



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2011**

**ENGLISH FIRST ADDITIONAL LANGUAGE P2  
MEMORANDUM**

**MARKS: 70**

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This memorandum consists of 24 pages.

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**INSTRUCTIONS TO MARKERS**

1. Candidates are required to answer questions from TWO sections.
2. Assess candidates' responses as objectively as possible.
3. Essay questions: If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, consider and assess up to a maximum of 50 words beyond the required word count and ignore the rest of the essay.

**SECTION A: NOVEL****QUESTION 1 (ESSAY QUESTION)*****TO KILL A MOCKINGBIRD* by Harper Lee**

**NOTE: Use the 35-mark assessment rubric to assess candidates' essays. Consider all alternative responses which are substantiated with relevant references to the text.**

The following ideas may be included in the essay, among others:

His attempt to see the good in others:

- Atticus tries to look for the good in others, before examining their guilt, e.g. Tom Robinson who has been falsely accused of rape.
- Scout is unimpressed with her new teacher when she attends school for the first time. Atticus's advice to her is not to judge Miss Caroline Fisher too harshly.
- Mr Walter Cunningham forms part of the mob who wants to lynch Tom Robinson. Atticus tries to justify his behaviour to Scout.
- Atticus displays pity for Mayella during the trial.
- Atticus's attitude towards Boo Radley is one of acceptance and humaneness.
- He sees the good in Mrs Dubose, even if the children think she's horrid.
- He defends Calpurnia's worth when Aunt Alexandra suggests he fire her.
- He recognises Heck Tate's empathy/sympathy with Boo when Boo kills Bob Ewell.

His respect for others:

- Atticus treats all people with respect, from Walter Cunningham (jnr) to Calpurnia, who is black and a servant.
- He teaches his children to be respectful to Mrs Dubose.
- Respects the Cunninghams despite their poverty and accepts their payment in kind.
- He respects Heck Tate, who takes the initiative not to prosecute Boo.
- He treats all witnesses with respect during the trial – Mayella, Bob Ewell, Tom Robinson.
- He shows respect towards Miss Maudie.

His fair treatment of others:

- When the children are given air guns as gifts he cautions them not 'to kill the mockingbirds.'
- He harshly chastises the children when he discovers that they mock the Radleys in their games and when he catches them trying to get a note to Boo.
- He stands up to his sister, Alexandra, when she displays prejudice.
- He feels obliged to defend Tom, when no other lawyer is prepared to do so.
- He does his utmost to ensure that Tom receives a fair trial.
- He insists not to cover up for Jem when he assumes that it was Jem who had killed Bob Ewell.

**QUESTION 2 (CONTEXTUAL QUESTION)****TO KILL A MOCKINGBIRD**

2.1 2.1.1 Open-ended. Accept a well-substantiated response, e.g.

Yes. Mrs Dubose is morally wicked to verbally attack the children. The children cannot be held responsible for their father's doings.

**OR**

Yes. The children are not impertinent ('sassy') towards her. They are always polite towards her and are not disrespectful to her.

**OR**

No. Mrs Dubose is a sickly old lady and at times becomes confused. She cannot be blamed for her outbursts.

NOTE: Consider the answer as a whole and award marks accordingly. (2)

2.1.2 "mutts" (1)

2.1.3 The theme of class (1) prejudice. (1) (2)

2.1.4 Jem was six years old; Scout two years old when their mother died. (2)

2.1.5 (a) Dill had dared Jem to touch the Radley house. (1)  
When Jem did so, he was unscathed/nothing happened to him/Boo did not harm him in any way when he had touched the house. (1) (2)

(b) A rabid dog was seen. (1) The sheriff insisted that Atticus shoot the dog. (1) The mad dog symbolises the blind prejudices of the white community in Maycomb. (1) (3)

2.1.6 Open-ended. Accept a well substantiated response, e.g.

Yes. Atticus remains a gentleman throughout the novel, (e.g. in Court, when Bob Ewell tries to humiliate him, when Mayella insults him, when Bob Ewell spits in his face, when the mob tries to lynch Tom Robinson when Mrs Dubose insults his children).

**OR**

No. Jem was only a child. It was difficult to expect him to be as mature about emotions as Atticus.

NOTE: Do not award a mark for YES/NO only. Consider the answer as a whole and allocate marks accordingly. The reason/motivation must suit the initial YES/NO response. (2)

2.1.7 He is friendly/warm/caring/kind. (1)  
He is respectful/a gentleman/peace-loving. (1)  
He goes out of his way to be nice to people/knows what to say to make people feel good. (1) (2)

- 2.1.8 (a) Despite Scout's and Jem's fear (1) of Mrs Dubose, her father had faced her/stood up to her with respect/dignity/friendliness. (1)

**OR**

Atticus could control his feelings about Mrs Dubose despite the hurtful things she had said about him (1) and he could remain perfectly polite to her. (1) (2)

- (b) He agrees to defend Tom Robinson in court (2).  
He shoots the rabid dog (2). He protects Tom from the mob who wants to lynch him (2).

