a comprehensive discussion.]

(3)

- 4.4 The cartoonist satirises the tourists who exploit underdeveloped countries. The bolded words 'love', 'basic', 'unspoilt', 'cheap' and 'poor' are indicative of their smugness and ignorance of the plight of the poor. The fact that they want the country to remain poor is selfish as it benefits only the rich. The beach seems out of the reach of the local community, since these two tourists are the only visitors.

[Consider the following points, cogently discussed:

When tourists flock to a place and it becomes popular, locals exploit tourists./The tone of the second speaker is cynical/he mocks the first speaker's view./The characters mock the rich who find poverty attractive.]

[Accept other cogent alternative responses.]

[The ½ mark may be awarded.]

(3)

**[10]**

**QUESTION 5: USING LANGUAGE CORRECTLY**

- 5.1 'a group of people **was** ironically dancing to the Worst Music of the 'Nineties'/  
groups of people **were**.../... where **people were** (1)
- 5.2 *spinning tracks* – **playing** tracks/records/songs/music  
[Assess only the change from 'spinning' to 'playing'] (1)
- 5.3 'Barbie Girl'  
[Mark the following correct, even though they are, technically, not punctuation marks:  
Underlining/Bold Print] (1)
- 5.4 Error – era (1)
- 5.5 I'd like to throw a rock at all of them/at them.  
I'd like to throw rocks at them. (1)
- 5.6 I can understand longing sentimentally for **past times**.  
**OR**  
I can understand longing sentimentally for **times gone by**. (1)
- 5.7 intellectually (1)
- 5.8.1 The children did nothing other than play outside./Action is qualified/modified.
- 5.8.2 Those who played outside were children and nobody else./Children without siblings./The noun is qualified/modified. (2)
- 5.9 D – paradox (1)
- [10]**

**TOTAL SECTION C: 30**  
**GRAND TOTAL: 70**



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2014**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 24 pages.**

**INSTRUCTIONS AND INFORMATION**

1. Read this page carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:  
  
SECTION A: Poetry (30 marks)  
SECTION B: Novel (25 marks)  
SECTION C: Drama (25 marks)
4. 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 SECTION B (NOVEL) AND SECTION 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 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.

**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE NO.</b>
1. Rugby League Game	Essay question	10	6
2. Autumn	Contextual question	10	7
3. The Wild Doves at Louis Trichardt	Contextual question	10	8
4. When to The Sessions of Sweet Silent Thought	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question.</b>			
5. Recollection	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
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	16
11. <i>The Great Gatsby</i>	Contextual question	25	16
<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
12. <i>Othello</i>	Essay question	25	19
13. <i>Othello</i>	Contextual question	25	19
14. <i>The Crucible</i>	Essay question	25	22
15. <i>The Crucible</i>	Contextual question	25	22

**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 Poem)	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****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 10  
With earnest keenness, for the honour of  
Virility, the cap, the county side.

Like great boys they roll each other,  
In the mud of public Saturdays,  
Groping their blind way back 15  
To noble youth, away from the bank,  
The wife, the pram, the spin drier,  
Back to the Spartan freedom of the field.

Back, back to the days when boys  
Were men, still hopeful and untamed. 20  
That was then: a gay  
And golden age ago.  
Now in vain, domesticated,  
Men try to be boys again.

In this poem, Kirkup displays a mocking attitude to sport and sportsmen.

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

**[10]****OR**

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

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

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

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

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

- 2.1 Refer to lines 4–5: 'That kills all ... and will survive.'  
 Explain in your own words what the speaker appreciates about winter. (2)
- 2.2 What is the visual appeal of 'red froth and sun-gold' in line 15? (2)
- 2.3 Refer to line 18: 'And like a ruby, panting fire'  
 Discuss the appropriateness of this image in context. (3)
- 2.4 Critically discuss the contribution made by the image of the 'reviving pyre' (line 16) to the central idea of the poem. (3)
- [10]**

**OR**

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

Morning is busy with long files Of ants and men, all bearing loads. The sun's gong beats, and sweat runs down. A mason-hornet shapes his hanging house. In a wide flood of flowers Two crested cranes are bowing to their food. From the north today there is ominous news.	5
Midday, the mad cicada-time. Sizzling from every open valve Of the overheated earth The stridulators din it in – Intensive and continuing praise Of the white-hot zenith, shrilling on Toward a note too high to bear.	10
Oven of afternoon, silence of heat. In shadow, or in shaded rooms, This face is hidden in folded arms, That face is now a sightless mask, Tree-shadow just includes those legs. The people have all lain down, and sleep In attitudes of the sick, the shot, the dead.	15 20
And now in the grove the wild doves begin, Whose neat silk heads are never still, Bubbling their coolest colloquies. The formulae they liquidly pronounce In secret tents of leaves imply (Clearer than man-made music could) Men being absent, Africa is good.	25

- 3.1 What impression of the morning is created in stanza 1? (2)
- 3.2 Account for the poet's use of the word 'shrilling' (line 13) in the second stanza. (2)
- 3.3 Comment on the significance of the poet's referring to humans as only 'This face' (line 17) 'That face' (line 18) and 'those legs' (line 19). (3)
- 3.4 Critically discuss the effect of introducing the doves only in the final stanza, despite their being referred to in the title. (3)
- [10]**

**OR**

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

When to the sessions of sweet silent thought  
 I summon up remembrance of things past,  
 I sigh the lack of many a thing I sought,  
 And with old woes new wail my dear time's waste:  
 Then can I drown an eye, unused to flow, 5  
 For precious friends hid in death's dateless night,  
 And weep afresh love's long since cancell'd woe,  
 And moan the expense of many a vanish'd sight:  
 Then can I grieve at grievances foregone,  
 And heavily from woe to woe tell o'er 10  
 The sad account of fore-bemoanèd moan,  
 Which I new pay as if not paid before.  
 But if the while I think on thee, dear friend,  
 All losses are restored and sorrows end.

