



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2018**

**ENGLISH HOME LANGUAGE P2  
MARKING GUIDELINE**

**MARKS: 80**

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This marking guideline consists of 25 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

- Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. (The candidate may not answer the essay and the contextual question on the same genre.)
- In SECTION A, if a candidate has answered all four questions on seen poems, mark only the first two.
- In SECTIONS B and C, if a candidate has answered two contextual or two essay questions, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each section, provided that one contextual and one essay has been answered.
- 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.
- If answers are incorrectly numbered, mark according to the memo.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- *Essay question:* If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay**.
- *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalise**.
- Answers to contextual questions must be assessed holistically. 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****The Garden of Love – William Blake –**

In a well-planned essay of 250–300 words (about ONE page) discuss how the poet used the TITLE, IMAGERY and PUNCTUATION to help create the MOOD of the poem.

- **TITLE:** The title proves to be ironic. Initially it creates the expectation that the poem will be a love poem; that it will describe the delights of a literal or figurative garden, but it is not. It is the opposite. Thus the irony of the title creates the sombre mood of the poem.
- **IMAGERY:** The poem has three stanzas. There is a development in each one. In the first stanza, the speaker returns to a 'green' garden in which he 'used to play'. It suggests pleasant times, even Innocence. In the second stanza the garden has been replaced with a forbidding 'Chapel'. Its doors are 'shut' and no entry is allowed into the Chapel. The green garden has been replaced by a Chapel that cannot be entered. Figuratively, the freedom of the garden has been restricted by the Chapel's presence. The image of a chapel that instructs 'Thou shalt not' suggests that the Church has become hostile; it no longer provides a 'green garden'. The mood changes from a pleasant one to one of enmity. In the last stanza, the images of 'graves', 'tomb-stones', and 'black gowns' are in direct contrast to the 'green garden' of the first stanza. The priests in 'black gowns' are ominous and threatening. Instead of 'sweet flowers' there are now 'binding ... briars' that cause pain. The presence of the Chapel and the Priests has created a malevolent mood.
- **PUNCTUATION:** The use of capital letters in the first stanza shows that the Garden probably is a reference to the Garden of Eden; it is a figurative garden that has familiar connotative, ambiguous meanings. The Chapel that has replaced the Garden is also capitalised - it indicates the Church and her powers rather than a small place of worship. The phrase 'Thou shalt not.' ends in a full stop in the middle of the line to highlight the finality of the command. The use of capital letters and the full stop in the middle of the line add to the stifling mood; the church will not allow freedom such as a garden would give a child in which to play. That innocence is prohibited, which helps create an oppressive mood.

**[10]**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

somewhere i have never travelled, gladly beyond – EE Cummings –

2.1 'your eyes have their silence.' (line 2)

Identify and explain the figure of speech.

- ***It is a metaphor. (1)***
- ***Eyes cannot be silent. The speaker experiences the eyes as mysterious; difficult to understand, interpret. (1)*** (2)

2.2 Refer to stanza 2. What do the contradictions in 'unclose' (line 5), 'closed' (line 6) and 'open' (line 7) signify about the relationship between the speaker and the other person?

- ***Despite his efforts to remain 'closed', this person has the power to open his heart/emotions 'easily'.***

OR

- ***He cannot shut himself off ('closed') from her love; she can 'unclose' his emotions by 'touching skillfully, mysteriously'.*** (2)

2.3 Refer to stanza 4. Identify the tone the speaker creates when he describes his feelings. Quote in support of your answer.

- ***Tone: intense, accepting, obliging.***
- ***He says that 'nothing' compares to the effect the person has on him – it is a new destination.***
- ***The person 'compels' him to experience love; emotions. He has no choice.***
- ***His love is intense – he loves forever; until death – 'rendering death and forever with each breathing'. He has succumbed to it, and it will remain with him until he dies.***

**Award 2 marks for discussion of feelings; 1 mark for tone.** (3)

2.4 Critically comment on the poet's use of pronouns.

- ***He uses first ('i', 'we') and second ('you') person throughout.***
- ***It emphasises the intimacy of the relationship; it suggests a closeness and immediacy, which supports that idea that it is a love poem.***
- ***By using the lower case 'i' the speaker's insignificance and powerlessness are emphasised.*** (3)

**[10]**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION****FIRST DAY AFTER THE WAR – Mazisi Kunene –**

3.1 Refer to the whole poem. Why is the image of a ‘wedding party’ appropriate?

- ***Weddings are happy occasions. Similarly, the end of war is a happy occasion.***

OR

- ***Weddings symbolise the joining of two different families. Similarly, two different groups, i.e. different races, are joined in ‘marriage’.***

(2)

3.2 Comment on the personification in lines 4–6.

- ***The use of feminine pronouns (‘she’, ‘her’) indicates a new beginning. Females represent birth, life.***
- ***Feminine images are usually associated with nurture, kindness, life. It ties in with the main idea of liberation from the harshness of ‘war’.***
- ***The gradual emergence of the female shape is friendly (‘a smile’) and contrary to the ‘war’ that has just ended.***

**Award 2 marks for any 1 explanation well discussed.**

(2)

3.3 In lines 9–11 references are made to open and rural places. Critically discuss how this contributes to your understanding of the poem’s context.

- ***The news of Apartheid’s collapse affected everybody, also those in the most remote areas.***
- ***The image of an ‘open space’ is in contrast with the restrictive Apartheid laws, which inhibited movement.***

**Award 3 marks for 2 ideas well discussed.**

(3)

3.4 How does the poet use repetition in lines 12–15 to set the tone in the poem?

- ***All 4 lines start with the pronoun ‘we’.***
- ***The repetition emphasises unity, cohesion, even reconciliation.***
- ***The list of things that people (‘we’) did together underlines the joy of sharing experiences.***
- ***Tone: joyful, hopeful, conciliatory.***

**Award 2 marks for discussion of repetition; 1 mark for tone.**

(3)

**[10]**

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION****MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin –**