NOTE: Any ONE of the above. (2)

- 2.2 2.2.1 The jury. (1)

- 2.2.2 The issues at hand are clear and uncomplicated. (1) What is at issue is the differences between black and white people./The real issue is the prejudice of white men against black men. (1) (2)

- 2.2.3 (a) Mayella (Ewell) (1)

- (b) Tom was decent/honest/kind.  
Mayella was dishonest/selfish/emotionally deprived. (2)

- 2.2.4 A risking death (1)

- 2.2.5 She was guilty of kissing/seducing a black man and lying to protect herself. (2)

- 2.2.6 conversational tone/a tone of ease. (1)

- 2.2.7 He tries to persuade the jury not to be prejudiced/biased/to be fair. (1) He tries to minimise the effect of Tom's statement that he had felt sorry for Mayella. (1)

NOTE: Any ONE of the above. (1)

- 2.2.8 False. (1) '... the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination'. (1) (2)

- 2.2.9 Open-ended. Accept a well substantiated response, e.g.

Yes. It is natural to expect such an outcome in a racially torn community such as Maycomb.

**OR**

No. There was no evidence (medical or otherwise) that Tom had raped Mayella.

NOTE: Do not award a mark for YES/NO only. Consider the answer as a whole and allocate marks accordingly. The reason/motivation must suit the initial YES/NO response.

(2)  
**[35]**

**QUESTION 3 (ESSAY QUESTION)*****LORD OF THE FLIES***

**NOTE: Use the 35-mark assessment rubric to assess candidates' essays. Consider all alternative responses which are substantiated with relevant references to the text.**

The huts:

- The huts/shelters are symbolic of the organised world – civilisation and protection.
- In building the huts, the boys try to replicate their homes back in England.
- If they work together, the huts will also symbolise their cooperation and unity.
- The failure to build huts represents the failure of civilisation on the island.

The beastie:

- The beast with its many faces – beastie, snake-thing, a creature from the sea/jungle/up on the mountain – is the physical expression of the boys' fear of the unknown.
- At first, the fear can be attributed to a concrete object.
- The older boys do not hesitate to reassure the younger ones.
- One of the younger boys describes the beastie as 'Ever so big'. Ralph explains that a beastie that size would not live on an island.
- The other boys laugh off the fear and reckon that the littluns must have had a nightmare.
- However, the fear remains – the more the boys fear the beast, the more it becomes a reality in their minds.
- Simon and Piggy seem to recognise the truth of the beastie – the most obvious place to seek the beastie is within themselves, 'in the darkness of man's heart'.
- The beastie comes to symbolise the evil in us all/that lives in/lurks within each one of the boys.
- The potential for evil or savagery is the true beast.

The Lord of the Flies:

- This is the most powerful symbol of evil on the island.
- This is the symbol that gives the book its title.
- It is, in actual fact, a pig's head on a stick – put there by Jack and his hunters as an offering to the beast.
- The pig's head later becomes covered with flies – it comes to represent the evil within human beings.
- The 'lord of the flies' also becomes a symbol of terror.
- The name 'Lord of the Flies' derives from Beelzebub and often refers to the devil himself.

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**QUESTION 4 (CONTEXTUAL QUESTION)****LORD OF THE FLIES**

4.1 4.1.1 Open-ended. Accept a well substantiated response, e.g.

Yes. The fact that a ship had passed by and there was no signal fire results in a feeling of gloom/depression. The hope of being rescued has been dashed.

**OR**

No. Feelings (even of depression) are bound to pass. Other ships would come by.

NOTE: Do not award a mark for YES/NO only. Consider the answer as a whole and allocate marks accordingly. The reason/motivation must suit the initial YES/NO response. (3)

4.1.2 Jack has put his desire to hunt before everything else/shirked his responsibility of keeping the signal fire going. (2)

4.1.3 They are more concerned with fun and games/food than being rescued. (2)

4.1.4 He wants to assume another personality/role/he is superficial. (2)/ Painting his face allows him to change into someone who is capable of killing. (2)

NOTE: Any ONE of the above (2)

4.1.5 Ralph. (1) He shows kindness/respect towards the boys. He is democratic, cares about the boys. (1) His main concern is that they be rescued. (1)

**OR**

Jack. (1) Jack is more intent on hunting and having fun – they hold feasts and disregard rules. (1) In the end, he is feared/wields more power or influence. (1)

NOTE: Consider the answer as a whole and allocate marks accordingly. (3)

4.1.6 (a) He takes out his anger and frustration on Piggy. (1)

(b) He hits him in the stomach (1) then he hits him on the head (1) then smashes one of the lenses of his glasses. (1) (3)

- 4.1.7 The author wants to draw our attention to the boys' appearance.  
(1) When the boys first arrived on the island, they were neatly dressed. (1) The long hair shows how they have moved away from civilisation. (1) (3)
- 4.1.8 "plastered hair" (line 15). (1)