- 4.1 What do the words, 'summon up' (line 2), suggest about the speaker's feelings? (2)
- 4.2 Account for the use of the hyperbole, 'drown an eye' in line 5. (2)
- 4.3 Refer to lines 10–11: 'And heavily from ... of fore-bemoanèd moan'.  
 Comment on how the sound device in these lines contributes to the mood of the third quatrain. (3)
- 4.4 Critically discuss how the extended metaphor in lines 8–14 ('And moan the expense ... and sorrows end') helps to convey the main idea of the poem. (3)
- [10]**

**AND**

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION****RECOLLECTION – Shimmer Chinodya**

I remember this wood only too well. I remember these crouching thorn trees (it seems they've hardly grown ever since I last saw them) And these criss-crossing bush paths Bordering a coarse crop of grass yellowed With the dust stirred up By swishing feet of children, and The wind of course. I remember too, the chirping of the timid little birds.	5
I remember how we used to run barefoot Under these thorn trees. Three brothers with feet full of thorns – Bird-shooting we were, with rough made little catapults That exploded into our own faces. And pockets full of jingling stones picked up somewhere. Between us we shot down one bird in a year.	10  15
I remember the big sign that said Something about people not being allowed in – And we, heedless, half ignorant prowlers Made the wood our hunting-ground And birds and bitter little berries our prey.	20
I remember it only too well ... I remember even more now, how young we were then And how this scrub bush Growing patched and ungreen – a short walk From the township's street of grim houses – Satisfied our boyish dreams.	25

- 5.1 What impression of the landscape is created in stanza 1? (2)
- 5.2 Explain how the use of the word 'jingling' (line 15) contributes to the mood of the second stanza. (2)
- 5.3 Comment on the effectiveness of the connotations of the words, 'prowlers' (line 19) and 'prey' (line 21) in the context of the poem. (3)
- 5.4 Critically discuss how the last stanza reveals the central idea of the poem. (3)
- [10]**

**TOTAL SECTION A: 30**



**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

**ANIMAL FARM – George Orwell**

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

**QUESTION 6: ANIMAL FARM – ESSAY QUESTION**

Revolutions fail because leaders pursue their own interests as opposed to the interests of those whom the revolution was meant to serve.

Critically discuss this 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**

Napoleon decreed that there should be a full investigation into Snowball's activities. With his dogs in attendance he set out and made a careful tour of inspection of the farm buildings, the other animals following at a respectful distance. At every few steps Napoleon stopped and snuffed the ground for traces of Snowball's footsteps, which, he said, he could detect by the smell. He snuffed in every corner, in the barn, in the cowshed, in the hen-houses, in the vegetable garden, and found traces of Snowball almost everywhere. He would put his snout to the ground, give several deep sniffs, and exclaim in a terrible voice, 'Snowball! He has been here! I can smell him distinctly!' and at the word 'Snowball' all the dogs let out blood-curdling growls and showed their side teeth.

5

10

The animals were thoroughly frightened. It seemed to them as though Snowball were some kind of invisible influence, pervading the air about them and menacing them with all kinds of dangers. In the evening Squealer called them together, and with an alarmed expression on his face told them that he had some serious news to report.

'Comrades' cried Squealer, making little nervous skips, 'a most terrible thing has been discovered. Snowball has sold himself to Frederick of Pinchfield Farm, who is even now plotting to attack us and take our farm away from us!'

15

[Chapter 7]

7.1 Refer to line 1: 'Napoleon decreed that there should be a full investigation into Snowball's activities.'

Account for Napoleon's desire to investigate Snowball's activities.

**(3)**

- 7.2 Refer to line 3: 'the other animals following at a respectful distance'.  
How does this description anticipate the fate of the animals? (3)
- 7.3 Comment on the significance of the dogs in *Animal Farm*. (3)
- 7.4 Discuss the importance of Frederick's inclusion in the novel. (3)

**AND****EXTRACT B**

Meanwhile life was hard. The winter was as cold as the last one had been, and food was even shorter. Once again all rations were reduced, except those of the pigs and dogs. A too rigid equality in rations, Squealer explained, would have been contrary to the principles of Animalism. In any case he had no difficulty in proving to the other animals that they were *not* in reality short of food, whatever the appearances might be. For the time being, certainly, it had been found necessary to make a readjustment of rations (Squealer always spoke of it as a 'readjustment', never as a 'reduction'), but in comparison with the days of Jones, the improvement was enormous. Reading out the figures in a shrill, rapid voice, he proved to them in detail that they had more oats, more hay, more turnips than they had had in Jones's day, that they worked shorter hours, that their drinking water was of better quality, that they lived longer, that a larger proportion of their young ones survived infancy, and that they had more straw in their stalls and suffered less from fleas. The animals believed every word of it. Truth to tell, Jones and all he stood for had almost faded out of their memories. They knew that life nowadays was harsh and bare, that they were often hungry and often cold, and that they were usually working when they were not asleep. But doubtless it had been worse in the old days. They were glad to believe so. Besides, in those days they had been slaves and now they were free, and that made all the difference, as Squealer did not fail to point out.

[Chapter 9]

- 7.5 Explain fully what the phrase, 'Once again' (line 2), reveals about the situation on Animal Farm. (3)
- 7.6 Refer to lines 3–4: 'A too rigid ... principles of Animalism.'  
Discuss the writer's intention in including ironic details such as the one in the above sentence. (3)
- 7.7 Refer to line 14: 'Jones and all he stood for had almost faded out of their memories.'  
Comment on the significance of memory and remembering in the novel. (3)
- 7.8 The failure of the revolution is a result of poor leadership by the pigs.  
Discuss the validity of this statement with reference to both Extract A and Extract B. (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**

People reflect the virtues and the failings of the society and the families that shape them.

Critically discuss this statement in relation to *Pride and Prejudice*.

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**

'My dear Mr Bennet,' replied his wife, 'how can you be so tiresome! you must know that I am thinking of his marrying one of them.'

'Is that his design in settling here?'

'Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.'

5

'I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr Bingley might like you the best of the party.'

'My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.'

10

'In such cases, a woman has not often much beauty to think of.'

'But, my dear, you must indeed go and see Mr Bingley when he comes into the neighbourhood.'

'It is more than I engage for, I assure you.'

15

'But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for *us* to visit him if you do not.'

[Chapter 1]

- 9.1 Explain why Mrs Bennet is concerned about the visit of Sir William and Lady Lucas to Mr Bingley. (3)
- 9.2 Later in this chapter, the narrator describes Mrs Bennet as 'a woman of mean understanding, little information and uncertain temper'.  
  
In your opinion, is this an accurate assessment of Mrs Bennet? Motivate your response. (3)
- 9.3 Refer to line 12: 'In such cases, a woman has not often much beauty to think of.'  
  
Suggest what the tone of this line conveys about Mr Bennet's attitude toward Mrs Bennet. (3)

**AND****EXTRACT B**

They [Lydia and Wickham] were always moving from place to place in quest of a cheap situation, and always spending more than they ought. His affection for her soon sunk into indifference; hers lasted a little longer; and in spite of her youth and her manners, she retained all the claims to reputation which her marriage had given her.

...

Lady Catherine was extremely indignant on the marriage of her nephew; and as she gave way to all the genuine frankness of her character, in her reply to the letter which announced its arrangement she sent him language so very abusive, especially of Elizabeth, that for some time all intercourse was at an end. But at length, by Elizabeth's persuasion, he was prevailed on to overlook the offence, and seek a reconciliation; and, after a little further resistance on the part of his aunt, her resentment gave way, either to her affection for him, or her curiosity to see how his wife conducted herself: and she condescended to wait on them at Pemberley, in spite of that pollution which its woods had received, not merely from the presence of such a mistress, but the visits of her uncle and aunt from the city. 10

With the Gardiners they were always on the most intimate terms. Darcy, as well as Elizabeth, really loved them; and they were both ever sensible of the warmest gratitude towards the persons who, by bringing her into Derbyshire, had been the means of uniting them. 15

[Chapter 61]

- 9.4 Refer to line 4: 'she retained all the claims to reputation which her marriage had given her'.  
  
