



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2019**

**ENGLISH HOME LANGUAGE P2  
MARKING GUIDELINE**

**MARKS: 80**

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This marking guideline consists of 21 pages.

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## NOTE TO MARKERS

- This marking guideline 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.
- This marking guideline is a guide. Consider relevant and alternative answers.

**SECTION A: POETRY****QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION****SONNET 130 – William Shakespeare**

In a carefully planned essay, critically discuss how the poet offers an alternative view of love by referring to the structure as well as the imagery used. Your essay must be 250–300 words (about ONE page) in length.

- *The poem is unique in that it parodies other sonnets of the Elizabethan era where the beauty of a woman was praised in a clichéd and insincere manner. It is, therefore, an unconventional love poem.*

**STRUCTURE**

- *The quatrains provide an unflattering list of the mistress's qualities. The negative comparisons provide a realistic albeit unconventional view as opposed to the traditional clichéd and 'false comparisons'.*
- *The first quatrain is all about the unattractive physical appearance of the speaker's mistress. The second quatrain reinforces the notion that this mistress is not the ideal female model. The third quatrain offers no extraordinary claims – she speaks and walks normally; she does not have a musical voice.*
- *The final couplet contradicts the speaker's attitude ('And yet ...'). In the quatrains the speaker is candid and somewhat brutal in his claims about his mistress but this enhances his love for her since he does not dote on her superficial appearance in stereotypical terms.*

**IMAGERY**

- *The speaker makes comparisons with objects traditionally associated with romance: 'the sun', 'roses', 'perfume' and 'music' but negates this standard by emphatically pointing out that she is 'nothing' like these objects.*
- *The ideal appearance of a beautiful woman associated with the colours 'red and white' (passion and purity) is also disproven by showing that his mistress is the opposite of this ideal usually described in Romantic literature.*
- *Sensory imagery opposes the conventional view of beauty (e.g. hairs that are 'wiry' instead of smooth, breath that 'reeks', her speech does not have a 'pleasing sound' and her walk is probably clumsy and awkward, unlike the graces of a goddess).*
- *The rhyming couplet shows how the speaker does not feel the need to use exaggerated comparisons or flowery terms. He plainly and simply can testify to his love for his mistress despite her seeming imperfections. His love for his mistress is 'rare'.*
- *This realistic and alternative view of love shows that even though the speaker's loved one is not a paragon of beauty, it does not diminish the sincerity and depth of his love for her.*

**[10]**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION****HOUSING TARGETS – Kelwyn Sole**

- 2.1 Refer to lines 1–2. Consider the context of the poem and suggest what may have been the speaker’s hopes for the future.
- ***They would have houses. (1)***
  - ***Their lives would improve and they would be happy. (1)*** (2)
- 2.2 Explain what is shown in the contrast between the ‘singing’ (line 6) and the ‘smile’ (line 19).
- ***The disadvantaged people envision a future where they would be singing joyfully when they each have their own homes. (1)***
  - ***The insincere smiles are from the bureaucrats who do not deliver on their promises of the envisioned homes. (1)*** (2)
- 2.3 What is the significance of the ‘flower bowl’ and ‘bed’ imagined in lines 36–37?
- ***The bed has connotations of rest, peace and comfort and is personalised as ‘my bed’. (1)***
  - ***The flower bowl has connotations of beauty and life. It is homely and cheerful. (1)***
  - ***Both serve as symbols of hope in a future that offers decent living conditions and basic comforts. (1)*** (3)
- 2.4 Refer to lines 22–25. There is a change in pace in these lines. Critically comment on the effect this has on ‘those left behind’ (line 26).
- ***Initially the pace is slow as people expectantly wait for the promised houses to be built. This is shown by the bricks piling up (line 8), the men waiting for instructions (line 15) and the repetition in ‘from time to time’ (line 16). (1)***
  - ***In stanza 7 the pace increases with the appearance of the bureaucrats who make a short media appearance. It shows their lack of sincerity in this brief and egotistic appearance. (1)***
  - ***The pace slows down at the end of the poem. The people are ‘puzzled’/confused. They did not receive their promised houses; their expectations are deflated. (1)*** (3)

**[10]**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION****WE WEAR THE MASK – Paul Laurence Dunbar**

3.1 Refer to the title. Name the figure of speech and explain how it introduces the main idea in the poem.

- ***It is an extended metaphor. (1)***
- ***The mask is the pretence that hides the speaker's anger and suffering in an oppressive society. (1)***