**AND**

- 4.2 4.2.1 The beast was Simon. (2)
- 4.2.2 D hateful (1)
- 4.2.3 It was the decaying corpse of a parachutist that had been entangled in the trees. (2)
- 4.2.4 The theme of savagery/Savagery versus civilisation. (1)  
The boys' chanting and rituals/their violence reflect the manner in which they have descended into savagery/evil. (2) (3)
- 4.2.5 Yes. (1) The author wants to emphasise the goodness of Simon and the bestial/animalistic evil of the boys. (2) (3)
- 4.2.6 False. (1) "Then the clouds opened and let down the rain like a waterfall." (1) (2)
- 4.2.7 (a) Christ (1)
- (b) evil/savagery/degeneration (1)

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**QUESTION 5 (ESSAY QUESTION)*****A GRAIN OF WHEAT***

**NOTE: Use the 35-mark assessment rubric to assess candidates' essays. Consider all alternative responses which are substantiated with relevant references to the text.**

The title, *A Grain of Wheat*:

- The title of the novel comes from a passage in the Bible/1 Corinthians 15:36 – 37.
- The meaning of this quotation is that before a seed can sprout, it has to die (sacrifice its life). The seed has to fall off the plant and dry out.
- The death of the grain is seen as a necessary step for the seed to germinate and be fruitful.

Mugo:

- Mugo, sometimes, considers himself to have a destiny like that of Moses in the Bible.
- When he is resting in the shade after working on his shamba he hears a voice. He is alone, at that moment, and feels that God is calling him to fulfil his destiny.
- He is asked to speak at the celebrations and to accept the position of chief-elect./They repeatedly ask him to lead the people to Uhuru. The people, at this stage, are unaware that he has betrayed Kihika.
- He sees the betrayal of Kihika as a step towards his survival.
- Leading the people would compensate for his betrayal.
- He, later, changes his mind, after Mumbi confesses her own shortcomings.
- Mumbi's confession indirectly stirs Mugo's conscience and he tries to justify Judas's betrayal of Christ. Without this betrayal Jesus would have been unable to fulfil his destiny on the cross. In the same way, he has also betrayed his people.
- He sees Kihika's betrayal as part of a greater destiny, over which he has no control.
- He sacrifices himself so that Karanja may live/symbolically – that people may be transformed positively through his death.

Kihika:

- Kihika also alludes to himself as a Moses-figure.
- He is seen as leading his people away from colonial oppression as Moses, led his people away from Pharaoh's/Egypt's oppressive rule.
- He uses the Bible to inspire people to stand up against colonial oppression, to rebel against injustice and to trust that their sacrifices and sufferings will be rewarded.
- He speaks of sacrifice/martyrdom and his willingness to die for his people.
- He often makes statements like those made by Jesus, e.g. "Watch ye and pray".
- People refer to his death as a 'crucifixion'.
- His death inspires others to continue fighting for freedom.

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**QUESTION 6 (CONTEXTUAL QUESTION)****A GRAIN OF WHEAT**

- 6.1 6.1.1 He desperately needs recognition, wealth and respect. (1)  
 When his parents died he was left with his aunt Waitherero, who was a drunk. (1)  
 She treated him badly and this had a long term effect on his personality. (1)  
 After she died her daughters also ignored him. (1) (4)
- 6.1.2 (a) Mugo unwillingly shelters Kihika (1) on the night Robson is killed. (1) He betrays Kihika by telling the authorities about his crime. (1) He keeps this a secret until he confesses the betrayal at the end of the novel. (1) (4)
- (b) He believes that Kihika has power and knowledge. (1) He considers him arrogant and hates him. (1) He envies Kihika his family and the fact that he would be mourned. (1) (3)
- 6.1.3 D walk. (1)
- 6.1.4 False. (1) They inspire and motivate the freedom fighters. (1) (2)
- 6.1.5 He is uneasy and guilt-ridden./He wants to escape from the guilt he feels. (2)
- 6.1.6 Metaphor (1)
- 6.1.7 (a) The 'Party' refers to Jomo Kenyatta's political party called the Kenya African National Union (KANU). (2)
- (b) The Movement refers to what black Kenyans called the uprising against the British. (2)
- 6.1.8 Although he is polite to them, they make him feel very uncomfortable./He is afraid of them and wishes he could just run away. (3)
- 6.1.9 They want to ask him to deliver a speech at the Uhuru celebrations. (2)

**AND**

- 6.2 6.2.1 The train symbolises the advance of the British into the Kenyan world. (2)
- 6.2.2 Kihika sacrifices his life in the name of freedom./He loses his life or dies so that his people can be free. (2)
- 6.2.3 Literally, it is a race against the train and to see who is the victor. (1) Figuratively, it is a competition for Mumbi's love. (1) (2)
- 6.2.4 Although Karanja wins the literal 'race', it is Gikonyo who wins Mumbi's affection and love. (2)
- 6.2.5 They betray Gikonyo and have a child together. (1)

**[35]****TOTAL SECTION A: 35**

**SECTION B: DRAMA****QUESTION 7 (ESSAY QUESTION)*****ROMEO AND JULIET***

**NOTE: Use the 35-mark assessment rubric to assess candidates' essays. Consider all alternative responses which are substantiated with relevant references to the text.**

Definitions of infatuation and love:

- Infatuation: having an impulsive passion/feelings of love.
- Love: a strong emotion causing one to crave the presence or possession of someone/great affection for someone/passionate desire and longing that lasts a long time despite testing circumstances.