How does this line reveal the attitude of Austen's society to marriage? (3)
- 9.5 Explain how Lady Catherine's 'genuine frankness' (line 6) is consistent with the social conventions of the time. (3)

- 9.6 This extract reveals how love triumphs over pride and social status for Darcy, and how love triumphs over prejudice for Elizabeth.

Based on your knowledge of the novel as a whole, explain how both characters display pride and prejudice.

(3)

- 9.7 Refer to lines 12–14: 'and she condescended ... from the city'.

Discuss the writer's intention in making ironic comments such as the one in the above lines.

(3)

- 9.8 In *Pride and Prejudice*, people's behaviour and attitudes are influenced by the social class into which they are born.

Discuss the validity of this statement with reference to both Extract A and Extract B.

(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**

*The Great Gatsby* is a novel that exposes the inequality within American society and the evils to which it leads.

Critically discuss this 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**

It was testimony to the romantic speculation he inspired that there were whispers about him from those who had found little that it was necessary to whisper about in this world.

The first supper – there would be another one after midnight – was now being served, and Jordan invited me to join her own party, who were spread around a table on the other side of the garden. There were three married couples and Jordan's escort, a persistent undergraduate given to violent innuendo, and obviously under the impression that sooner or later Jordan was going to yield him up her person to a greater or lesser degree. Instead of rambling this party had preserved a dignified homogeneity, and assumed to itself the function of representing the staid nobility of the countryside – East Egg condescending to West Egg, and carefully on guard against its spectroscopic gaiety.

'Let's get out,' whispered Jordan, after a somehow wasteful and inappropriate half-hour; 'this is much too polite for me.'

We got up, and she explained that we were going to find the host: I had never met him, she said, and it was making me uneasy. The undergraduate nodded in a cynical, melancholy way.

[Chapter 3]

11.1 Refer to lines 1–3: 'It was testimony ... in this world.'

Account for the 'romantic speculation' that Gatsby 'inspired'.

**(3)**

11.2 Refer to lines 13–14: 'Let's get out ... polite for me.'

Explain what these lines reveal about Jordan.

(3)

11.3 The partygoers wish to give a certain impression of themselves. However, the words, 'cynical' and 'melancholy' (lines 16–17), create a different impression.

Explain the significance of this contrast.

(3)

### AND

#### EXTRACT B

Tom threw on both brakes impatiently, and we slid to an abrupt dusty stop under Wilson's sign. After a moment the proprietor emerged from the interior of his establishment and gazed hollow-eyed at the car.

'Let's have some gas!' cried Tom roughly. 'What do you think we stopped for – to admire the view?'

5

'I'm sick,' said Wilson without moving. 'Been sick all day.'

'What's the matter?'

'I'm all run down.'

'Well, shall I help myself?' Tom demanded. 'You sounded well enough on the phone.'

With an effort Wilson left the shade and support of the doorway and, breathing hard, unscrewed the cap of the tank. In the sunlight his face was green.

10

'I didn't mean to interrupt your lunch,' he said. 'But I need money pretty bad, and I was wondering what you were going to do with your old car.'

'How do you like this one?' inquired Tom. 'I bought it last week.'

'It's a nice yellow one,' said Wilson, as he strained at the handle.

15

'Like to buy it?'

'Big chance,' Wilson smiled faintly. 'No, but I could make some money on the other.'

'What do you want money for, all of a sudden?'

'I've been here too long. I want to get away. My wife and I want to go West.'

'Your wife does,' exclaimed Tom, startled.

20

'She's been talking about it for ten years.' He rested for a moment against the pump, shading his eyes. 'And now she's going whether she wants to or not. I'm going to get her away.'

[Chapter 7]

- 11.4 Explain how Tom's attitude to Wilson, as illustrated in this extract, is typical of him. (3)
- 11.5 Refer to lines 21–22: 'She's been talking ... to or not.'  
Discuss the irony of Wilson's statement. (3)
- 11.6 Suggest how George's troubles, as presented in this extract, mirror the failure of the American Dream. (3)
- 11.7 Discuss the symbolism of cars in the novel. (3)
- 11.8 East Egg, West Egg and the valley of ashes are a reflection of the social inequalities that exist in the novel.  
Discuss the validity of this statement with reference to both Extract A and Extract B. (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**

The play, *Othello* reveals how manipulation of weaknesses results in injustice.

Critically discuss this statement.

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**

DESDEMONA

That I did love the Moor to live with him,  
My downright violence and scorn of fortunes  
May trumpet to the world. My heart's subdued  
Even to the utmost pleasure of my lord.

I saw Othello's visage in his mind,  
And to his honours and his valiant parts  
Did I my soul and fortunes consecrate.

5

So that, dear lords, if I be left behind  
A moth of peace, and he go to the war,  
The rites for which I love him are bereft me,  
And I a heavy interim shall support  
By his dear absence. Let me go with him.

10

OTHELLO

Let her have your voice.

Vouch with me, heaven, I therefore beg it not  
To please the palate of my appetite,  
Nor to comply with heat (the young affects  
In me defunct) and proper satisfaction,  
But to be free and bounteous to her mind.

15

And heaven defend your good souls that you think  
I will your serious and great business scant  
For she is with me. No, when light-winged toys  
Of feathered Cupid foils with wanton dullness  
My speculative and active instruments,

20

That my disports corrupt and taint my business,	
Let housewives make a skillet of my helm,	25
And all indign and base adversities	
Make head against my estimation!	
DUKE	
Be it as you shall privately determine,	
Either for stay or going. The affair cries haste,	
And speed must answer. You must hence tonight.	30
DESDEMONA	
Tonight, my Lord?	
DUKE	
This night.	
OTHELLO	
With all my heart.	
DUKE	
At ten in the morning here we'll meet again.	
Othello, leave some officer behind,	35
And he shall our commission bring to you,	
With such things else of quality and respect	
As doth concern you.	
OTHELLO	
So please your grace, my ancient –	
A man he is of honesty and trust.	40
To his conveyance I assign my wife,	
With what else needful your good Grace shall think	
To be sent after me.	