- 4.1 Explain the relevance of the title.
- ***The title's suggestion that humans are dependent on one another is underlined in the poem which describes the prisoners' support of one another under the eagle eyes of the prison warders.*** (2)
- 4.2 How does the structure of the poem reflect the relationship between the wardens and the prisoners?
- ***The explanations are given as indented lines, which underlines the division; separateness between the two groups.*** (2)
- 4.3 Given the context, discuss critically the poet's use of different languages.
- ***The languages are all South African, which makes the poem South African.***
  - ***The wardens speak Afrikaans. They represent Apartheid, and the reason many prisoners are in jail.***
  - ***Language is used for communication. In this case, the prisoners had designed their own sign language to communicate secretly. They were not allowed to do so.***
  - ***The different languages indicate the social structures/complexity of Apartheid South Africa.***
- Award 2 marks for explanation; 1 mark for interpretation of context.** (3)
- 4.4 What is the tone of the poem? Explain your answer by closely referring to the poem.
- ***The tone is defiant, subversive.***
  - ***The prisoners are united in their plight ('brother'). They have developed ways to communicate despite the wardens' attempts to control them.***
  - ***The image of the black fist in the speaker's mirror symbolises the resistance.***

**Award 1 mark for tone and 2 marks for 2 relevant explanations.** (3)  
**[10]**

**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION****ONE SUMMER – Steve Turner –**

5.1 Refer to stanza 1. Was the separation a permanent arrangement? Explain your answer.

- **No. (no mark)**
- **The separation was just for a single summer, not permanently.** (2)

5.2 Discuss how the poet's use of unusual words in line 2 and line 12 indicates the speaker's attitude.

- **The repetition of images related to airflight emphasises the speaker's attitude. He experiences loss and loneliness because the other person is far away. He is disconsolate.**
- **'aeroplaned' (line 2) emphasises that the person left by air. It is a fact; the speaker saw the plane leave. He has been left behind.**
- **'airletter' (line 12) indicates a letter sent by aeroplane which continues the idea that the pair is separated by a long distance; it can only be covered by sending the letter by air.**

**Award 1 mark for attitude and 2 marks for explanations.** (3)

5.3 Explain how the poet maintains the extended metaphor.

- **The metaphor is based on flying by aeroplane.**
- **In the first stanza the speaker refers to the cost of aeroplane tickets that prevents him from joining his partner.**
- **In the second stanza the speaker uses the unusual word 'airletter' to show how communication can only now be by letter sent by aeroplane.**
- **In the last stanza the speaker refers to hijacking and landing.**

**Award 3 marks for 3 ideas.** (3)

5.4 Refer to the last stanza. 'Hijackerplane' and 'crash land' are usually associated with disastrous events. Why, do you think, does the poet use these words here?

- **The speaker misses his companion so much that he will do anything to be with her. His feelings for her, especially when she is away, are intense, as are disastrous events.**
- **He uses these terms to express his frustration rather than anything sinister.**

(2)  
[10]

**TOTAL SECTION A: 30**

**SECTION B: NOVEL****QUESTION 6 – ESSAY QUESTION: *THE PICTURE OF DORIAN GRAY***

In a carefully planned essay of 400–450 words (2–2½ pages) in length, critically discuss to what extent Dorian Gray's character shaped his life.

**NOTE:** This is a guide. Consider other relevant answers.

- *To a large degree. Mostly Dorian's life (and death) turns out to be of his own making.*
- *As a young and innocent man, Dorian Gray is strikingly beautiful. He is made aware of his exceptional beauty by Lord Henry, whose flattering remarks are supported by Basil Hallward, who paints a portrait of Dorian that confirms how beautiful he is.*
- *When Dorian realises how beautiful he is, ('his own beauty came on him like a revelation'), Lord Henry's warning that his beauty will not last 'is a sharp pang of pain'. He is enchanted by his own beauty, and also enchanted by Lord Henry, who opens up a new world that is based purely on the appreciation of beauty and outward appearance.*
- *Lord Henry leads a debauched life. He professes that 'when we are good we are not always happy'. Dorian is strongly attracted to this philosophy, and sets out to live a life based on enjoyment and pleasing himself without much regard for the consequences.*
- *Dorian gradually immerses himself into the hedonistic lifestyle. According to Lord Henry, 'the only way to get rid of temptation is to yield to it', and it is exactly what Dorian does. He believes that he can do what he wants, because he retains his beautiful youthful looks; he does not age. Why would he be 'good' if he gets away with being bad?*
- *The argument that Dorian is the victim of Lord Henry's manipulation does not hold water. Dorian chooses to follow Lord Henry's example. He is entranced by his own beauty, and the wish that he will not age is enough to spur him on to lead a degenerate life. Lord Henry does influence Dorian at first, but Dorian eventually makes life choices without Lord Henry's involvement.*
- *While he is not looking at the painting, he can do what he wants. This includes murdering Basil, enticing Adrian Singleton into opium addiction without any accountability, blackmailing Alan Campbell, and indulging in dubious activities that he hides from his society friends.*
- *Basil is a good person, whose love for Dorian is obvious and true. He wants what is best for him, and shows concern when he sees Lord Henry's undue influence on Dorian. Yet Dorian remains unmoved by Basil's presence.*
- *Sibyl Vane probably loved Dorian. He rejects her when she does not perform in a way that pleases him. He is callous in the way that he deals with the news of her suicide. This is the turning point in Dorian's life. He turns his back on those people who want what is best for him.*
- *Dorian's character is what determines his life. He is an innocent at the start of the novel, but gradually develops into a self-absorbed, cruel and shallow being. He does this out of choice. Whatever influences characters such as Basil Hallward and Sibyl Vane could have had on him were inadequate.*



***His adult life is spent doing what he wants to; there is no suggestion that he doubts what he is doing. He makes a few visits to the attic to look at whom he really is, but those are not enough to persuade him to live differently.***

[25]

### QUESTION 7 – CONTEXTUAL QUESTIONS: *THE PICTURE OF DORIAN GRAY*

- 7.1 This is the first time Lord Henry and Dorian Gray meet. Describe the circumstances of their meeting.
- ***Basil Hallward is painting a portrait of Dorian in his studio.***
  - ***Lord Henry arrives to see his friend, Basil, and meets Dorian for the first time.*** (2)

- 7.2 What impressions does the author create when he describes Dorian as the 'lad' in line 3?
- ***Dorian is very young.***
  - ***He is therefore, impressionable, naïve, innocent, etc.*** (2)

- 7.3 'That is entirely due to me,' broke in Lord Henry. (line 7)

Provide a possible explanation why Lord Henry's interruption is not entirely true.

