



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2015**

**ENGLISH HOME LANGUAGE P2  
MEMORANDUM**

**MARKS: 80**

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This memorandum consists of 19 pages.

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## NOTE TO MARKERS

- This marking memorandum is intended as a guide for markers.
- 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, (seen poems), 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 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, assess on merit and discuss with senior markers. **Use the assessment rubrics in Appendix A and B to assess candidates' essays.**
8. *Contextual questions*  
If the candidate does not use inverted commas when asked to quote, do not penalise.
9. Answers to contextual questions must be assessed holistically. Part marks should be awarded in proportion to the fullness of the response to each question.

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

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

- The **mood** of the poem is frustration, anger, despair and hopelessness.
- The **title** speaks for itself – it is a foregone conclusion that nothing can be done to save the soldier's life. The title underlines the speaker's frustration, because it bluntly informs the reader that the soldier is already dead, and that nothing can change that. The title unequivocally indicates what the poem is about.
- **Metaphorical language:** the **personification** of the 'gentle touch of the sun', the promise of 'whispering, unsown fields', and the 'kind old sun' from stanza 1 stand in sharp contrast to the finality of the soldier's cold body – this contrast shows the speaker's frustration at what could have been and what is real. Calling something as vibrant as sunbeams 'fatuous', underlines the feelings of frustration and hopelessness. The sense of despair is heightened by recalling how earth – 'a cold star' – was easily brought to life, yet this human cannot regain life.  
The **metaphors** of 'unsown' and sleeping seeds that will never grow, evoke a sense of hopelessness, because an un-lived young life takes away hope.
- **Punctuation:** The use of commas in the second stanza creates short, abrupt sentences, and increases the pace of the poem. The faster pace suggests an urgency and desperation. The number of rhetorical questions adds to the sense of anger – why is there no solution to this simple problem? The poet has created unusual compound words – 'dear-achieved, full-nerved' – that indicate a desire to persuade the reader to understand clearly how unnecessary the soldier's death is.

**[10]**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION****SONNET 30: WHEN TO THE SESSIONS OF SWEET – William Shakespeare**

- 2.1 The speaker is reflecting, remembering pleasant times./He is recalling happy memories. (2)
- 2.2 In death there is no time – it cannot be counted or written down. (2)
- 2.3 He explains that he is saddened again ('new pay') when he remembers sad times and events ('sad account'), and although he had already mourned ('paid before'), he relives the process. The image of keeping track of sad events, and assuming that a mourning period would be enough to deal with a sad event, is compared to a system of bookkeeping, where an account is settled. He is unable to 'settle' his sadness account. (3)
- 2.4 The speaker's inability to come to grips with his sad past **is resolved** in the last two lines. Thinking about his friend restores his good mood. Using **rhyme to unite** the two lines, strengthens the idea of a resolution (finally!), and lightens the mood. **To end the poem** on a positive note is effective, because the reader also sighs a sigh of relief at the good news. (3)
- [10]**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION****AUTUMN – Roy Campbell**

- 3.1 The poet loves the fact that autumn strips the trees of their leaves and they are then bare. (2)
- 3.2 When the geese fly in formation the poet compares it to harnesses that are tied to the moon. (2)
- 3.3 Summer stays longer when its fruits, in this case olives and grapes, are processed and their gold and red colours are observed in the final products, e.g. oil and wine. (3)
- 3.4 His attitude is one of contentment, almost joy. (1) He describes how stems that bear fruit, die off and then come to life again when they burst into flame. (1) The grapes also 'die off' as grapes and start a new life as red wine that glistens in a crystal glass. (1)
- (3)**  
**[10]**

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION****ON THE MOVE – Thom Gunn**

- 4.1 It refers to the bikers' desire unwillingness to remain still – and purpose – to ride their bikes. It describes the restlessness of the bikers. (2)
- 4.2 The birds seem to have a purpose, but humans are 'baffled' (line 7), 'uncertain' (line 6), and the 'dull thunder' and 'approximate words' (line 8) show how humans attempt to make sense of the 'dust' (line 7) that obscures life. (3)
- 4.3 They have status because they are moving on bikes./They belong to a significant group/gang. (2)
- 4.4 There is a sense of urgency (1) in the bikers' movement, which is underlined by 'toward'. (1) The anonymity of 'one' is repeated to indicate the human condition; the loss of identity when humans' attempt to make sense of their existence. (1) [Open-ended.] (3)