- |      |   |     |
|------|---|-----|
| 13.1 | Explain why both Othello and Desdemona are summoned to appear before the senate.  | (3) |
| 13.2 | How does Desdemona's behaviour and attitude in this extract contrast with the impression created of her by Brabantio earlier in the play?   | (3) |
| 13.3 | Refer to line 5: 'I saw Othello's visage in his mind' and line 18: 'But to be free and bounteous to her mind'.<br><br>Discuss how these lines contribute to an understanding of Othello and Desdemona's relationship early in the play. | (3) |
| 13.4 | Refer to lines 39–41: 'So please your grace, ... assign my wife'.<br><br>Discuss the irony of Othello's words in these lines.   | (3) |

**AND**

**EXTRACT B**

EMILIA

Villainy, villainy, villainy!

I think upon't, I think – I smell't! O villainy!

I thought so then. I'll kill myself for grief.

O villainy, villainy!

IAGO

What, are you mad? I charge you get you home.

5

EMILIA

Good gentlemen, let me have leave to speak.

'Tis proper I obey him, but not now.

Perchance, Iago, I will ne'er go home.

OTHELLO

*(Falling on the bed)* O! O! O!

EMILIA

Nay, lay thee down and roar,

10

For thou hast killed the sweetest innocent

That e'er did lift up eye.

OTHELLO

*(Rising)* O, she was foul! ...

I scarce did know you, uncle. There lies your niece,

Whose breath indeed these hands have newly stopped.

15

I know this act shows horrible and grim.

[Act 5, Scene 2]

13.5 Refer to line 1: 'Villainy, villainy, villainy!'

Account for Emilia's use and repetition of these words.

(3)

13.6 Refer to line 9: '*(Falling on the bed)* O! O! O!'

Comment on the dramatic impact of Othello's outburst, as well as his falling on the bed.

(3)

13.7 Refer to lines 10–12: 'Nay, lay thee ... lift up eye.'

If you were the director of a production of *Othello*, how would you instruct the actress to deliver these lines? Motivate your instructions.

(3)

13.8 Refer to lines 13–16: 'O, she was foul! ... horrible and grim.'

Do these lines influence your attitude to Othello? Provide a convincing motivation for your response.

(4)

**[25]****OR**

**THE CRUCIBLE – Arthur Miller**

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

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

*The Crucible* reveals how weaknesses invite exploitation and injustice.

Critically discuss this 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**

HATHORNE	But a poppet will keep fifteen years, will it not?	
PROCTOR	It will keep if it is kept, but Mary Warren swears she never saw no poppets in my house, nor anyone else.	
PARRIS	Why could there not have been poppets hid where no one ever saw them?	5
PROCTOR	( <i>furious</i> ): There might also be a dragon with five legs in my house, but no one has ever seen it.	
PARRIS	We are here, Your Honour, precisely to discover what no one has ever seen.	
PROCTOR	Mr Danforth, what profit this girl to turn herself about? What may Mary Warren gain but hard questioning and worse?	10
DANFORTH	You are charging Abigail Williams with a marvellous cool plot to murder, do you understand that?	
PROCTOR	I do, sir. I believe she means to murder.	
DANFORTH	( <i>pointing at Abigail, incredulously</i> ): This child would murder your wife?	15
PROCTOR	It is not a child. Now hear me, sir.	
[Act 3]		

15.1 Account for the reference to the poppet in this extract. (3)

15.2 Drawing on your knowledge of the play as a whole, discuss Mary Warren's role in advancing Abigail's plans. (3)

15.3 Refer to lines 6–7: 'There might also be a dragon with five legs in my house, but no one has ever seen it.'

Discuss the implications of Proctor's words in the context of the play as a whole. (3)

- 15.4 Refer to lines 15–16: 'DANFORTH (*pointing at Abigail, incredulously*): This child would murder your wife?'

Discuss the irony of Danforth's perception of Abigail.

(3)

### AND

#### EXTRACT B

PROCTOR	<i>(He has lifted her, and kisses her now with great passion.)</i>	
REBECCA	Let you fear nothing! Another judgement waits us all!	
DANFORTH	Hang them high over the town! Who weeps for these, weeps for corruption! <i>(He sweeps out past them. HERRICK starts to lead REBECCA, who almost collapses, but PROCTOR catches her, and she glances up at him apologetically.)</i>	5
REBECCA	I've had no breakfast.	
HERRICK	Come, man. HERRICK escorts them out, HATHORNE and CHEEVER behind them. ELIZABETH stands staring at the empty doorway.	10
PARRIS	<i>(in deadly fear to Elizabeth)</i> : Go to him, Goody Proctor! There is yet time! <i>From outside a drumroll strikes the air. PARRIS is startled. ELIZABETH jerks about toward the window.</i>	
PARRIS	Go to him! <i>(He rushes out the door, as though to hold back his fate.)</i> Proctor! Proctor! <i>Again, a short burst of drums.</i>	15
HALE	Woman, plead with him! <i>(He starts to rush out the door, and then goes back to her.)</i> Woman! It is pride, it is vanity. <i>(She avoids his eyes, and moves to the window. He drops to his knees.)</i> Be his helper! – What profits him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away!	20
ELIZABETH	<i>(supporting herself against collapse, grips the bars of the window, and with a cry)</i> : He have his goodness now. God forbid I take it from him!  <i>The final drumroll crashes, then heightens violently. HALE weeps in frantic prayer, and the new sun is pouring in upon her face, and the drums rattle like bones in the morning air.</i>	25

[Act 4]

- 15.5 Refer to the stage direction in line 1: '*(He has lifted her, and kisses her now with great passion.)*'

How does this reflect a change in Proctor and Elizabeth's relationship?

(3)

- 15.6 Refer to line 3: 'Hang them high over the town!'

If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Motivate your instructions.

(3)

- 15.7 Comment on the dramatic impact of the reference to the drums in line 13: '*(From outside a drumroll strikes the air.)*', line 17: '*(Again, a short burst of drums)*', line 25: '*(The final drumroll crashes, then heightens violently.)*' and lines 26–27: '*the drums rattle like bones in the morning air*'. (3)
- 15.8 Refer to lines 18–24: 'Woman, plead with him [Proctor]! ... God forbid I take it from him!'
- In your opinion, are these lines crucial to an understanding of how Proctor's morality influences his final decision? Justify your response. (4)  
**[25]**

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



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2014**

**MEMORANDUM**

**MARKS: 80**

**This memorandum consists of 24 pages.**

**NOTE TO MARKERS**

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

**MARKING GUIDELINES**

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

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



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

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

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

**[10]**

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

2.1 The speaker appreciates winter's ability to destroy what is weak, useless and decaying, while ensuring the survival of the strong and wholesome. Winter guarantees the preservation and continuation of life. (2)

2.2 The colours are indicative of warmth and comfort. Autumn is not a bleak season, but one imbued with rich colours./The colours convey the idea that the warmth of summer is not lost, but is able to 'linger'. (2)

2.3 The wine is compared to a ruby which is glowing in the firelight. The image is appropriate because of the vibrant colour, as well as the rich value of the wine/ruby. The word 'panting' suggests the flickering movement of the flames. The wine appears to be 'panting' as the movement and reflection of the flames make it appear to be alive and moving in the glass.