Romeo's feelings for Rosaline:

- When he is 'in love' with Rosaline, he goes about looking sad. He cannot get himself to put on a happy face.
- Romeo's sadness and unhappiness are signs of infatuation.
- Lord Montague, Romeo's father, expresses his concern for his son.
- Romeo has been behaving strangely: he seems depressed and goes out very early.
- His mind is troubled.
- Rosaline does not return his love and this is what causes his despondent behaviour.
- Romeo's love for Rosaline is superficial because he soon forgets about her when he sees Juliet.
- Despite Benvolio's best efforts he cannot cheer him up.
- When the Capulets have a ball, Benvolio suggests they attend in disguise.
- Benvolio wants Romeo to attend the feast so that he can forget about Rosaline.
- Romeo in turn wants to attend in order to see Rosaline.
- Romeo is still miserable and no amount of stories or jokes can change his mood.

Romeo's feelings for Juliet:

- When Romeo sees Juliet at the feast, he immediately falls in love with her.
- He does not realise that she is a Capulet.
- When he gets to speak to her, she too is love-struck.
- Romeo and Juliet react with horror when they discover each other's true identities.
- This discovery, however, does not stop them from loving each other.
- Romeo uses images of light (sun, brightness, starlight) to describe Juliet.
- He is ecstatic at the prospect of their marriage.
- They undergo a lot of trials and tribulations because of their desire to be with each other.
- When he discovers that Juliet is 'dead' he resolves to commit suicide by taking poison.

**QUESTION 8 (CONTEXTUAL QUESTION)****ROMEO AND JULIET**

- 8.1 8.1.1 "Marry" is a religious oath meaning 'By the Virgin Mary.'/'By the mother of God'. Lady Capulet is punning on the word 'marry'. She wants to talk to Juliet about her forthcoming marriage to Paris. (2)
- 8.1.2 She says that there are girls in Verona who are even younger than Juliet who already have children. She herself was a mother at Juliet's age. (2)
- 8.1.3 C brave. (2)
- 8.1.4 Paris is the perfect model of a man/so handsome that he looks as if he has been made out of wax. (2)
- 8.1.5 Capulet plans to introduce an eligible suitor (Paris) to his daughter at that party. (1) Instead Juliet falls in love with Romeo on the same occasion. (1) (2)
- 8.1.6 The nurse loves Juliet like a daughter./They are close/love each other. (1) Juliet confides in the nurse/trusts her with her secrets. (1) (2)
- 8.1.7 Open-ended. Accept a well-substantiated response, e.g.  
Yes. At the time this play was written, parents arranged marriages for their children. Paris is a nobleman, he's rich and handsome. What more could parents want for their children. Juliet is too young to make such decisions.

**OR**

No. It is unfair as they do not know Juliet very well/are not close to Juliet. At this point Juliet is not sure whether she loves Paris. Besides, the choice of a life partner is a personal decision and cannot be imposed upon one.

NOTE: Do not award a mark for YES/NO only. Consider the answer as a whole and allocate marks accordingly. The reason/motivation must suit the initial YES/NO response. (3)

- 8.1.8 Lady Capulet is not close to Juliet. She does not have Juliet's happiness at heart.

**OR**

She acts in Juliet's best interest. Paris is rich/handsome/a nobleman and she believes he will make Juliet happy. (2)

- 8.1.9 She compares Paris to a book which Juliet should read carefully.  
(1) She will find pleasure in looking at Paris's face, because  
beauty is written there. (1) Juliet will be able to see or read the  
love in Paris's eyes. (1) This valuable book of love/unmarried  
man needs only a wife (cover) to complete his beauty. (1)

NOTE: Any THREE of the above. (3)

- 8.1.10 True. (1) "I'll like to look, if looking liking move". (1) (2)

**AND**

- 8.2 8.2.1 Paris tries to get Juliet to agree to marry him, but Juliet, who is  
already married to Romeo, asks Friar Lawrence for a solution to  
her problem. (1) Friar says she should sleep alone in her room,  
without the Nurse staying with her. (1) At night she should drink  
Friar's herbal drug which will make her seem dead. (1) (3)
- 8.2.2 Juliet says she is in need of many prayers and is in need of  
heaven's blessing because she knows that she is already  
married to Romeo. (3)
- 8.2.3 The 'sudden business' is the hasty marriage to Paris. (2)
- 8.2.4 She wants to take the drug which Friar Lawrence has prepared  
for her which will make it seem as if she is dead. (2)
- 8.2.5 This is known as a soliloquy. (1)
- 8.2.6 knife (1)
- 8.2.7 The Nurse is unable to wake Juliet. (1) In her drugged state,  
Juliet appears to be dead. (1) (2)

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**QUESTION 9 (ESSAY QUESTION)*****NOTHING BUT THE TRUTH***

**NOTE: Use the 35-mark assessment rubric to assess candidates' essays.  
Consider all alternative responses which are substantiated with  
relevant references to the text.**

Differences concerning 'respect':

- Thando has been raised by her father, Siphso, in a township in South Africa.  
Siphso is a conservative, traditionalist person.  
He sees himself as the head of his home and expects Thando to show him the necessary respect which she does.  
She is soft-spoken but can state her point of view clearly and persuasively if need be.
- Mandisa has been brought up in London.  
Although her father is of African heritage, she is definitely Western in her thinking and attitudes.  
Her Xhosa surname, Makhaya has been changed to McKay.  
She is straight forward and sometimes speaks rudely, even to Siphso.