**[10]****QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION****NIGHT KNIFE – Barolong Seboni**

- 5.1 Yes. 'Night life' implies a fun vibe. The poem depicts the dangers ('knife') of life in Soweto./Life is easily lost, e.g. by stabbing, so replacing the word is appropriate. (2)
- 5.2 Parts of the township ('flank') are vulnerable ('tender') to crimes such as murder. (2)
- 5.3 'Dew' is usually associated with innocence, a new day. (1) Here, the wetness of dew is caused by blood, so dew is no longer innocent, or pure.(1)  
The contrast is shocking. (1) (3)
- 5.4 The residents of Soweto have been victims of crime/have lost someone to crime. Their lives are suddenly bereft – 'empty'. The reference to 'slit throat' implies a careless indifference to life on the part of the knife-wielding perpetrator.  
It could also reflect the emptiness of people's lives in the township, probably as a result of crime/they do not work.  
[Open-ended.] (3)

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

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

- 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 the rubric at the end of the paper to assess this question.

- Humans continue to play a direct or indirect role on Animal Farm.
- Humans are the reason for the rebellion. Jones's cruel and irresponsible treatment prompts Old Major to call a meeting to share his dream of a free existence on Manor Farm.
- The animals are drawn together as a unified power to evict Mr Jones, and later, Mr Jones and his helpers, from the farm.
- The successful attacks on the humans give the animals' confidence, and they realise that they can look after themselves.
- Humans are conveniently used as scapegoats by Squealer and Napoleon whenever they have to explain unpopular decisions, e.g. getting rid of Snowball – the explanation is that he has sided with Jones, and is set on ruining Animal Farm.
- The attack on Animal Farm by Jones and his mates reinforces the pigs' argument that the animals are under constant threat by humans. Using the return of Jones as a propaganda tool is an obvious and easy next step.
- The pigs' disregard of the 7 Commandments is evident in their adoption of human traits, e.g. living in a house, eating at a table using cutlery and crockery, sleeping on beds, etc. This creates even more distance between the animals and the pigs.
- When the pigs sell Boxer to the knackers for whiskey money, the betrayal is on par with what humans do. Old Major specifically referred to the inevitable fate of useless animals.
- When the pigs trade with humans and socialise with them, the betrayal is worse. The sacrifices made by all the animals to be free of Jones's cruel rule, are minimised and made cheap.
- Adopting the worst of human behaviour, e.g. excessive drinking, elitism and cruelty, proves that the pigs are no different.
- The equation made between pigs and humans at the end of the novel, shows that the desire for power is universal, human or not.
- While humans are not always directly involved in all that transpires on Animal Farm, their influence is clearly evident.

**[25]**

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

- 7.1 Snowball worked out a strategy that the animals would follow whenever there would be an attack. When Jones and his men attacked, the animals led them into an ambush and they fled from the farm. The animals had successfully defended Animal Farm. (3)
- 7.2 Without the animals' 'loyalty and obedience', pigs cannot maintain absolute control. By insisting that these qualities are admirable, they ensure that the animals can be trained and brainwashed. (3)
- 7.3 Uniting as common man: He says 'we', 'comrades'.  
Identifies the common enemy: 'You do not want Jones back'.  
Uses fear to gain support: He relies on the animals combined fear of and resistance to Jones's return.  
[Any 2 – 1½ each.] (3)
- 7.4 They are gullible. Squealer is a propagandist and there is actually no logic in this argument. United in their fear of Jones, they are content to accept Squealer's point of view. The animals have been brainwashed with the slogan about Napoleon: 'If Comrade Napoleon says it, it must be right'/'Napoleon is always right.' (3)
- 7.5 Boxer is always faithful and loyal. But his leaders see nothing wrong in rewarding his loyalty with selling him when he can no longer earn his keep, and that for whiskey money. (3)
- 7.6 At the end of the novel, when the dispirited animals are watching the pigs and the humans partying without them in Jones's house. (3)
- 7.7 Napoleon owes his position to rebellion – if it were not for the animals overthrowing Jones, Napoleon would not be the leader. (3)
- 7.8 He consorts with humans – according to Animalism, any contact with humans is seen as betrayal and should therefore be avoided. (2)  
He explains that he and the pigs own the title-deeds to the farm – this contradicts the idea that Animalism is about communal property, and that no one group should be advantaged over another. (2) (4)

**[25]**

**PRIDE AND PREJUDICE – JANE AUSTEN****QUESTION 8: ESSAY QUESTION – PRIDE AND PREJUDICE**

- 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 the rubric at the end of the paper to assess this question.