- ***Basil had been painting Dorian before their meeting. Lord Henry probably wants to insinuate himself into Dorian's life, because he is entranced by his appearance.***

**OR**

- ***Basil had been painting Dorian before their meeting. Lord Henry wants Dorian for himself, and tries to get him away from Basil.*** (2)

- 7.4 Refer to lines 12–19. Critically comment on Dorian's reactions to Basil and Lord Henry's compliments about his beauty.
- ***Basil: Dorian sees his compliments as 'merely charming exaggerations; he 'laughed at them'; he had 'forgotten them'. He is untouched by Basil's adoration. (1)***
  - ***Lord Henry: He is touched by what Lord Henry tells him – it 'stirred him'. The images of an horrific old age disturb Dorian. He is prompted by them to look at his own portrait differently, and becomes aware of his own beauty. He is no longer innocent. (2)*** (3)

- 7.5 Dorian's reaction to the ugly images of his old age ('wrinkled and wizen'; 'dim and colourless'; 'broken and deformed'; 'dreadful, hideous, and uncouth') is one of shock. From what you know about the rest of the novel, how does this realisation shape his life?
- ***He makes a wish to remain as young as he is in the painting. (1)***
  - ***The wish comes true, which allows him to indulge in all sorts of 'dreadful (and) hideous' practices. Although his physical appearance does not change, his soul becomes 'dreadful, hideous, and uncouth'. He is dishonest, murderous and deceitful. (2)*** (3)

- 7.6 Place the extract in context.
- ***Dorian had just stabbed Basil to death.***
  - ***He wants Alan to help him to get rid of Basil's body in the attic.***
  - ***He knows that Alan will not be able to refuse his ghoulish request.*** (3)

- 7.7 Account for the change in Alan Campbell's attitude towards Dorian's request to help him. Quote in support of your answer.
- ***At first he is firm and resolute, and will not give in to Dorian's request.***
  - ***When he reads Dorian's note, '(a) horrible sense of sickness came over him.'***
  - ***It is clear that Dorian is blackmailing him, and leaves him with no choice; he is petrified of the information contained in the note.***

**Need only one quote.** (3)

- 7.8 Explain the irony in line 19 when Dorian says he feels sorry for Alan, and what it reveals about his attitude.
- ***He does not feel sorry for him. He is mocking him; emphasising that Alan has no choice. (2)***
  - ***He shows no concern about the fact that he had just murdered an old friend – he is heartless. His main concern is getting rid of the 'thing'. He is vengeful and knows that Alan's guilt will make him do anything. (1)*** (3)

- 7.9 'The sense of his own beauty came on him like a revelation. He had never felt it before.' (Extract A: lines 12–13)  
'Now it is for me to dictate terms.' (Extract B: lines 24–25)

Compare Dorian's attitudes as they are revealed in these extracts.

- ***Extract A: Dorian is inexperienced and naïve. He is seeing himself for the first time, and becomes self-aware. (2)***
- ***Extract B: Dorian is arrogantly confident. He is instructing an acquaintance to get rid of a body – hardly a naïve thing to do. (2)***

(4)  
[25]

**LIFE OF PI – YANN MARTEL****QUESTION 8 – ESSAY QUESTION: LIFE OF PI**

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent Pi's character shaped his life.

**NOTE:** This is a guide. Consider other relevant answers.

- *Pi's life is shaped to a large extent by his character, although many of his decisions are as a result of significant adults' influences during his childhood.*
- *He is firm about religion, even as a young boy. His Auntie Rohini takes him to a Hindu temple where he experiences a spiritual awareness ('... the original landscape of my religious imagination...'). Similarly, when he meets with Fr Martin and Mr Kumar, he finds in their religions aspects that he agrees with and in which he believes. These beliefs carry him through the most trying times on the boat. When he realises that the island is murderous, his decision to leave is based on his faith in God. He chooses to trust his faith rather than the easy island life in order to survive.*
- *Pi is intelligent and curious. Mamaji teaches him how to swim; his father teaches him about animal behaviour. These experiences allow him to adapt to life on the boat, and to cope. He can assess his situation before he does what is necessary: he controls Richard Parker, builds a raft, fishes, extracts water – he generally adapts to his severe conditions.*
- *Even the bothersome presence of Richard Parker is a challenge that Pi meets head-on. Pi hears a voice that tells him: 'I will not die. I refuse it. I will make it through this nightmare'. He forms an unlikely bond with the tiger, which becomes the focus of his survival. He is resolute. He remains firm about his decision to survive.*
- *Though Pi resorts to eating flesh (he is a vegetarian), bluntly clubbing fish and turtles to death, cannibalism and murder, he does not become a barbarian. He is not savage, although he does savage things.*
- *Pi's ability to deal with the most abject conditions on the boat is the result of a steadfast character. He makes do with what he has – some supplies at first, tricks with which to subdue Richard Parker, an imagination to escape or understand what is going on around him, and an equal trust in religion and science to survive.*
- *Although there does not seem to be any remnant of Pi's life on the boat, and any reference to his sufferings evident in his Canadian life, he still remembers Richard Parker. ('I miss him. I still see him in my dreams.') This reminder seems to protect Pi from slipping into who he was on the boat. As powerful a presence as Richard Parker was, he is no longer the focus of his existence.*
- *The studious, gentle family man who opens the door to his house in Toronto, shows no signs of the dehumanised bag of bones on the boat – on the contrary. He is an ordinary suburbanite, with a family and pets. His character remained. He experienced wretchedness – the midnight of the soul – yet is able to retain that which elevates a human being to become a human being. He lives his quiet suburban life in a first world city, far away from boats and tigers and death.*

[25]

**QUESTION 9 – CONTEXTUAL QUESTIONS: LIFE OF PI**

9.1 Place the extract in context.

- ***Richard Parker is restless and hungry.***
- ***The hyena is aware that the tiger will probably attack and kill him; he is frightened.*** (2)

9.2 Refer to lines 2–5. In your own words, describe the situation in which Pi finds himself.

- ***He is frightened of Richard Parker, because he realises that the tiger will probably kill him.***
- ***He is resourceful – he tries to assemble a raft in an attempt to escape Richard Parker.*** (2)

9.3 From what you know about Pi, discuss the relevance of his exclamation in line 7.

- ***His exclamation refers to the Christian, Muslim and Hindu faiths.***
- ***Pi is spiritual; he believes in all the main religions; he is seeking divine help.*** (2)

9.4 What ominous impression of Richard Parker does Pi observe in lines 8–14? Quote in support of your answer.

- ***He is enormous – ‘a massive paw’.***
- ***He is an expert killer – ‘killed without a sound’; ‘windpipe and spinal cord were crushed’.***
- ***He will easily kill Pi.*** (3)

9.5 If you consider the ‘second story’, describe how the hyena’s behaviour in this extract reflects that of the French cook.