Differences concerning 'obedience':

- Thando is obedient to her father's wishes and decisions.  
She accepts her father's rules while living under his roof. She will not go to Johannesburg unless her father gives his permission.
- Mandisa does not feel the need to listen to what her parents think or feel.  
She lives her own life and makes independent decisions.

Differences concerning other values:

- Thando believes that respect must be shown to the dead, by mourning for at least a month.  
She insists that they stay at home the night before the funeral as is expected of them.  
By doing so, she shows that she upholds the traditional values.
- Mandisa maintains that her father had died two weeks before and she has done all the mourning she needs to have given.  
To her, the funeral is just another ceremony.  
She cannot understand why it would be inappropriate to go out on the eve of her father's funeral.  
She needs to get on with her work as fashion designer.

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**QUESTION 10 (CONTEXTUAL QUESTION)****NOTHING BUT THE TRUTH**

- 10.1 10.1.1 Sipho does not want to divulge the truth to Thando. (1)  
 Themba did not go into exile as such. (1)  
 Sipho caught him in bed with his wife, after which he left the country. (1) (3)

- 10.1.2 She had brought her father's ashes for burial. (2)  
 She has come to bury her father. (1 mark only) (2)

- 10.1.3 (a) B sarcasm. (1)  
 (b) He was more popular with the women and had relationships with many women, both married and single.

**OR**

Although he was politically involved he appeared to use people for what he could get out of them. (2)

- 10.1.4 Open-ended. Accept a well-substantiated response, e.g.

Yes. Themba's charisma made him attractive to other people and in particular to women which resulted in trouble for himself and his family.

**OR**

Yes. Themba was an opportunist and was only in the Struggle for money, women and fame.

**OR**

Yes. He got involved with Sipho's wife and when Sipho caught them together in bed, he had to leave the country he never returned to his country alive.

**OR**

No. Themba was politically involved and fought in the struggle for freedom in South Africa even while in exile.

NOTE: Consider the answer as a whole and award marks accordingly. (3)

- 10.1.5 Luvuyo accompanied Themba to a political rally and was killed by a white policeman. (2)

- 10.1.6 He blames Themba most for Luvuyo's death. (1)

- 10.1.7 Thando has heard many stories about Themba (1) and people (2)

still talk about him. (1)

10.1.8 The theme of secrets versus truth/hiding the truth. (1) Sipho avoids answering Thando's questions./He is not yet ready to reveal the truth (1) despite the fact that Thando needs answers to the many mysteries. (1) (3)

10.1.9 (a) Truth and Reconciliation Commission (1)

(b) When Luvuyo, his only son, was shot and killed by a policeman nothing was done to punish the killer./Sipho feels he was denied justice. (1)  
He believes that the policeman should be punished/made to pay. (1)  
He finds it unacceptable that the TRC grants amnesty to such people. (1)

NOTE: Any TWO of the above. (2)

### AND

10.2 10.2.1 (a) The Port Elizabeth Public Library. (1)

(b) Sipho is deeply hurt, humiliated and disillusioned at the prospect of not being appointed Chief Librarian. (2)

10.2.2 (a) Ruth First (1) and Mrs Schoon/Mrs Schoon's daughter. (1) (2)

(b) Craig Williamson (1)

10.2.3 Sarcasm (1)

10.2.4 She is a respectful dutiful/obedient daughter. (1) She is loving/kind/loyal towards members of her family. (1) She accepts Mandisa as her sister. (1) She is a firm believer in her culture and traditions. (1) She has strength of character as is shown by her involvement with the TRC. (1) She believes in justice/the rule of law.

NOTE: Any THREE of the above. (3)

10.2.5 True. (1) At the end of the play he decides that he will take the retirement package (1) and work to open an African Public Library in New Brighton. (1) (3)

**[35]**

**TOTAL SECTION B: 35**

**SECTION C: SHORT STORIES****QUESTION 11 (ESSAY QUESTION)*****THE DUBE TRAIN* – Can Themba**

**NOTE: Use the 35-mark assessment rubric to assess candidates' essays. Consider all alternative responses which are substantiated with relevant references to the text.**

The following ideas may be included in the essay, among others:

Conditions of the trains in South Africa during the apartheid era:

- The trains were in a constant state of disrepair: a window without a pane, a broken door and a missing seat.
- The narrator avoided sitting next to a door. He did not want to be too close to unsavoury characters who boarded the train. He could also easily be thrown off the train.
- The third-class carriage was the one in which blacks had to travel. First and second class were reserved for whites only.