- Elizabeth's views are similar to some of her relatives', but are very different to others'.
- While she understands her parents' marriage, it brings her father little happiness. She wants a relationship that is based on commonalities, and on mutual respect. When she rejects Mr Collins's proposal, it is against her mother's wishes. Her mother regards marriage primarily as an economic and social decision, and is critical of Elizabeth. It is clear that Mrs Bennet does not share a close relationship with her husband. He suffers her silliness in silence, and Elizabeth, who understands her father very well, does not see this as an ideal bond. Her father isolates himself from his wife and prefers to be in his study. This probably will be her lot if she were to agree to marry Mr Collins – legally married, but with nothing in common.
- Elizabeth understands that her sister Jane's feelings for Mr Bingley are clearly real. When she is prevented from seeing Mr Bingley by Darcy and the Bingley sisters' interventions, Jane is unhappy. Her sister is saddened by Mr Bingley's initial rejection and Elizabeth is sympathetic. In her mind, being in love with a person, albeit unreciprocated, is the basis for a relationship. She is proven right when Mr Bingley proposes to Jane, irrespective of her lower social standing, her irritating mother, and her scandalous sister. Mr Bingley loves Jane, and accepts her. Elizabeth approves of this.
- She does not approve of Lydia's decision to marry Wickham. Lydia's elopement with Wickham is embarrassing as many elopements are. Apart from this, Elizabeth also knows enough about Wickham to know that her sister probably will not be happy. He is dishonest, he lies, and he does not have a good income. She knows her sister well enough to see that her future does not bode well – her husband is unreliable, and he will not be able to provide for her. It is also doubtful that he loves her. He has flirted with Elizabeth and with Darcy's sister, Georgiana. The basis for this marriage, according to Elizabeth, is unhappily flawed.
- When Elizabeth agrees to marry Darcy on his second proposal, she proves that her reasons are different to her parents' and Lydia's reasons. She loves Darcy, he loves her. They are fond of each other and share the same views, e.g. about her mother and Wickham. She does not decide to marry him because he looks handsome in a uniform, or because she wants to leave home. She knows that he is decent – he made the proper arrangements so that her sister's elopement was not quite as scandalous as it could have been.

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

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

- 9.1 She is determined to see her daughters marry well. She regards Elizabeth's decision as reckless, and probably adding to her stressful position as mother. (1½)

**AND**

She realises that the Bennet family's future is rather precarious, and that marrying Mr Collins will ensure that their home will remain in their possession. (1½) (3)

- 9.2 She does not know them well. (1) She thinks that Elizabeth will be persuaded ('make Lizzie marry') to marry someone for the sake of money. (1) She assumes Mr Bennet would want to influence Elizabeth, when he admires her independence. (1) (3)

- 9.3 He stays clear of his wife's emotional outbursts, and he seldom if ever pays any attention to her demands, probably because he does not take her seriously. (3)

- 9.4 Very sensible.  
His concern is only to have an appropriate spouse, mostly to please Lady Catherine de Bourgh. He is gormless, and interested in himself. (3)

- 9.5 They know each other well, and Mr Bennet is able to joke with Elizabeth about a matter that his wife views as serious. He knows that Elizabeth will agree with him about Mr Collins, and feels free to make a joke about it. (3)

- 9.6 She is referring to Darcy and his initial attempt to dissuade Bingley from marrying Jane (1½), and to Miss Bingley's open hostility towards and criticism of Jane (1½). (3)

- 9.7 She refers to the fact that Bingley and her sister love each other ('happiest') (1), that their union makes sense because they are in love ('wisest') (1) and that they are compatible and should therefore be together ('most reasonable') (1). (3)

- 9.8 Besides Bingley's love for Jane, he is also 'rationally' attracted to her; they understand each other very well ('excellent understanding').  
Jane's 'disposition', i.e. her temperament, suits Bingley.  
She shares similar 'feeling and taste' with Bingley – they are compatible on social and emotional levels too.  
According to Elizabeth, these qualities are shared by Jane and Bingley and should make for a good marriage.  
[Mark globally.] (4)

**[25]**

**QUESTION 10: ESSAY QUESTION – THE GREAT GATSBY**

- 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 the rubric at the end of the paper to assess this question.