[Award 3 marks only if the entire image is discussed in full.]

[Award 2 marks for one image, fully discussed.] (3)

2.4 The word, 'reviving' suggests rejuvenation, while 'pyre' is associated with death. The central idea of the poem is that even though autumn is a time of dying, it results in renewal and transformation. Out of death comes new life, like the Phoenix rising from the ashes.

[Award 3 marks for three distinct ideas.] (3)

**[10]**

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

- 3.1 Despite being characterised by intense heat, it is a time of productivity and activity. (2)
- 3.2 The word, 'shrilling' refers to the high-pitched sound made by the cicadas. The jarring sound contributes to the people's misery and intensifies the discomfort caused by the unbearable heat. (2)
- 3.3 Through the use of the demonstrative adjectives and the words, 'face' and 'legs', the speaker fragments humans in order to depersonalise them and convey a lack of harmony. The speaker's not referring to people in their entirety, means that their individuality is not acknowledged. It implies that the response to the heat is universal since everybody is overwhelmed/affected in the same way.
- [Award 3 marks for three distinct ideas.] (3)
- 3.4 In the first three stanzas, the effect of the heat intensifies and builds to a climax, while no mention is made of the doves. The speaker emphasises the extreme heat so that the cooing of the doves in the last stanza comes as a relief and release. The reader can only fully/properly/adequately appreciate the sound of the doves and the cooling effect once he has experienced the heat referred to earlier in the poem.
- [Award 3 marks only if the contrast is discussed.] (3)
- [10]**

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

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

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

(2)

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

(2)

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

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

(3)

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

**OR**

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

(3)  
**[10]**

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

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

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

(2)

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

(2)

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

[Credit valid alternative responses.]

(3)

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

[Award 1 mark for the mere paraphrase of the last stanza.]

[Credit valid alternative responses.]

(3)

**[10]**

**TOTAL SECTION A: 30**

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

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

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

[Credit a mixed response.]

**[25]**

**QUESTION 7: *ANIMAL FARM* – CONTEXTUAL**

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

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

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

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

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

[Award no more than 1 mark for historical allusion.]

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

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

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

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

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

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

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

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

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

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

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

(3)

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

[Award 3 marks for three points.]

(3)

- 7.8 Valid.

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

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

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

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

[Accept valid alternative responses on their merits.]

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

(4)

**[25]**



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

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

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

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

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

[25]

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

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

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

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

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

[Consider the mixed response on merit.]

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

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

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

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

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

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

(3)

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

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

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

(3)

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

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

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

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

(3)

- 9.8 Valid.

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

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

[Accept valid alternative responses on their merits.]

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

(4)

**[25]**

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

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

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

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

**[25]**

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

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

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

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

[Award 3 marks for any three points.]  
[Credit valid alternative responses.] (3)

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

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

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

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

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

**OR**

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

(3)

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

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

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

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

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

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

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

[Accept valid alternative responses on their merits.]

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

(4)  
[25]

**TOTAL SECTION B: 25**

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

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

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

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

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

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

**[25]**

**QUESTION 13: OTHELLO – CONTEXTUAL**

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

[Award 1½ marks for each of the characters.] (3)

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

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

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

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

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

(3)

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

[Award 1½ marks for the meaning of 'villainy' in context and 1½ marks for the emotional impact of Emilia's realisation.] (3)

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

[Award 1½ marks for the outburst and 1½ marks for the physical action.] (3)



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

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

[Accept valid alternative responses.]

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

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

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

**OR**

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

**OR**

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

[Accept a mixed response.]

[Accept other valid alternatives.]

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

(4)  
**[25]**

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

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

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

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

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

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

**[25]**

**QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL**

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

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

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

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

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

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

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

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

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

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

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

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

[Accept valid alternative responses.]

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

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

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

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

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

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

### OR

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

[Accept mixed responses.]

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

(4)  
[25]

**TOTAL SECTION C:**  
**GRAND TOTAL:**

**25**  
**80**

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
	8–10	6–7	4–5	2–3	0–1
<b>CONTENT</b>  Interpretation of topic Depth of argument, justification and grasp of text  <b>7 MARKS</b>	-In-depth interpretation of topic -Range of striking arguments, extensively supported from poem -Excellent understanding of genre and poem	-Shows understanding and has interpreted topic well -Fairly detailed response -Some sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem evident	-Fair interpretation of topic -Some good points in support of topic -Some arguments supported, but evidence not always convincing -Basic understanding of genre and poem	-Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	-No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
<b>STRUCTURE &amp; LANGUAGE</b>  Structure, logical flow and presentation Language, tone and style used in the essay  <b>3 MARKS</b>	-Coherent structure -Arguments well structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	-Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	-Some evidence of structure -Essay lacks a well-structured flow of logic and coherence -Language errors minor; tone and style mostly appropriate	-Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style	-Poorly structured -Serious language errors -Incorrect style
<b>MARK RANGE</b>	<b>8–10</b>	<b>6–7</b>	<b>4–5</b>	<b>2–3</b>	<b>0–1</b>

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

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT</b>  Interpretation of topic; Depth of argument, justification and grasp of text  <b>15 MARKS</b>	<b>12–15</b>  -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	<b>9–11</b>  -Shows understanding and has interpreted topic well -Fairly detailed response -Some sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and text evident	<b>6–8</b>  -Fair interpretation of topic; not all aspects explored in detail -Some good points in support of topic -Some arguments supported, but evidence not always convincing -Basic understanding of genre and text	<b>4–5</b>  -Unsatisfactory interpretation of topic; hardly any aspects explored in detail -Few points in support of topic -Very little relevant argument -Little understanding of genre and text	<b>0–3</b>  -No understanding of the topic -Weak attempt to answer the question -Arguments not convincing -Learner has not come to grips with genre and text
<b>STRUCTURE &amp; LANGUAGE</b>  Structure, logical flow and presentation; Language, tone and style used in the essay  <b>10 MARKS</b>	<b>8–10</b>  -Coherent structure -Excellent introduction and conclusion -Arguments well structured and clearly developed -Language, tone and style mature, impressive, correct	<b>6–7</b>  -Clear structure -Logical flow of argument -Introduction and conclusion and other paragraphs coherently organised -Language, tone and style largely correct	<b>4–5</b>  -Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	<b>2–3</b>  -Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style -Paragraphing faulty	<b>0–1</b>  -Lack of planned structure impedes flow of argument -Language errors and incorrect style make this an unsuccessful piece of writing -Inappropriate tone and style -Paragraphing faulty
<b>MARK RANGE</b>	<b>20–25</b>	<b>15–19</b>	<b>10–14</b>	<b>5–9</b>	<b>0–4</b>

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



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P3**

**NOVEMBER 2014 (2)**

**MARKS: 100**

**TIME: 2½ hours**

**This question paper consists of 7 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. a mind map/diagram/flow chart/key words, etc.), edit and proof-read your work. The plan must appear BEFORE the answer.
6. All planning must be clearly indicated as such. It is advisable to draw a line through all planning.
7. You are strongly advised to spend approximately:
  - 80 minutes on SECTION A
  - 70 minutes on SECTION B
8. Number each response as the topics are numbered in the question paper.
9. The title/heading must NOT be considered when doing a word count.
10. Write neatly and legibly.