- ***The hyena behaves cowardly (‘screaming at top pitch’; ‘shrank to the floor’), similar to the cook’s behaviour when he did not resist Pi’s attack.***
- ***The hyena had just eviscerated the zebra, but could not fight Richard Parker. The cook had just primally decapitated Pi’s mother, yet would not defend himself against Pi.***

**Award 3 marks for two points well explained.** (3)

9.6 The unexpected appearance of a rat saves Pi’s life after the hyena’s death. What does Pi have to do afterwards to ensure his safety on the boat?

- ***He understands that he has to be the dominant figure on the boat.***
- ***He applies what he remembers from his father’s explanations about predators – he trains Richard Parker.***
- ***He successfully uses a whistle and regularly feeds the tiger to ensure his dominance and his safety.***

**Award 3 marks for understanding of the process.** (3)

- 9.7 Critically discuss the symbolism of the island.
- ***It symbolises the easy, earthly life – ‘half-life of physical comfort and spiritual death’.***
  - ***Although it is easy to live on the island, the island provides no spiritual succour. The existence on the island is precarious and lethal. Ultimately Pi will end up as a tooth.***
  - ***It reflects Pi’s deep spiritual life and connection. He refuses to live on this green and abundant island unless there is more to it than mere existence.***

**Award 3 marks for any 2 ideas well explained. Consider other relevant answers.** (3)

- 9.8 Pi has an opportunity to leave the island without Richard Parker, but he chooses not to. Describe his relationship with the tiger at this stage.
- ***Pi cares about Richard Parker.***
  - ***He admits that his life is inextricably bound to that of the tiger’s.***
  - ***He implies that the tiger keeps him alive; the tiger keeps him focused and provides purpose.*** (3)

- 9.9 ‘He slowly turned his head...till he was looking straight at me.’ (Extract C: lines 29–30)  
‘The sea was heavy, the sky grey.’ (Extract D: line 22)

How do these quotes indicate the different moods in each extract?

- ***Extract C: The tiger’s behaviour is ominous; dangerous – it creates a tense mood.***
  - ***Extract D: The words ‘heavy’ and ‘grey’ are in contrast with the green island. It indicates a bleak and hopeless mood.*** (4)
- [25]

**TOTAL SECTION B: 25**

**SECTION C: DRAMA****QUESTION 10 – ESSAY QUESTION: OTHELLO**

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent women determine the outcome of Othello's life.

**NOTE:** This is a guide. Consider other relevant answers.

- *Othello's life ends as a result of his relationship with Desdemona. She is not instrumental in ending his life, but she is the reason he becomes disordered.*
- *It is easy to understand why Othello falls in love with Desdemona. He meets her under conventional circumstances. She is not a vamp; she is a dutiful daughter who gets to know her father's guest and unexpectedly falls in love – she loved him 'for the dangers (he) had passed'.*
- *She is innocent. She is kind, uncomplicated and immature. She persists in asking Othello to re-instate Cassio. She is insistent to the point where she annoys Othello with her nagging. Iago slyly twists this into proof that Desdemona is having an affair with Cassio.*
- *Othello does not have the 'soft phrase of peace'. He is a seasoned soldier with many years' experience. He is unsophisticated. He has never been in love. He does not know the ways of Venice, as Iago is quick to point out. This is his fatal weakness.*
- *He is easily deceived by Iago, who convinces him that he will not know that Desdemona is unfaithful, because she is a 'super-subtle' Venetian. According to Iago, Venetian women play games and are cleverly unfaithful. He believes Iago.*
- *Othello is a soldier. Soldiers have to trust one another implicitly, and that is what Othello does – he trusts 'honest Iago'. When Desdemona treats Cassio as her good friend, Othello has difficulty in viewing that as harmless.*
- *Yet Cassio often joined him on visits to Desdemona and Brabantio, and never was there any suggestion that she and Cassio were anything more than just friends. Under Iago's ingenious influence, Othello believes his wife is a 'whore', a 'strumpet', and that he must kill her.*
- *The person Othello loves more than anybody else in the world ('I do love thee, and when I love thee not, Chaos is come again.') has become the person he has to murder.*
- *Othello's idea that he has to kill ('let her rot and perish') Desdemona to protect other men from her: 'Yet she must die, else she'll betray more men' is irrational and delusional.*
- *His jealousy has reached fever pitch. He kills Desdemona, and realises too late that he had been deceived. While Desdemona did not directly plan to destroy Othello, it is his relationship with her and his inability to trust her that damage his spirit and kill his soul.*
- *Emilia and Bianca have no direct bearing on Othello's life. When Emilia tells about her husband's chicanery, Othello eventually sees the truth about Desdemona, but it is too late. Bianca is merely Cassio's 'whore' who happens to carry the dreaded handkerchief; the 'ocular proof' which Emilia had appropriated and given to Iago unwittingly.*

- ***Othello's demise and Desdemona's murder are painful to witness; the promise that their marriage held at the start of the play is destroyed. Desdemona's love was not enough.*** [25]

### QUESTION 11 – CONTEXTUAL QUESTION: OTHELLO

11.1 Place the extract in context.

- ***Brabantio is accusing Othello of casting a spell on Desdemona, and insists his complaint is heard in front of the Duke.***
- ***Desdemona has explained that she loves Othello and that she has eloped with him willingly.***
- ***Othello has professed his love for Desdemona to the Duke and Brabantio.***
- ***The Duke and the senate are meeting because of a threatening Turkish invasion of Cyprus.***

Any 2. (2)

11.2 'A man he is of honesty and trust' (line 6)

Comment on the irony of Othello's statement.