The treatment of the young girl on the train:

- The tsotsi abused the young girl both verbally (speaking in a lewd manner) and physically (groping her, slapping her across the face).
- He prevented her from alighting at her station.
- He chased after her in the moving train.

The ills of township life as reflected by the tsotsi:

- Children were forced to grow up quickly because life in the township was tough.
- Crime, gangsterism and violence were the order of the day.
- The disintegration of the moral fabric in the townships: pass laws, marginalisation, and migrant-labour among others.
- The men's disrespect for the young girl as they do not defend her against the tsotsi.
- The men were disrespectful of the washerwoman, whom they shoved onto the train.
- The tsotsi crudely cursed the older woman who commented on his behaviour.

**[35]**

**QUESTION 12 (CONTEXTUAL QUESTION)*****THE SOFT VOICE OF THE SERPENT* – Nadine Gordimer**

- 12.1 12.1.1 (a) Alliteration (1)
- (b) The repetition of the s-sound suggests the temptation is soft and seductive/the voice of the serpent/temptation is neither obvious nor loud. (2)
- 12.1.2 He has lost a leg (1) and is struggling to come to terms with his loss. (1) By reading he has distracted himself from fully accepting his loss. (1) (3)
- 12.1.3 Twenty-six/26 (years old) (1)
- 12.1.4 (a) This garden is similar in that there is also temptation and danger. The locust, which could be the 'serpent', misleads the couple in the same way that the serpent misled Adam and Eve in the garden of Eden. (3)
- (b) He thought that he would come to terms with his disability.

**OR**

- He first wanted to get used to the idea of having only one leg before he faced the world/people's stares. (2)
- 12.1.5 True. (1) She keeps busy by sewing/She does not discuss her feelings or her fears. (1) (2)
- 12.1.6 She laughs at something that amuses her. (1) She excitedly points out to her husband at something she notices. (1) (2)
- 12.1.7 The man is almost forced to observe all these movements while he is bound to a wheelchair./Movement for him at this stage is impossible, so it is depressing for him/it can make him feel his loss more. (2)
- 12.1.8 A wants to suggest they could be any man and woman. (1)
- 12.1.9 She sews. (1) She tries to amuse herself with her surroundings. (1)
- NOTE: Any ONE of the above. (1)

12.2 12.2.1 Personification (1)

12.2.2 Yes. (1) Although she may not like locusts, it represents her husband's situation and it is natural that she could be concerned about it because of the resemblance. (2).

**OR**

No, (she loathes/does not even like locusts). (1) She is indirectly asking what will happen to them/she is concerned about herself and her husband (2).

NOTE: Do not award a mark for YES/NO only. Consider the answer as a whole and allocate marks accordingly. The reason/motivation must suit the initial YES/NO response. (3)

12.2.3 He does not have to take responsibility for the locust and he does not have to pity it, because he had also lost a leg, just like the locust has. He is saying indirectly that his wife's responsibility and pity should be directed towards him. (3)

12.2.4 She is supportive of her husband. (1) She is compassionate. (1) She cares lovingly for him. (1)

NOTE: Any TWO of the above. (2)

12.2.5 Man's inner conflict/Confronting challenges head-on. (1)

12.2.6 Pretended humour/exuberance/impartiality/objectivity/joy/happiness (1)

12.2.7 He could identify/connect with the locust, which had also lost a leg. Now he is left to confront the reality of his situation/his struggle alone.

**OR**

He allowed himself to be 'seduced' into thinking that his situation was not all that bad.

**OR**

His connection with the locust helped him emotionally to confront his loss.

NOTE: Any ONE of the above. (2)

12.2.8 The author wants to show the reader that it is not unusual to experience a range of different feelings/emotions when we are trying to come to terms with any major event in our lives. (2)

**[35]**

**TOTAL SECTION C: 35**

**SECTION D: POETRY****QUESTION 13****Death be not proud – John Donne**

13.1 Personification (1)

13.2 We derive pleasure from rest and sleep./Rest and sleep are pale versions/poor imitations of death. (1) When we die/experience death, it will be much more pleasurable. (1)

**OR**

Both rest and sleep are enjoyable (1) and they are similar to small-scale deaths. (1) So, real death must be even more enjoyable. (1) (2)

13.3 C an apostrophe. (1)

13.4 Both kings and desperate men control death/can determine when death will occur. (2)

**OR**

Kings have the power to order executions and death must obey the king. (1) Murderers/suicides can order death to do what they wish. (1) (2)

13.5 True. (1) 'One short sleep past, we wake eternally'. (1) (2)

13.6 Drugs/opium (the reference to 'poppy') (1) and magic/hypnosis/witchcraft. (1) (2)

13.7 13.7.1 Paradox (1)

13.7.2 triumphant/joyful (1)

13.8 Donne sees death as weak and pathetic/looks down on death and belittles it. He is unafraid of death/death has no power over him. (2)