**SECTION A: ESSAY****QUESTION 1**

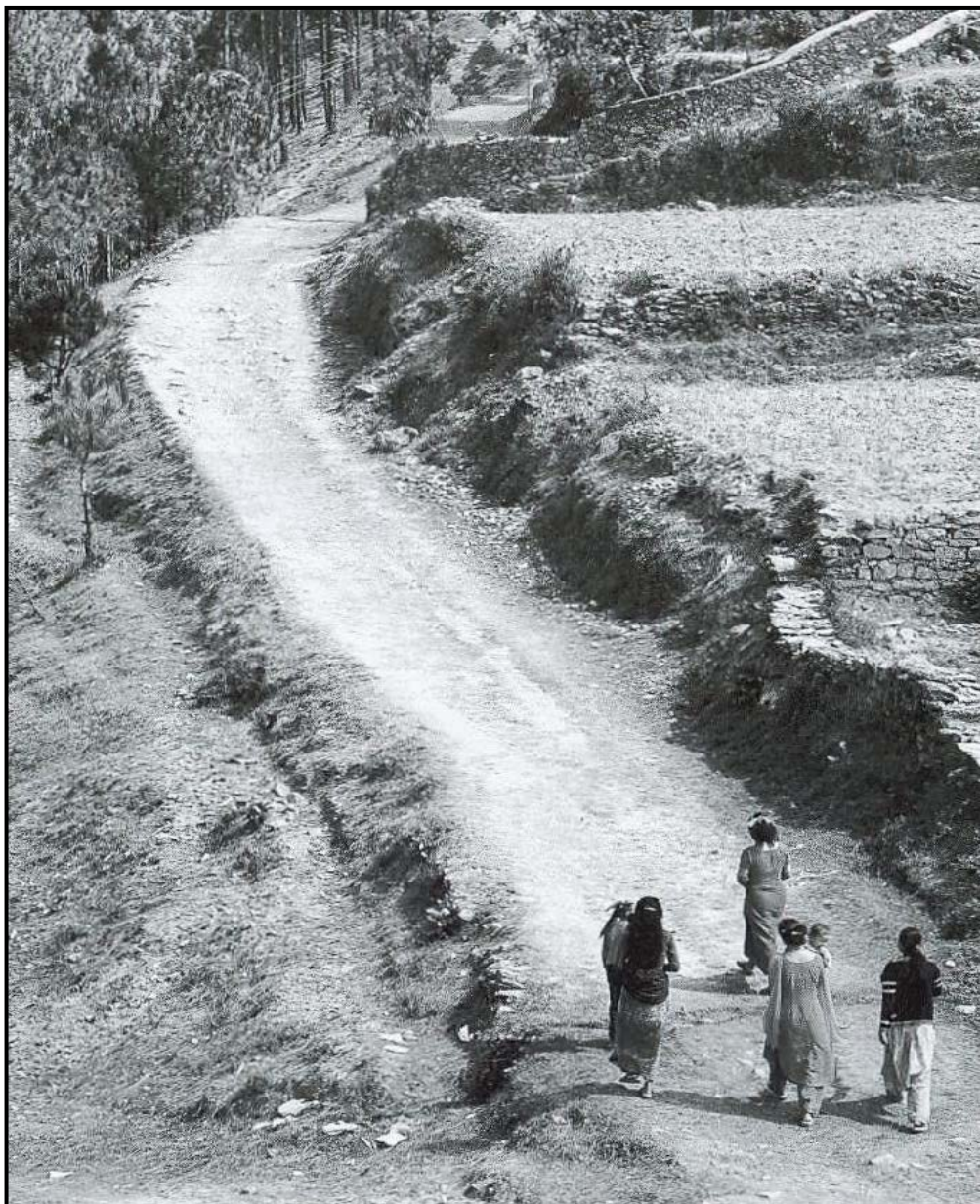
Write an essay of 400–450 words (2–2½ pages) on ONE of the following topics. Write down the NUMBER and TITLE/HEADING of your essay.

- 1.1 'We desire to bequeath two things to our children – the roots and wings.'  
(Sudanese proverb) [50]
- 1.2 The stories that blind us [50]
- 1.3 A bully does not need a fist. [50]
- 1.4 *To see a world in a grain of sand  
And a heaven in a wild flower  
Hold infinity in the palm of your hand  
And eternity in an hour.* (William Blake) [50]
- 1.5 The flavour of my town [50]
- 1.6 The pictures reproduced on pages 4 and 5 may evoke a reaction or feeling in you or stir your imagination.

Select ONE picture and write an essay in response. Write the question number (1.6.1, 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.