- ***Iago is dishonest and not trustworthy – he will betray Othello by falsely accusing Desdemona of infidelity, which he knows will destroy Othello.*** (2)

11.3 From what Othello says in lines 5–9, describe his relationship with the Duke. Quote in support of your answer.

- ***He respects the Duke and his position.***
- ***He addresses him as 'your grace' and 'your good grace'.*** (2)

11.4 How does Brabantio's warning in lines 14–15 prove to be prophetic?

- ***Desdemona does not deceive Othello, but Iago's insinuations imply that she has a relationship with Cassio and that she has 'deceiv'd' him.***
- ***Othello believes Iago's lies, and accuses her of being unfaithful.***
- ***In a convoluted way, Brabantio's words do come true.*** (3)

11.5 From what is evident in lines 23–27, comment on the nature of Iago's friendship with Roderigo. Refer to the rest of the play in support of your answer.

- ***Roderigo is dependent on Iago's opinion. As soon as the other characters leave, he wants Iago's advice.***
- ***Iago does not respect Roderigo, and is sarcastic when he calls him 'noble heart' in line 24.***
- ***Roderigo believes that Iago can persuade Desdemona to return his affections, and will do anything to ensure that.***
- ***Later on, it is clear that Iago is only interested in Roderigo's 'purse', and is not going to do anything to convince Desdemona to choose Roderigo.***
- ***Iago instructs Roderigo to murder Cassio, and Roderigo is killed in the process.***

Award 2 marks for analysis of quote, and 1 mark for any reference to the rest of the play. (3)

- 11.6 'Villainous whore!' (line 1)  
'Filth, thou liest!' (line 3)

Account for the offensive language Iago uses when he hears Emilia's revelations. How do his actions later in the extract underscore these utterances?

- **Emilia is speaking the truth and revealing Iago's deceit.**
- **Iago has no way to defend his actions. He can only insult Emilia and attack her character.**
- **He has no lie ready to cover up his deeds and lies; his wife is revealing what he has done and who he really is.**

Any 2.

- **He stabs Emilia in the back and kills her. (1)** (3)

- 11.7 Emilia asks to 'lay me by my mistress' side' (line 9). Explain the dramatic effect of her request.

- **Emilia has realised her role in Othello's suspicion about Desdemona's 'affair' because she supplied Iago with the handkerchief. She is remorseful.**
- **Her desire to lie next to Desdemona would associate her with Desdemona's innocence; it would show that they are reconciled.**
- **Like Desdemona, Emilia has also been killed by her husband. They share a similar fate. Dramatically it enhances what they have in common.** (3)

- 11.8 Othello's statement in line 24 is ominous. Explain.

- **He has just been disarmed by Montano and should not carry any weapon.**
- **He has obviously hidden the sword.**
- **He will use it to commit suicide shortly afterwards.** (3)

- 11.9 'What say'st thou, noble heart?' (Extract E: line 26)

'Villainous whore!' ; 'Filth, thou liest!' (Extract F: line 1 and line 3)

As the producer of the play, how would you instruct an actor to act and say these lines from the two extracts?

- **Extract E: Iago would face Roderigo and look at him, or he might have his back turned on him to show his disrespect. He would use a sarcastic/arrogant/disinterested tone.**
- **Extract F: Iago would stand near Emilia in a threatening posture, sneering the words. His tone would be condemning/ antagonistic/aggressive.** (4)

[25]



**HAMLET – WILLIAM SHAKESPEARE****QUESTION 12: ESSAY QUESTION – HAMLET**

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent women determine the outcome of Hamlet's life.

**NOTE:** This is a guide. Consider other relevant answers.

- *To a large extent, although not always directly. Ophelia and Gertrude bear the brunt of Hamlet's irrational and even cruel behaviour. Ultimately it is his love for them that creates so much conflict in him.*
- **Gertrude:** *Her hasty marriage ('most wicked speed') to Claudius 'breaks' Hamlet's heart. He is most unhappy about this, but cannot confide in anybody about it. He feels alienated from what is going on in the palace. Gertrude appears to be unaware of Hamlet's torment. She sides with her husband and tells Hamlet to 'cast thy nighted colour off'; both of them urge Hamlet to stop mourning the King's death and to join them in celebrating a new future for Denmark. Gertrude is aware that Polonius and Claudius are spying on her son, and does nothing to prevent it. When the Ghost asks Hamlet to avenge his murder 'most foul, strange and unnatural', Hamlet's worst suspicions are confirmed. To him, his mother is part of Claudius's plot to become king. But the Ghost urges him to 'leave (his) mother to heaven'. He confronts her with an intense petition to leave Claudius. She begs him to stop talking because his words are like 'daggers' in her ears. Eventually she ascribes his plea to madness. She will not consider anything that might imply Claudius; that truth is too uncomfortable, even if it means that she turns her back on her son. Just before she dies, Gertrude's last words are addressed to Hamlet, probably in an attempt to warn him that the drink is poisoned. These words reconcile her with Hamlet; she ignores Claudius and faces Hamlet instead.*
- **Ophelia:** *She is in love with Hamlet. His feelings for her are tainted by the confusion he feels towards women. He resents women in general when he realises that his mother had been unfaithful. He is cruel towards Ophelia. Ophelia agrees to spy on Hamlet. He sees this as a betrayal, and rejects her by demanding she goes 'to a nunnery'. He denies ever loving her. She is deeply affected by Hamlet's irrational behaviour and by his rejection. Ophelia is not wicked and 'rank'; she is innocent and vulnerable. Hamlet's rejection and murder of her father prove to be too much. She loses her mind, and commits suicide. Hamlet inadvertently attends her funeral after his return from England. He confesses in no uncertain terms his love for her – 'I loved Ophelia... (more than) forty thousand brothers', but it is too late. His emotional instability was the reason he treated her so poorly, and not because he did not love her.*

- ***Hamlet's relationships with Gertrude and Ophelia reflect his state of mind. Gertrude's relationship with Claudius begins Hamlet's emotional instability. He questions his love for Ophelia during this time. He resolves his issues with them in the end; he has come to terms with whom he is. They no longer cause him anguish because he is at peace.***