13.9 13.9.1 Man/People (½)

13.9.2 reward (½)

13.9.3 soul (½)

13.10 "And better than thy stroke." (1)

13.11 (Italian) sonnet (1)

**[17½]**

**QUESTION 14****Auto wreck – Karl Shapiro**

- 14.1 Alliteration (1)
- 14.2 14.2.1 The ambulance is compared to an aeroplane/a giant bird. (1)
- 14.2.2 The words 'floating down' and 'Wings in a heavy curve' create the image of an aeroplane coming in to land. (2)
- 14.3 They are badly (1) injured (1)/their bodies have been squashed/twisted. (2)
- 14.4 At night. (1) 'down the dark'/'under the light'/'One hangs lanterns'. (1) (2)
- 14.5 The word 'tolls' is used to describe the sound of a bell for the dead. (There are no survivors in this accident./All the occupants in this car accident are dead). (1)
- 14.6 One sweeps up the shattered glass. (1) Another takes notes by the light of a lamp post. (1) One sluices the blood with a bucket of water. (1) Another places warning lights/tries to disentangle the wrecks that are wrapped around the lamp posts. (1) (4)
- 14.7 They are shocked. (1) They are unable to speak or move. (1) (2)
- 14.8 The mood is one of horror. (1)
- 14.9 14.9.1 reason/explanation (½)
- 14.9.2 illness/disease/cancer (½)
- 14.9.3 no (½)

**[17½]**

**QUESTION 15****The birth of Shaka – Mbuyiseni Oswald Mtshali**

- 15.1 Shaka was a famous Zulu king. (1) He was a powerful Zulu ruler/a great conqueror/brave soldier in African history. (1) (2)
- 15.2 Shaka was the son of an unmarried mother/he was an illegitimate child. (2)
- 15.3 Boiled blood suggests great and destructive passions. (2)/He was born with an aggressive spirit. (2)

**OR**

- It also suggests his great strength. (1) (2)
- 15.4 His bravery. (1)
- 15.5 15.5.1 Metaphor (1)
- 15.5.2 Thongs are tough leather strips. Great effort/strength was used to create his muscles that were as hard as the bark of a wattle tree (the bark was often used in tanning leather). (2)
- 15.6 15.6.1 compares (½)
- 15.6.2 prophesied (½)
- 15.6.3 praise (½)
- 15.7 Open-ended. Accept a well-substantiated response, e.g.

Yes. Swallows are known as migratory birds that travel from Africa to Europe to escape the winter. The settlers migrated to Africa to find new, better homes.

**OR**

'White' describes the pale complexion of the British settlers, while 'swallows' refers to the small birds which migrate from Europe to Africa at the start of summer.

**OR**

No. 'White swallows' has a peaceful connotation but the white settlers used weapons to impose their will.

NOTE: Consider the answer as a whole and award marks accordingly. (2)

- 15.8 defiance/warning/caution (1)
- 15.9 'cub' (1)  
 'lioness' (1)  
 'clay pot' (1)  
 'ox shield' (1)  
 'syringa thorns' (1)  
 'dark valleys of Zululand' (1)

NOTE: Any THREE of the above.

(3)  
**[17½]**

**QUESTION 16****Cheetah – Charles Eglington**

- 16.1 The speaker wants to emphasise the apparent harmlessness of the cheetah. (2)
- 16.2 The cheetah is a weak/feeble or even ludicrous imitation of a leopard/can't be taken seriously although it looks like a leopard/has spots like a leopard. (2)
- 16.3 In the first eight lines the cheetah is depicted as friendly/unthreatening or cute/cuddly. (1)  
In the rest of the poem we realise its deadly efficiency as a hunter. (1) (2)
- 16.4 'in fatal play' (1)
- 16.5 16.5.1 Alliteration (1)
- 16.5.2 The 's' sound creates a feeling of the cheetah's stealth and silence. (1)  
The ease with which the cheetah moves is also emphasized. (1) (2)
- 16.6 The cheetah relaxes. (1)  
The cheetah then prepares for action. (1)  
Finally, it springs into action/hunts its prey. (1) (3)
- 16.7 16.7.1 stage/arena/battlefield (½)
- 16.7.2 suspect/think/guess/know (½)
- 16.7.3 deadly/brutal (½)
- 16.8 There is panic among the animals in their attempt to flee. (1)
- 16.9 "Rear and jerk"/"A tremor makes" (1) (1)
- 16.10 speed (1)
- [17½]**

**TOTAL SECTION D: 35**

**FIRST ADDITIONAL LANGUAGES****RUBRIC FOR MARKING THE LITERATURE ESSAY**

Note the difference in marks awarded for content versus structure and language.