- Nick admits at the start of the novel that he is 'inclined to reserve all judgements'. Although he gradually deviates from this statement, he remains a reliable narrator.
- As a first person narrator, Nick confides in the reader. Because he is not one of the main characters in the novel, he and his reader remain observers.
- Daisy and Tom's careless behaviour becomes more evident through Nick's observations. He is able to portray the callousness of the Buchanans' behaviour convincingly, because he is in attendance. The reader believes what he reveals and has no reason to doubt what he writes.
- When Nick agrees to act as go-between for Gatsby and Daisy, he 'reserves all judgement'. Thus he leaves the reader to form an own opinion. He is neutral in his actions, and that convinces the reader that he does not try to influence him or her.
- As Nick gets to know the enigmatic Gatsby, Nick's opinions change. He is no longer neutral. He wants to leave the hotel room a number of times during the drunken afternoon when Tom hits Myrtle; he defends Gatsby's reputation when Tom refers to him as a 'bootlegger'; when Tom questions Gatsby about his past, and Gatsby stands his ground, Nick wants to 'slap him on the back'.
- As Nick describes just how 'careless' Tom and Daisy are, he seems to side with Gatsby. Because the reader cannot help but be appalled by the Buchanans' behaviour, it is not difficult to agree with Nick's attitude.
- When Nick promises at the start of the novel that he does not judge people, he becomes judgemental. It counts in his favour, though. The reader, with Nick, cannot approve of Daisy's denial of her role in Myrtle's death, Tom's blatant and destructive infidelity, and the horror of George Wilson's insanity.
- He appreciates and comes to admire Gatsby's unshakeable belief in his love for Daisy.
- Both Tom and Daisy engage in extra-marital affairs, and this forces Nick to examine his own beliefs. He refuses to shake Tom's hand when they meet at a later stage – he cannot bring himself to touch Tom.
- Nick's decision to return to his Midwestern roots reinforces the reader's trust in him. He is no longer neutral.
- He admits that his role in his relationship with Jordan is not ideal, and he leaves the East in an attempt to restore himself. In this decision, the reader cannot help but believe in him. He is trustworthy, because he turns his back on the immorality of people such as his cousin and her husband.

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

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

- 11.1 They meet when Gatsby is training to go to war. While he is fighting, he writes her letters. She meets Tom and decides to marry him. The day before her wedding she is in her bath, drunk and crying, with a sodden letter in her hands. But she goes ahead with the marriage and does not see Gatsby again.  
[Any 3 facts.] (3)
- 11.2 Yes. He fights bravely in the war and has a medal to prove it. (1) He makes a fortune in the tough and dangerous world of bootlegging and other illegal activities. (1) He defers meeting Daisy until he feels he is good enough to be her equal – he has mental strength too. (1)  
[Credit a 'no' answer that focuses on Gatsby's sensitivity/insecurity when it comes to having his dream of Daisy in his life realised.] (3)
- 11.3 Unrealistic. (1) She does not belong to the same circles his guests belong to. They are the *nouveau riche*, artists, film stars and others. Daisy belongs to the very select and elite moneyed upper classes. They keep to themselves and are snobs who distance themselves from the average guest who would attend a party that was an open invitation and free-for-all. (2) (3)
- 11.4 He is *very excited and tense* about the meeting ('go mad') because his dream is now tangible. He wants everything *to be perfect*, according to his dream. He wants to prove his worthiness/wealth by showing off his house next door. He is also *decent* – his sensibilities will not allow him to be seen in public with a married woman. (3)
- 11.5 She sees nothing wrong with it. She has witnessed Tom's cruelty and knows about his infidelity, so Daisy can also do it. She wants her friend to be happy, and her approval also suggests that she would agree to a similar proposition. She is an independent, modern woman.  
[Award 3 marks for 3 aspects.] (3)
- 11.6 He is obsessed with Daisy. He has been reading newspapers for 5 years on the off-chance of reading something about her. (1½) His devotion to her is unrealistic, because he ignores that she is married. (1½) (3)
- 11.7 His son's name is no longer the family name – Jay has become someone else. (1)  
He has no contact with his son, and has to read about his death in a newspaper. He is estranged from Gatsby. (2) (3)

11.8 These images are in stark contrast.  
In his attempt to regain Daisy's love, he acquires the opulent mansion.  
He begins to make his dream a reality when he arranges rather  
elaborately to meet her for the first time so that she can see his big  
house.