[25]

**QUESTION 13 – CONTEXTUAL QUESTION: HAMLET**

- 13.1 Apart from general concern about Hamlet's state of mind, what other reason might Claudius have for being involved in this matter?
- ***Claudius has murdered Hamlet's father.***
  - ***He might worry that Hamlet has some inkling that he had done it.*** (2)
- 13.2 What do Polonius and Claudius want to prove while they spy on Hamlet?
- ***His 'antic disposition' might be because he is so in love with Ophelia.*** (2)
- 13.3 Explain the irony of 'lawful espials' in line 5.
- ***Spying cannot be 'lawful'; it is by its nature at least wrong.*** (2)
- 13.4 From what Gertrude says in lines 10–15, discuss her feelings towards Hamlet and Ophelia.
- ***She approves of Ophelia, and of her 'relationship' with Hamlet – she expresses the wish that Hamlet's irrational behaviour is the result of his love for her.***
  - ***She wants Hamlet to return 'to his wonted way again'; she does not want her son to be unhappy. She cares for him.***

**Award 3 marks only if both Ophelia and Hamlet are discussed.** (3)

- 13.5 Refer to the extract. Critically discuss what type of father Polonius is.
- ***He is using his daughter to get the results that he wants.***
  - ***She is a puppet in his hands; she listens to him, knowing that she is doing something dishonest.***
  - ***He is a domineering father, who uses his daughter to manipulate her boyfriend./He does not see his daughter as a human being.***

**Award 2 marks for 2 points from the text; 1 mark for the type of father he is.** (3)

- 13.6 The King refers to a harlot using make-up on her cheeks to hide her ugliness (lines 24–27). How is this metaphor a reflection of his life?
- ***Just like the harlot wants to hide the fact that she is ugly, he has to hide the fact that he had murdered his brother.***
  - ***What he has done is also ugly, and he is a 'harlot' who sold his soul.*** (3)

- 13.7 Place the extract in context.
- ***Ophelia has died, probably of a broken heart.***
  - ***Hamlet has just returned from England.***
  - ***He and Horatio happen upon Ophelia's funeral.***
- (3)
- 13.8 Comment on Hamlet's state of mind. Quote in support of your answer.
- ***He announces himself using a royal term – 'This is I, Hamlet the Dane.' He is indirectly challenging Claudius's position.***
  - ***He confidently confesses his love for Ophelia – 'I loved Ophelia...'. He is sincerely moved by her death.***
  - ***He is actively present in the moment – he jumps into the grave and 'grapples' with Leartes.***
- Award 3 marks for 3 ideas, or 2 marks for 2 ideas well expressed.**
- (3)
- 13.9 GERTRUDE: 'I shall obey you' (Extract G: line 10)  
GERTRUDE: 'For love of God, forbear him.' (Extract H: line 27)
- Explain how you would direct an actress to say and act these lines.
- ***Extract G: Her tone is friendly; agreeable. She would be quick to leave to show her obedience.***
  - ***Extract H: Her tone would be demanding; assertive. She would face Claudius and look him in the eye.***
- (2 x 2) (4)  
[25]

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

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent women influence the outcome of John Proctor's life.

**NOTE:** This is a guide. Consider other relevant answers.

- **Abigail:** *She has 'an endless capacity for dissembling' and is a clever and dangerous minx. Her relationship with John Proctor is the result of John's sexual frustration and her lascivious nature. She sees little wrong in having a relationship with a married man.*

*John ends the relationship ('That's done with.') and Elizabeth dismisses Abigail, but it does not end there for Abigail ('I am waitin' for you every night.'). In her efforts to resume her relationship with John, she believes she has to get rid of Elizabeth, and she resorts to witchcraft 'to kill Goody Proctor'. This is what makes Abigail dangerous. She will not stand back if she wants something or somebody.*

*Abigail leads the girls in pretending that they are possessed. She threatens the girls ('I will come to you in the black of some terrible night and I will bring a pointy reckoning...') when they try to distance themselves from the events in the wood. John points out that the girls are lying, but Abigail's machinations are too plausible and eventually lead to John's execution.*

*She causes John a lot of pain, and indirectly effects his death. He shows integrity and conscience when he confesses what he has done. Although Abigail almost destroys his marriage, she does not succeed. His brutal honesty comes between him and Abigail's advances.*

- **Elizabeth:** *She is a 'cold, snivelling woman' and John seeks comfort in Abigail's arms. She is devastated by her husband's infidelity, and cannot get herself to accept his remorseful attempts at reconciliation. He is anguished by what he has done.*
- *Elizabeth is rigid in her beliefs ('Oh, Elizabeth, your justice would freeze beer!') and their relationship remains strained. When they are confronted with the possibility of Elizabeth's imprisonment, and later, John's execution, they reconcile, despite the tension in their marriage. John has always loved his wife, and he finds in her the support that sustains him when he faces execution.*

*Elizabeth's ill-advised attempt to save John by lying in court is proof that she cares deeply for him. John's decision not to lie in order to save his life, is partly because of Elizabeth's faith in him ('My husband is a good and righteous man'; 'That speak goodness in you.').*

*Her love for him redeems him. She has forgiven him – 'I cannot judge you...'; they are reconciled. Elizabeth's forgiveness and refusal to judge him, leave Proctor with the assurance that he is making the right decision. He ultimately will not betray himself and his conscience.*

- **Rebecca's** *refusal to lie in order to save her life, her quiet dignity and her bravery inspire Proctor to speak the truth, and to honour his name.*

[25]