(2)

3.2 Explain the impact of the image of 'torn and bleeding hearts' (line 4).

- ***It suggests deep-rooted suffering and intense pain.***
- ***Just because something is hidden does not mean it is not felt.***
- ***Those who have inflicted the pain and suffering do not have the pleasure of seeing it.***

**Award 2 marks for 2 points.**

(2)

3.3 How does the sound device in line 5 contribute to the meaning of the poem?

- ***The alliteration ('m' in 'mouth with myriad') adds to the musical quality of the rhythm. (1)***
- ***Music normally is associated with joy and celebration but in this case, it masks sadness. (1)***
- ***Communication is masked beneath 'subtleties' to hide anger, suffering and frustration. (1)***

**Credit other cogent responses.**

(3)

3.4 Critically comment on how the tone is 'masked' in the poem by referring to the contrast between 'grins' (line 1) and 'cries' (line 10).

- ***The 'grins' are a mask that feigns happiness and pleasure. (1)***
- ***The 'cries' implore relief from suffering. (1)***
- ***The tone appears to be one of acceptance, indifference, detachment or composure ('grins') when in fact, beneath the 'mask' there is anguish, agony, despair ('cries'). (1)***

(3)

**[10]**

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION****THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA – Ingrid Jonker**

- 4.1 Comment on the reference to 'the child' in the title of the poem.
- *It evokes a sympathetic response.*
  - *A child is vulnerable and helpless against soldiers who are armed.*
  - *It shows the cruelty and senselessness of this death for a child that did not live long enough to realise his/her potential.*

**Award 2 marks for 2 points.**

(2)

- 4.2 Refer to stanza 1 and stanza 2. What is implied about the relationship between these children and their parents?
- *The child lifting his fists against his mother/father suggests a militant generation violently protesting against apartheid in order to bring about change quickly. (1)*
  - *The parents' generation embarked on peaceful protests that did not seem to have any impact on ending the injustice of apartheid laws. (1)*

(2)

- 4.3 The title refers to the 'dead' child, yet in line 1 'the child is not dead'. Discuss the contradiction by referring to the rest of the poem.
- *The child may have died in a brutal and senseless way but this death is not the end; he will become a symbol of hope. (1)*
  - *None of the lives lost will be forgotten as they are 'everywhere'. They will be remembered in history in the struggle for freedom. (1)*
  - *The child will always be 'present' to drive the struggle and ultimately reap the rewards of freedom in travelling 'without a pass'. (1)*

(3)

- 4.4 Critically comment on how the imagery used in lines 20–23 contributes to the mood.
- *The child playing in the sun creates a carefree mood without the violence of 'bullets' and 'rifles' and 'batons'. (1)*
  - *'Treks' and 'travels' suggests freedom and no more restrictions and confinements of 'pass' laws. (1)*
  - *The image of a 'giant' shows that the child is now grown and has embraced his potential. This contributes to a mood of hope, optimism and confidence. (1)*

(3)

[10]

**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION****A WISH FOR MY CHILDREN – Evangeline Paterson**

- 5.1 Explain what is shown by the repetition in line 2 ‘year after year’.
- ***It shows the (slow) passage of time. (1)***
  - ***The parent has watched her child grow into an adult. (1)*** (2)
- 5.2 Refer to stanza 2. Comment on how a child’s needs change as he/she grows.
- ***The hurt the child may encounter at first may be superficial and can heal – ‘knees’ and ‘fingers’. (1)***
  - ***A broken heart may not heal as easily. The parent may not be able to protect the child as this hurt is part of growing up. (1)*** (2)
- 5.3 How does the image in stanza 3 show the change in the relationship between mother and child?
- ***The image is of a ship waiting for the right conditions to set sail. (1)***
  - ***It implies a journey or adventure to a distant place. (1)***
  - ***The mother knows that at the right time she will have to release her child to take this journey alone into adulthood without her protection. (1)***

**OR**

- ***The ‘tide’ also suggests that with each year that passes the child is moving further and further away from her.***

**Award 3 marks for 3 relevant points.** (3)

- 5.4 Refer to the last stanza and show how it relates to the wish expressed in the title of the poem.
- ***To weave is to create something intricate and beautiful. (1)***
  - ***‘Web’ is something delicate used to trap or possess. (1)***
  - ***The parent’s wish is that even though she has tried to protect and shelter her child, she wants her child to develop a strong character that enables his/her independence. (1)*** (3)

**[10]**

**TOTAL SECTION A: 30**

**SECTION B: NOVEL****QUESTION 6: THINGS FALL APART – ESSAY QUESTION**

At the start of the novel Unoka encourages his son with the words, 'A proud heart can survive a general failure because such a failure does not prick its pride. It is more difficult and more bitter when a man fails *alone*'.