But the proof of his efforts to win Daisy back, becomes his mausoleum.  
He is dead, and all his plans and money and dreams have come to this.

[Award full marks for an answer that refers to both extracts.]

(4)

[25]

**TOTAL SECTION B: 25**

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

- 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 the rubric at the end of the paper to assess this question.

- To a large extent.
- At the start of the play, Othello is a competent and admired General. He is highly regarded by the Venetian court. The Duke relies on him to defend Cyprus from the Turkish army. Othello is keen to fulfil his duties, and obeys his Commander.
- He shows admirable restraint and respect in front of an impromptu hearing when Brabantio accuses him of bewitching his daughter. It is clear from the response by the Duke and others, that they believe him, and do not doubt his version of events. So the audience is convinced that Othello's character is that of a disciplined, courteous and respected man.
- When Iago contrives to have Cassio demoted as Othello's first lieutenant, Othello shows that he follows procedure, he knows what to do and is in charge.
- But once Iago becomes Othello's confidant, the roles change. The audience, aware of Iago's intentions, are witness to his deceptions, and see that the self-confident General of earlier, is now confiding in Iago, and no longer makes decisions on his own. Dramatically, Othello always appears on stage in the company of Iago. He no longer is in charge.
- When he believes Iago's accusations about Desdemona, the audience sees how he suffers an epileptic fit – clearly an indication of complete loss of control. This is dramatically very significant, because Othello's initial reputation is now destroyed.
- The scene where he kneels with Iago, is dramatic evidence of succumbing to Iago's influence.
- When Othello strikes his wife in front of Lodovico, he is no longer the General in charge of an army, let alone himself.
- He resorts to lewd and provocative speech, similar to that of Iago's, and thus aligns himself further with Iago and his evil scheming.
- His deranged arguments and behaviour in the bedroom and his murder of Desdemona seem so far removed from the rational and competent soldier the audience meets at the start of the play.
- Dramatically this scene is devastating, because it shows him killing somebody, not as a brave soldier, but as a lunatic.
- When he commits suicide, he probably acts cowardly. He prefers to die rather than face what he has become.
- Dramatically, Shakespeare convinces.

**[25]**

**QUESTION 13: CONTEXTUAL QUESTION – OTHELLO**

- 13.1 The Duke has just listened to Othello's explanation of his relationship with Desdemona after Brabantio has accused him of bewitching her to elope with him. (3)
- 13.2 He is firstly a soldier, and does not hesitate to pronounce his allegiance and willingness to defend Venice's interests in Cyprus. (3)
- 13.3 Iago is not honest or trustworthy. He deliberately destroys Othello and Desdemona's relationship by suggesting that she is unfaithful. It is because he deceives Othello to trust him that he can destroy him. (3)
- 13.4 If one were to ignore that fact that Othello is black, it is easy to see that he is 'fair', i.e. just and good. He is praising Othello in the face of Brabantio's unhappy opinion of him. (3)
- 13.5 It is true for Othello, but not in reality. Later, he believes Iago's suggestions that Desdemona is unfaithful, when she is in fact innocent. Brabantio's prediction is prophetically ominous, though. (3)
- 13.6 Othello confidentially states that he can stake his life on Desdemona's faithfulness. But he is easily convinced by Iago's insinuations that his wife is unfaithful, and his jealousy reveals a man who has no more faith in his wife. (3)
- 13.7 Iago insists that Roderigo follow his instructions ('fix most firm'), while Roderigo is unsure whether he wants to kill Cassio ('I have no great devotion ...'). His reluctance shows that he does what Iago tells him to do, and that he cannot stand up for himself. (3)
- 13.8 Extract A: The scene should be well-lit, because the mood is urgent/ the scene shows Othello as a confident leader/Brabantio's accusations need to be discussed in the open. (2)
- Extract B: The lighting for this scene should be minimal, because what Roderigo has to do – kill Cassio – is illegal and criminal/darkness will hide Iago's evil ideals/darkness is associated with evil, which is what Roderigo has to do. (2)

(4)  
**[25]**

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

- 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 the rubric at the end of the paper to assess this question.