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

- 15.1 Refer to line 1. Explain Abigail's lie.
- ***She is lying about her role in the woods.***
  - ***She conjured up spirits/drank blood to put a curse on Elizabeth Proctor because she wants John for herself.*** (2)
- 15.2 What is the 'charity' (line 3) to which Parris refers?
- ***Abigail is his niece and an orphan.***
  - ***He is taking care of her – in his view, 'charity'.*** (2)
- 15.3 What do Putnam and Parris reveal about themselves in lines 1–7?
- ***Putnam takes charge; he is confident.***
  - ***Parris is uncertain; unsure of himself./He fears what the community will say or do to him.*** (2)
- 15.4 Why are the Putnams visiting Parris?
- ***Their daughter Ruth is behaving strangely.***
  - ***Mrs Putnam is desperately trying to find out why seven of her children died shortly after their births.***
  - ***She sends Ruth to Tituba to conjure up spirits that might explain her sad loss.***
  - ***When she hears that Betty is also behaving strangely, she wants confirmation that it is the same affliction Ruth has.***
  - ***This would mean that the spirits are present and she could get an answer.***
- Any 3.** (3)
- 15.5 Refer to lines 13–14. From what Mercy reports about her, do you think Ruth is cursed? Clearly explain your answer with close reference to the text.
- ***Probably not. (No mark)***
  - ***Mercy's account of Ruth's sneezing, and that another sneeze 'will shake her wits together', sounds reasonable.***
  - ***She reassures Mrs Putnam – 'I'd fear no more'. She is not making a fuss about Ruth's condition.***
- Award third mark for direct reference to or quote from the text.** (3)
- 15.6 'Uncle, you've prayed since midnight.' (line 16)
- Critically discuss the implication of Abigail's statement. Identify her tone as part of your answer.
- ***She is implying that his prayers are not effective/that he has prayed enough.***
  - ***She also implies that her uncle's belief is questionable/inadequate.***
  - ***She is sarcastic/critical/disrespectful.*** (3)

15.7 If you were the director of the play, how would you direct Danforth's tone and body language in lines 9–13?

- **Tone: Arrogant, short-tempered. He is uninterested in others' opinion or suggestions; he has made up his mind.**
- **Body language: He will be upright, and will stare down Parris and Cheever to indicate his superiority.**

**Award full marks only if body language and tone are addressed.**

**Allow other relevant answers.**

(3)

15.8 'Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.' (lines 25–26)

Comment on the irony of Danforth's greeting.

- **He congratulates Hale on his 'good work' which has only led to many innocent people losing their lives – there is nothing 'good' about it.**

**OR**

- **Danforth assumes that Hale is supporting his approach, while Hale is there to ask the judge to change his mind, because he realises that there is no truth in the accusations of witchcraft.**

(3)

15.9 Refer to Extracts I and J. By referring to Parris's role in each extract, discuss to what extent his character has developed.

- **No difference. (No marks)**
- **Extract I: Parris is worried about the community's censure if it became public that Betty has been bewitched. He is not as concerned about his daughter's situation as of his reputation.**
- **Extract J: Parris wants the hearings to be postponed, because he is afraid after he had received anonymous threats. Again, his concern is not for the innocent people of Salem, but rather for his own safety and position.**

(4)

[25]

**TOTAL SECTION C: 25**

**GRAND TOTAL: 80**

## RUBRICK FOR MARKING THE POETRY ESSAY (QUESTION 1)

<p style="text-align: center;"><b>RUBRIC FOR MARKING THE POETRY ESSAY</b></p> <p style="text-align: center;"><b>HOME LANGUAGE</b></p> <p style="text-align: center;"><b>10 MARKS</b></p>	<p style="text-align: center;"><b>LANGUAGE</b></p> <p style="text-align: center;"><b>Structure, logical flow and presentation. Language, tone and style used in the essay.</b></p>	<p><b>Outstanding</b></p> <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>	<p><b>Meritorious</b></p> <ul style="list-style-type: none"> <li>- Essay well structured.</li> <li>- Good introduction and conclusion.</li> <li>- Arguments and line of thought easy to follow.</li> <li>- Language, tone and style correct and suited to purpose.</li> <li>- Good presentation.</li> </ul>	<p><b>Substantial</b></p> <ul style="list-style-type: none"> <li>- Clear structure &amp; logical flow of argument.</li> <li>- Introduction and conclusion and other paragraphs coherently organised.</li> <li>- Flow of argument can be followed.</li> <li>- Language, tone and style largely correct.</li> </ul>	<p><b>Adequate</b></p> <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> <li>- Paragraphing mostly correct.</li> </ul>	<p><b>Moderate</b></p> <ul style="list-style-type: none"> <li>- Structure shows faulty planning.</li> <li>- Arguments not logically arranged.</li> <li>- Language errors evident.</li> <li>- Tone and style not appropriate to the purpose of academic writing.</li> <li>- Paragraphing faulty.</li> </ul>	<p><b>Elementary</b></p> <ul style="list-style-type: none"> <li>- Poor presentation and lack of planned structure impedes flow of argument.</li> <li>- Language errors and incorrect style make this a largely unsuccessful piece of writing.</li> <li>- Tone and style not appropriate to the purpose of academic writing.</li> <li>- Paragraphing faulty.</li> </ul>	<p><b>Not achieved</b></p> <ul style="list-style-type: none"> <li>- Difficult to determine if topic has been addressed.</li> <li>- No evidence of planned structure or logic.</li> <li>- Poor language.</li> <li>- Incorrect style and tone.</li> <li>- No paragraphing or coherence.</li> </ul>
<p style="text-align: center;"><b>CONTENT</b></p> <p><b>Interpretation of topic. Depth of argument, justification and grasp of poem.</b></p>		<p style="text-align: center;">7 80–100%</p>	<p style="text-align: center;">6 70–79%</p>	<p style="text-align: center;">5 60–69%</p>	<p style="text-align: center;">4 50–59%</p>	<p style="text-align: center;">3 40–49%</p>	<p style="text-align: center;">2 30–39%</p>	<p style="text-align: center;">1 0–29%</p>
<p><b>Outstanding</b></p> <ul style="list-style-type: none"> <li>- In-depth interpretation of topic, all aspects fully explored.</li> <li>- Outstanding response: 90%+. Excellent response: 80–89%.</li> <li>- Range of striking arguments extensively supported from poem.</li> <li>- Excellent understanding of genre and poem.</li> </ul>	<p style="text-align: center;">7 80–100%</p>	<p style="text-align: center;">8–10</p>	<p style="text-align: center;">7–7½</p>	<p style="text-align: center;">7–8</p>				
<p><b>Meritorious</b></p> <ul style="list-style-type: none"> <li>- Above average interpretation of topic, all aspects adequately explored.</li> <li>- Detailed response.</li> <li>- Range of sound arguments given, well supported from poem.</li> <li>- Very good understanding of genre and poem.</li> </ul>	<p style="text-align: center;">6 70–79%</p>	<p style="text-align: center;">7½–8½</p>	<p style="text-align: center;">7–8</p>	<p style="text-align: center;">6½–7½</p>	<p style="text-align: center;">6–7</p>			
<p><b>Substantial</b></p> <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 poem evident.</li> </ul>	<p style="text-align: center;">5 60–69%</p>	<p style="text-align: center;">7–8</p>	<p style="text-align: center;">6½–7½</p>	<p style="text-align: center;">6–7</p>	<p style="text-align: center;">5½–6½</p>	<p style="text-align: center;">5–6</p>		
<p><b>Adequate</b></p> <ul style="list-style-type: none"> <li>- Fair interpretation of topic, 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 and poem.</li> </ul>	<p style="text-align: center;">4 50–59%</p>		<p style="text-align: center;">6–7</p>	<p style="text-align: center;">5½–6½</p>	<p style="text-align: center;">5–6</p>	<p style="text-align: center;">4½–5½</p>	<p style="text-align: center;">4–5</p>	
<p><b>Moderate</b></p> <ul style="list-style-type: none"> <li>- Very ordinary, mediocre attempt to answer the question.</li> <li>- Very little depth of understanding in response to topic.</li> <li>- Arguments not convincing and very little justification from poem.</li> <li>- Learner has not fully come to grips with genre or poem.</li> </ul>	<p style="text-align: center;">3 40–49%</p>			<p style="text-align: center;">5–6</p>	<p style="text-align: center;">4½–5½</p>	<p style="text-align: center;">4–5</p>	<p style="text-align: center;">3½–4½</p>	<p style="text-align: center;">3–4</p>