In a carefully planned essay of 350–400 words (1½–2 pages) in length, critically discuss to what extent this statement is true of the way Okwonko responds to the challenges in his life.

**This is a guide. Please consider alternative and relevant answers.**

- *The death of the farmer who could not cope with the loss he suffered during drought and the torrential downpour foreshadows Okonkwo's tragic, lonely and bitter death.*
- *From the outset the reader is meant to believe that there is nothing that Okonkwo cannot overcome, that his chi is heroic. He is 'well-known throughout the nine villages and even beyond'.*
- *He starts out with nothing but through hard work rises 'from great poverty and misfortune to be one of the lords of the clan'.*
- *Okonkwo's tragic flaw is his overwhelming pride. He has a 'proud heart' that cannot deal with failure.*
- *He is ashamed of and bitter towards his father whom he considers a failure as a man – 'He had no patience with unsuccessful men'.*
- *He is ashamed of his son whom he considers too effeminate; he wants him to be 'masculine and to be violent'.*
- *Okonkwo is inflexible and 'afraid of being thought weak'. His life takes a turn when he kills Ikemefuna. This not only results in a seven-year exile but also the loss of his status as lord of the clan and his carefully tended farm.*
- *He views his exile to his mother's clan as a personal failure that eats away at his pride. His exile separates him from his community and the traditions he holds dear. His declining status as a warrior and farmer pricks his pride.*
- *His return from exile should be joyous but instead he has to witness the missionaries that have encroached into his culture, and that his people have 'become soft like women'. A greater loss is that of his son who has converted to the new religion of the missionaries and forsworn the customs of his ancestors.*
- *Increasingly he feels the loss of the power and prestige he once enjoyed and that fed his ego. Things are starting to fall apart and he is determined to regain his former heroism.*
- *He attempts to restore his pride with violence and aggression when he kills the Igbo messenger and incites further violence by burning down the chapel. However, he is alone in his opposition. His clansmen do not understand his desire to go to war.*
- *The inflexibility in his character is fuelled by pride and consequently leads to his suicide. Okonkwo's suicide may be viewed as his only option to try to save his culture and his pride. It would compel the villagers to recollect the customs and rites associated with it. It might force them to remember this infamous act, not only the achievements in his life.*

[25]



**QUESTION 7: THINGS FALL APART – CONTEXTUAL QUESTIONS**

- 7.1 What are the circumstances that led to Ikemefuna living in Okwonkwo's household?
- ***Ogbuefi Udo, a member of the Umuofia clan's wife, had been murdered when she went to a neighbouring market at Mbaino. (1)***
  - ***An ultimatum was given to the Mbaino clan: either war, or they had to sacrifice a young man and a virgin. (1)***
  - ***Ikemefuna was the sacrificial young man from the Mbaino clan. (1)*** (3)

- 7.2 Refer to lines 2–3: 'like a yam tendril in the rainy season, and was full of the sap of life'. Comment on the effectiveness of this image in the context of the novel.
- ***In the Igbo culture yams are a symbol of masculinity and the ability to provide.***
  - ***Daily life and celebrations are organised around this vital crop.***
  - ***The comparison of Ikemefuna to a flourishing yam shows how he thrives in Okonkwo's household and becomes like a son.***
  - ***His sacrifice is an unbearable burden for Okwonko but he feels he has to do it for fear of showing cowardice or unmanliness.***

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

- 7.3 In your own words explain why is Okonkwo is 'inwardly pleased' at Nwoye's development (line 13). You may quote in support of your answer.
- ***Previously he disdained him for being weak and lazy and worried that he will turn out like his own father, Unoka.***
  - ***Here Nwoye emulates Okwonkwo's own 'fire' and masculinity.***
  - ***He wants Nyowe to become a great man and a great father.***
  - ***His 'grumbling about women' pleases him since Okonkwo believes women should have a subservient role and he treats his own wives harshly.***

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

- 7.4 Refer to lines 14–17. Comment on the irony of what Okonkwo anticipates for Nwoye's future.
- ***He wants his son to continue his customs and traditions.***
  - ***However, after the murder of Ikemefuna, Nwoye rejects his father's masculine values.***
  - ***When the missionaries arrive, Nwoye converts to Christianity and abandons his own culture.***

**Award 3 marks only if irony is shown.** (3)

7.5 Refer to lines 18–19: ‘That showed in time he would be able to control his womenfolk’. Refer to the rest of the novel and comment on whether Okonkwo’s assertion is a true reflection of the attitude to women in Igbo culture.