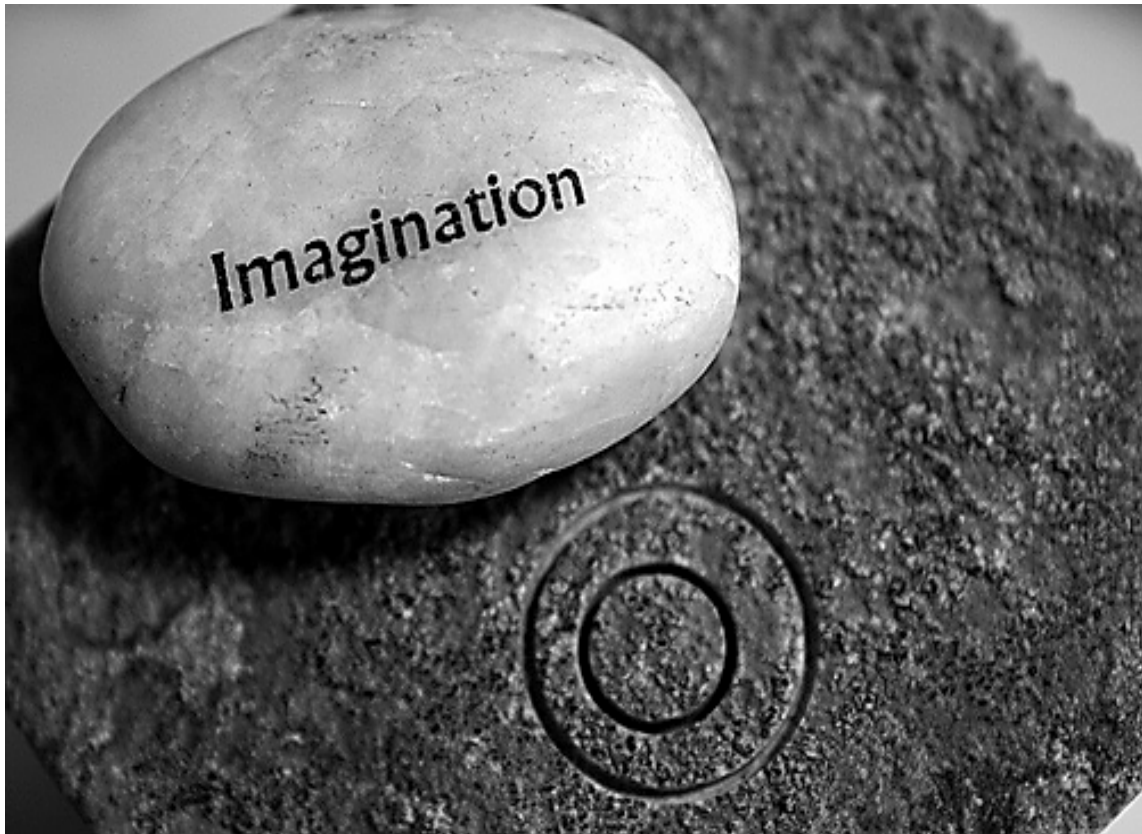
1.6.1



[Source: *Reader's Digest*, September 2013]

**[50]**

1.6.2



[Source: [www.linkd.com](http://www.linkd.com)]

[50]

1.6.3



[Source: [www.asset1.itsnicethat.com](http://www.asset1.itsnicethat.com)]

[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 Letter to the Editor.

**2.1 LETTER TO THE EDITOR**

An offensive television advertisement has caused a public outcry. In a letter to the editor of a national newspaper, express your views on this controversy.

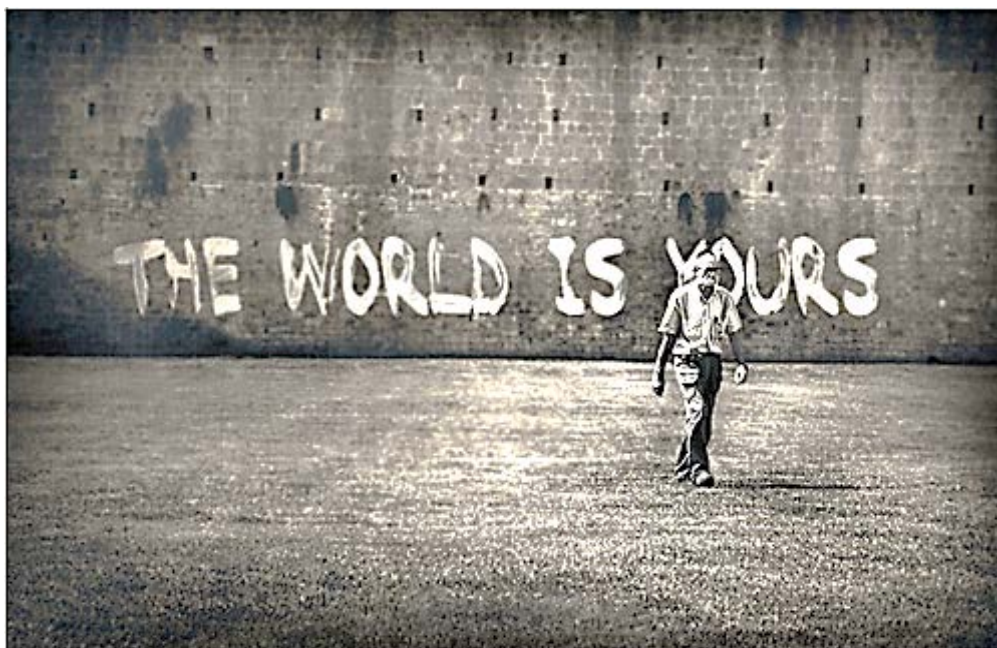
**[25]****2.2 INTERVIEW**

As a radio or television talk-show host, you are interviewing a well-known person whose reputation has been tarnished.

Write the interview in dialogue form.

**[25]****2.3 MAGAZINE ARTICLE**

Examine the photograph below and then write an article for a magazine. Title your article 'The world is yours ... or is it?'



[Source: [www.tumblr.com](http://www.tumblr.com)]

**[25]**

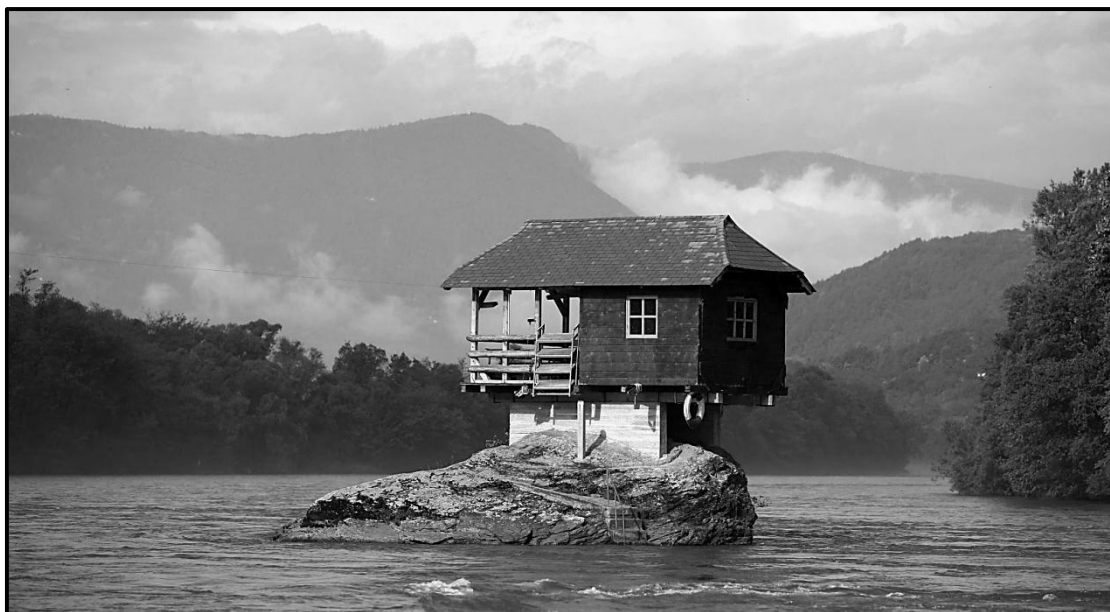
**2.4 MINUTES OF MEETING**

There has been a spate of attacks on learners at neighbouring schools. As the secretary of the recently established Safety and Security Committee at your school, record the minutes of an urgent meeting. The agenda for this meeting appears below.