- Reverend Parris: Parris deflects any criticism about the girls' dancing in the woods. He dislikes Proctor because Proctor sees him for what he is – a preacher more interested in his own well-being than that of his flock. Instead of providing moral guidance and support when Proctor and others stand falsely accused, he sides with the Judge and others to distance himself from possible criticism. He lacks integrity and backbone. Although he agrees with Hale at the end of the play that Proctor's life must be saved, it is not because he feels anything for Proctor or justice.
- Deputy-Governor Danforth: He has to judge whether the accusations of witchcraft are true or not. His main concern, however, is not whether justice will prevail. He focuses on establishing and maintaining his authority. When Giles Corey pleads with him, he does not pay attention to what he says, but rather admonishes him for not behaving with the necessary respect. At first, he seems to be fair, and allows Proctor and others to state their cases. It changes, however, when Abigail starts testifying. He seems to be enthralled by her, so much so that he also looks for the 'bird'. When Elizabeth contradicts her husband in court, he will not listen to Proctor. With the court in disarray, he refuses to listen to Proctor's pleading or to Hale's admonitions that Abigail is disingenuous. Danforth shows no mercy. He would rather show his authority than show mercy and understanding in dealing with Proctor's case. He is directly to blame for Proctor's execution.
- Judge Hathorne: Like Danforth, Hathorne is not interested in justice, but rather his own position. He is instrumental in leading Mary's testimony, and thus influencing her to testify falsely against Proctor.
- Hale: Unlike the characters mentioned above, Hale is supportive of Proctor, and does his best to save his life. He comes to the realisation that his previously-held beliefs about witchery are irrelevant, and that Proctor is speaking the truth. He pleads with Danforth to see the truth about Abigail, and accuses her of lying. He realises that other influences such as greed are at the heart of the witch hunt. He encourages Proctor (and others) to rather lie and thus save their lives, than play into the hands of Danforth and others. He is unsuccessful in his attempts to get Proctor to lie, and Proctor chooses to speak the truth, even if it means his death. So Hale tries to save his life, but Proctor remains true to himself and hangs for it.
- These characters are instrumental in Proctor's eventual death.

**[25]**

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

- 15.1 Cheever has just taken Elizabeth into custody, and Hale and Giles are visiting Proctor to discuss what they must do; they are all upset and puzzled by the events in Salem.  
[Any 3 valid points.] (3)
- 15.2 He is desperate to try to understand how his wife and Elizabeth, who are upright, decent women, could be suspected of witchcraft. He feels that there are forces at work that do not care about the truth and justice, and the situation is beyond their control now. (3)
- 15.3 She fears Abigail, whom she knows well enough to know that she is dangerous. (1½)  
She is scared to take sides in opposition to Abigail, because Abigail has clearly told her followers what they must say. (1½)  
Mary does not have the courage or the integrity to speak the truth; she is in awe of Abigail. (1½)  
[Any 2.] (3)
- 15.4 He is confident. (1) He is in charge and threatens Mary when he sees that she is hesitant. (1) Because he deals in the truth, he has no doubt that Mary will also speak the truth. (1) (3)
- 15.5 They are prophetic. Abigail sets out to ruin Elizabeth's reputation by using Mary to plant the poppet in the Proctors' home. It becomes impossible to deny the presence of the poppet, or that Elizabeth has nothing to do with witchcraft, because Mary is adamant about it. Abigail's performance in front of Danforth is so persuasive that he believes her. (3)
- 15.6 He realises that he will have to speak the truth about his adultery ('our pit'), and grimly pronounces that Abigail will also be part of his confession. He assumes that implying Abigail will convince the court of her duplicity.

**OR**

He explains to Mary that she is not exempt, despite her reluctance to say anything against Abigail. The 'pit' is the bottom where Proctor and Mary find themselves. At this stage he believes that their confession will exonerate his wife and prove that Abigail is a liar. (3)

- 15.7 Parris interferes with Mary's witness here. (1) He prompts her answer, and suggests what she might say. This is in no way a fair hearing. Mary is young and impressionable, and he is using this to influence her. (2) (3)
- 15.8 **Proctor:** Proctor's voice should be strong to reveal his panic and despair at the proceedings. (1) He is animated – probably facing each speaker to show his intense involvement. (1)  
**Mary:** Mary is hysterical and uncontrollable. Her speech is therefore shrill and erratic. (1) She is also animated, and when she reaches Abigail, she is finally calm. (1) (4)  
[25]

**TOTAL SECTION C: 25**

**GRAND TOTAL: 80**

**APPENDIX A: RUBRIC FOR MARKING THE POETRY ESSAY (10 MARKS)**

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

**APPENDIX B: SECTION B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY – NOVEL AND DRAMA: 25 MARKS**

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

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