<b>CODES &amp; MARK ALLOCATION</b>		<b>CONTENT [25]</b> Interpretation of topic. Depth of argument, justification & grasp of prescribed work.	<b>MARK ALLOCATION</b>	<b>STRUCTURE AND LANGUAGE [10]</b> Structure, logical flow & presentation. Language, tone and style.
<b>Code 7</b> 80 – 100%	<b>Outstanding</b>  20 – 25 marks	<ul style="list-style-type: none"> <li>- In-depth interpretation of topic, all aspects of topic fully explored.</li> <li>- Excellent response. (90+: outstanding response).</li> <li>- Range of striking arguments extensively supported from text.</li> <li>- Excellent understanding of genre &amp; text.</li> </ul>	<b>Outstanding</b>  8 – 10 marks	<ul style="list-style-type: none"> <li>- Coherently structured piece.</li> <li>- Excellent introduction &amp; conclusion.</li> <li>- Arguments well structured &amp; clearly developed.</li> <li>- Language, tone &amp; style mature, impressive &amp; correct.</li> </ul>
<b>Code 6</b> 70 – 79%	<b>Meritorious</b>  17½ – 19½ marks	<ul style="list-style-type: none"> <li>- Above average interpretation of topic. All aspects of topic adequately explored.</li> <li>- Detailed response.</li> <li>- Range of sound arguments given, well supported from text.</li> <li>- Very good understanding of genre &amp; text.</li> </ul>	<b>Meritorious</b>  7 – 7½ marks	<ul style="list-style-type: none"> <li>- Essay well structured.</li> <li>- Good introduction &amp; conclusion.</li> <li>- Arguments &amp; line of thought easy to follow.</li> <li>- Language, tone &amp; style correct &amp; suited to purpose.</li> <li>- Good presentation.</li> </ul>
<b>Code 5</b> 60 – 69%	<b>Substantial</b>  15 – 17 marks	<ul style="list-style-type: none"> <li>- Shows understanding &amp; has interpreted topic well.</li> <li>- Fairly detailed response to topic.</li> <li>- Some sound arguments given, but not all as well motivated as they could be.</li> <li>- Understanding of genre &amp; text evident.</li> </ul>	<b>Substantial</b>  6 – 6½ marks	<ul style="list-style-type: none"> <li>- Clear structure &amp; logical flow of argument.</li> <li>- Introduction, conclusion &amp; other paragraphs coherently organized.</li> <li>- Flow of argument can be followed.</li> <li>- Language, tone &amp; style largely correct.</li> </ul>
<b>Code 4</b> 50 – 59%	<b>Adequate</b>  12½ – 14½ marks	<ul style="list-style-type: none"> <li>- Fair interpretation of topic, but not all aspects explored in detail.</li> <li>- Some good points in support of topic.</li> <li>- Most arguments supported but evidence is not always convincing.</li> <li>- Basic understanding of genre &amp; text.</li> </ul>	<b>Adequate</b>  5 – 5½ marks	<ul style="list-style-type: none"> <li>- Some evidence of structure.</li> <li>- Essay lacks well-structured flow of logic &amp; coherence.</li> <li>- Language errors minor, tone &amp; style mostly appropriate.</li> <li>- Paragraphing mostly correct.</li> </ul>
<b>Code 3</b> 40 – 49%	<b>Moderate</b>  10 – 12 marks	<ul style="list-style-type: none"> <li>- Very ordinary, mediocre attempt to answer question.</li> <li>- Very little depth of understanding in response to topic.</li> <li>- Arguments not convincing &amp; very little justification from text.</li> <li>- Learner has not fully come to grips with genre or text.</li> </ul>	<b>Moderate</b>  4 – 4½ marks	<ul style="list-style-type: none"> <li>- Planning and/or structure faulty.</li> <li>- Arguments not logically arranged.</li> <li>- Paragraphing faulty.</li> <li>- Language errors evident.</li> <li>- Tone &amp; style not appropriate to purpose of academic writing.</li> </ul>
<b>Code 2</b> 30 – 39%	<b>Elementary</b>  7½ – 9½ marks	<ul style="list-style-type: none"> <li>- Poor grasp of topic.</li> <li>- Response repetitive &amp; sometimes off the point.</li> <li>- No depth of argument, faulty interpretation/Arguments not supported from text.</li> <li>- Very poor grasp of text &amp; genre.</li> </ul>	<b>Elementary</b>  marks 3 – 3½	<ul style="list-style-type: none"> <li>- Poor presentation &amp; lack of planned structure impedes flow of argument.</li> <li>- Language errors &amp; incorrect style make this a - largely unsuccessful piece of writing.</li> </ul>
<b>Code 1</b> 0 – 29%	<b>Not achieved</b>  0 – 7 marks	<ul style="list-style-type: none"> <li>- Response bears some relation to topic but argument difficult to follow or largely irrelevant.</li> <li>- Poor attempt at answering the question. The few relevant points have no justification from the text.</li> <li>- Very poor grasp of text &amp; genre.</li> </ul>	<b>Not Achieved</b>  0 – 2½ marks	<ul style="list-style-type: none"> <li>- Difficult to determine if the topic has been addressed.</li> <li>- No evidence of planned structure or logic.</li> <li>- No paragraphing or coherence.</li> <li>- Poor language.</li> <li>- Incorrect style &amp; tone.</li> </ul>