<i>Agenda</i>	
1.	Opening and Welcome
2.	Attendance
3.	Apologies
4.	Preventative strategies
5.	Implementation of strategies
6.	Closure

**[25]****2.5 LETTER OF REQUEST**

The picture below, which appeared in a magazine, interested you. Write a letter to a travel agency, requesting more information on this remote tourist destination.



[Source: [www.businessinsider.com](http://www.businessinsider.com)]

**[25]****2.6 REVIEW**

An amateur theatre group has staged a production titled *Funnyside Up!* Write a review of the production for the entertainment section of a newspaper.

**[25]**

<b>TOTAL SECTION B:</b>	<b>50</b>
<b>GRAND TOTAL:</b>	<b>100</b>



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P3**

**NOVEMBER 2014 (2)**

**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.

<b>CRITERIA USED FOR ASSESSMENT</b>	
<b>CRITERIA</b>	<b>MARKS</b>
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.

<b>CRITERIA USED FOR ASSESSMENT</b>	
<b>CRITERIA</b>	<b>MARKS</b>
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:**

- 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 **'We desire to bequeath two things to our children – the roots and wings.'** (Sudanese proverb)
- Credit various interpretations of the topic. [50]
- 1.2 **The stories that blind us**
- Accept philosophical or anecdotal interpretations of the topic. [50]
- 1.3 **A bully does not need a fist.**
- Various forms of bullying can be explored.
  - Credit various interpretations of the topic [50]
- 1.4 ***To see a world in a grain of sand  
And a heaven in a wild flower  
Hold infinity in the palm of your hand  
And eternity in an hour.*** (William Blake)
- Candidates may focus on any part or parts of the quotation, or the full quotation. [50]
- 1.5 **The flavour of my town**
- Candidates may explore residents/inhabitants, places, events, cultures etc. [50]
- 1.6 **NOTE:** There must be a clear link between the essay and the picture chosen.
- 1.6.1 **Travellers on a road**
- Could be interpreted literally/figuratively/both. [50]
- 1.6.2 **Imagination/Circles**
- Candidates may explore ideas related to imagination/creativity/invention/innovation/other relevant ideas. [50]
- 1.6.3 **Broken plate**
- Credit literal, figurative or mixed interpretations. [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 LETTER TO THE EDITOR**

- Format: own address, date, details of the addressee, salutation, subject line and signing off
- Candidates should focus on the public outcry that the offensive advertisement has evoked.

**[25]****2.2 INTERVIEW**

- Dialogue format.
- Interviewee should be a well-known figure, whose reputation has been tarnished. (The figure could be an imaginary one.)

**[25]****2.3 MAGAZINE ARTICLE**

- Format: title
- Accept views that are in favour of, or opposed to, the topic.
- Accept mixed responses.

**[25]****2.4 MINUTES OF MEETING**

- A valid minutes format
- Each item on the agenda must be addressed.
- Responses must be plausible.
- Clarity of focus is essential.

**[25]****2.5 LETTER OF REQUEST**

- Format: own address, date, details of the addressee, salutation, subject line and signing off.
- Candidates should request information pertaining to a remote tourist destination.

**[25]****2.6 REVIEW**

- Format: title  
(Sub-headings are optional.)
- Credit responses that acknowledge the amateur nature of the theatre group.

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

**SECTION A: ASSESSMENT RUBRIC FOR ESSAY – HOME LANGUAGE [50 MARKS]**

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

**SECTION A: ASSESSMENT RUBRIC FOR ESSAY – HOME LANGUAGE [50 MARKS] (continued)**

Criteria		Exceptional 14–15	Skilful 11–12	Moderate 8–9	Elementary 5–6	Inadequate 0–3
<b>LANGUAGE, STYLE &amp; EDITING</b>  Tone, register, style, vocabulary appropriate to purpose/effect and context; word choice; language use and conventions, punctuation, grammar, spelling	Upper level	-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	-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	-Tone, register, style and vocabulary appropriate to purpose, audience and context -Appropriate use of language to convey meaning -Rhetorical devices used to enhance content	-Tone, register, style and vocabulary less appropriate to purpose, audience and context -Very basic use of language -Tone and diction are inappropriate -Very limited vocabulary	-Tone, register, style and vocabulary not appropriate to purpose, audience and context -Language incomprehensible -Vocabulary limitations so extreme as to make comprehension impossible
	Lower level	<b>13</b> -Language excellent and rhetorically effective in tone -Virtually error-free in grammar and spelling -Skilfully crafted	<b>10</b> -Language engaging and generally effective -Appropriate and effective tone -Few errors in grammar and spelling -Well crafted	<b>7</b> -Adequate use of language with some inconsistencies -Tone generally appropriate. -Limited use of rhetorical devices	<b>4</b> - Use of language Inadequate -Little or no variety in sentence -Exceptionally limited vocabulary	
<b>15 MARKS</b>						
<b>STRUCTURE</b>  Features of text; Paragraph development and sentence construction		<b>5</b> -Excellent development of topic -Exceptional detail -Sentences, paragraphs exceptionally well constructed	<b>4</b> -Logical development of details -Coherent -Sentences, paragraphs logical, varied	<b>3</b> -Relevant details developed -Sentences, paragraphs well constructed -Essay makes sense	<b>2</b> -Some valid points -Sentences and paragraphs faulty -Essay still makes some sense	<b>0–1</b> -Necessary points lacking -Sentences and paragraphs faulty -Essay lacks sense
<b>5 MARKS</b>						
<b>MARK RANGE</b>		<b>43–50</b>	<b>33–40</b>	<b>23–30</b>	<b>13–20</b>	<b>0–10</b>

**SECTION B: ASSESSMENT RUBRIC FOR TRANSACTIONAL TEXT – HOME LANGUAGE [25 MARKS]**

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b>  Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context  <b>15 MARKS</b>	<b>13–15</b>  -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	<b>10–12</b>  -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	<b>7–9</b>  -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	<b>4–6</b>  -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	<b>0–3</b>  -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
<b>LANGUAGE, STYLE &amp; EDITING</b>  Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling  <b>10 MARKS</b>	<b>9–10</b>  -Tone, register, style and vocabulary highly appropriate to purpose, audience and context -Grammatically accurate and well constructed -Virtually error-free	<b>7–8</b>  -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	<b>5–6</b>  -Tone, register, style and vocabulary appropriate to purpose, audience and context -Some grammatical errors -Adequate vocabulary -Errors do not impede meaning	<b>3–4</b>  -Tone, register, style and vocabulary less appropriate to purpose, audience and context -Inaccurate grammar with numerous errors -Limited vocabulary -Meaning obscured	<b>0–2</b>  -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
<b>MARK RANGE</b>	<b>22–25</b>	<b>17–20</b>	<b>12–15</b>	<b>7–10</b>	<b>0–5</b>