<p><b>Elementary</b></p> <ul style="list-style-type: none"> <li>- Poor grasp of topic.</li> <li>- Response repetitive and sometimes off the point.</li> <li>- No depth of argument, faulty interpretation/Arguments not supported from poem.</li> <li>- Very poor grasp of genre and poem.</li> </ul>	<p>2 30–39%</p>			<p>4–5</p>	<p>3½–4½</p>	<p>3–4</p>	<p>1–3½</p>
<p><b>Not achieved</b></p> <ul style="list-style-type: none"> <li>- Response bears some relation to the 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 poem.</li> <li>- Very poor grasp of genre and poem.</li> </ul>	<p>1 0–29%</p>				<p>3–4</p>	<p>1–3½</p>	<p>0–3</p>



CODES AND MARK ALLOCATION		CONTENT [15] Interpretation of topic. Depth of argument, justification and grasp of text.		STRUCTURE AND LANGUAGE [10] Structure, logical flow and presentation. Language, tone and style used in the essay
<b>Code 7</b> 80–100%	<b>Outstanding</b> 12–15 marks	<ul style="list-style-type: none"> <li>- In-depth interpretation of topic, all aspects fully explored.</li> <li>- Outstanding response: 90%+. Excellent response: 80–89%.</li> <li>- Range of striking arguments extensively supported from text.</li> <li>- Excellent understanding of genre and text.</li> </ul>	<b>Outstanding</b> 8–10 marks	<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>
<b>Code 6</b> 70–79%	<b>Meritorious</b> 10½–11½ marks	<ul style="list-style-type: none"> <li>- Above average interpretation of topic, all aspects adequately explored.</li> <li>- Detailed response.</li> <li>- Range of sound arguments given, well supported from text.</li> <li>- Very good understanding of genre and text.</li> </ul>	<b>Meritorious</b> 7–7½ marks	<ul style="list-style-type: none"> <li>- Essay well structured.</li> <li>- Good introduction and conclusion.</li> <li>- Arguments and line of thought easy to follow.</li> <li>- Language, tone and style correct and suited to purpose.</li> <li>- Good presentation.</li> </ul>
<b>Code 5</b> 60–69%	<b>Substantial</b> 9–10 marks	<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>	<b>Substantial</b> 6–6½ marks	<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>- Flow of argument can be followed.</li> <li>- Language, tone and style largely correct.</li> </ul>
<b>Code 4</b> 50–59%	<b>Adequate</b> 7½–8½ marks	<ul style="list-style-type: none"> <li>- Fair interpretation of topic, 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 and text.</li> </ul>	<b>Adequate</b> 5–5½ marks	<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. Paragraphing mostly correct.</li> </ul>
<b>Code 3</b> 40–49%	<b>Moderate</b> 6–7 marks	<ul style="list-style-type: none"> <li>- Very ordinary, mediocre attempt to answer the question.</li> <li>- Very little depth of understanding in response to topic.</li> <li>- Arguments not convincing and 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>- Structure shows faulty planning.</li> <li>- Arguments not logically arranged.</li> <li>- Language errors evident. Tone and style not appropriate to the purpose of academic writing.</li> <li>- Paragraphing faulty.</li> </ul>
<b>Code 2</b> 30–39%	<b>Elementary</b> 4½–5½ marks	<ul style="list-style-type: none"> <li>- Poor grasp of topic.</li> <li>- Response repetitive and sometimes off the point.</li> <li>- No depth of argument, faulty interpretation/ Arguments not supported from text.</li> <li>- Very poor grasp of genre and text.</li> </ul>	<b>Elementary</b> 3–3½ marks	<ul style="list-style-type: none"> <li>- Poor presentation and lack of planned structure impedes flow of argument.</li> <li>- Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone and style not appropriate to the purpose of academic writing.</li> <li>- Paragraphing faulty.</li> </ul>
<b>Code 1</b> 0–29%	<b>Not achieved</b> 0–4 marks	<ul style="list-style-type: none"> <li>- Response bears some relation to the 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 genre and text.</li> </ul>	<b>Not achieved</b> 0–2½ marks	<ul style="list-style-type: none"> <li>- Difficult to determine if topic has been addressed.</li> <li>- No evidence of planned structure or logic.</li> <li>- Poor language. Incorrect style and tone.</li> <li>- No paragraphing or coherence.</li> </ul>

NOTE: If a candidate has ignored the content completely and written a creative essay instead, award a 0 for both content, and structure and language.