- ***Women are viewed as weak and receive no respect outside of their role as mother.***
- ***They are mistreated.***
- ***Men are expected to be able to control their women, or else they are not considered as men.***
- ***Tradition dictates their subservient role in this patriarchal society.***
- ***However, they do have powerful positions in the clan – spiritually as the priestess (Chielo), the earth goddess (Ani), caretakers of the yam crops and educating the children by storytelling.***

Award 3 marks for 3 points.

(3)

7.6 What does the attitude of the District Commissioner show about him in this extract? Quote in support of your answer.

- ***Superior attitude – ‘warned them’***
- ***Pacify people with violence – ‘lock them up’ / ‘they would be shot’***
- ***‘monkey tricks’ – they are animalistic, primitive – ridicules their expressive language.***
- ***His own lack of control – ‘angry and red in the face’***
- ***Pompous, self-righteous – ‘infuriating habits’***
- ***‘did not understand’ – shows the cultural gulf between the white men and the Igbo tribe.***

Award 3 marks for 3 points.

(3)

7.7 Comment on the significance of Obierika’s presence.

(3)

- ***He has been Okonkwo’s best friend and supported him during his exile.***
- ***His dignity and confidence stand in contrast to the shameful death of his friend’s ‘dangling’ corpse.***
- ***His loyalty and love for his friend last beyond death.***

Award 3 marks for 3 points.

7.8 Refer to Extracts A and B. Account for the change in mood. Consider the portrayal of Okonkwo’s character in the first extract and the image of his ‘dangling body’ in Extract B as the basis of your answer.

- ***Extract A: The mood is joyful and harmonious. Okwonko is happy and proud (‘inwardly pleased’) that his household is developing and prospering the way in which he expects it to (‘a new fire’). He is happy, in control, and is filled with hope for the future. (2)***
- ***Extract B: His pitiful corpse, once strong and potent, is dangling in shame from a tree. He has become ‘an abomination’ that has ‘desecrated’ the land. The mood is one of despair, hopelessness, tragedy – ‘crushed dry leaves’. (2)***

(4)

[25]

**QUESTION 8: TSOTSI – ESSAY QUESTION**

'In the time that Tsotsi sat thinking in the ruins, two unimportant and unnoticed events took place in the township. Gumboot Dhlamini was buried and Boston awoke'.

In a carefully planned essay of 350–400 words (1½–2 pages) in length, critically discuss to what extent these two events are of great importance in the redemption of Tsotsi.

*This is a guide. Please consider alternative and relevant answers.*

- *The murder of Gumboot establishes the cruelty and brutality of Tsotsi and his gang.*
- *From a young age he has learned that the only way to survive is by violent acts such as the robbing and murder of Gumboot.*
- *Tsotsi feels nothing for this victim and delights in whispering an obscenity in the dying man's ear.*
- *Gumboot is buried by Rev. Ransome of the Church of Christ the Redeemer, the same church Tsotsi visits at the end of the novel to find healing and redemption.*
- *At the funeral, the priest is 'sorely troubled' that he does not know the name of the man who had died with 'the hideous distorted hate of its grimace'. It is the hate that Tsotsi had put there.*
- *Tsotsi is described in terms of 'shadow' and 'darkness' and this contrasts with Gumboot who is filled with joy and hope.*
- *Gumboot has a family and providing for them fills him with hope for the future. This foreshadows Tsotsi's relationship with the baby that sees him breaking his carefully established rules.*
- *Tsotsi's need for family is revealed when he refuses to give the baby to Miriam. The connection he establishes with it shows that he has the capacity for humanity.*
- *Boston's character contrasts with Tsotsi's cold and callous character. He is different from him and has an understanding of the horror of these violent deeds.*
- *Boston is the one member of the gang who persistently questions Tsotsi about his life/relationships/past.*
- *After the murder of Gumboot, the relentless questions about 'decency' goad Tsotsi to beat him mercilessly.*
- *This starts Tsotsi on a strange journey where he is 'followed' by these provoking questions that become a catalyst that leads to Tsotsi's redemption.*
- *He eventually seeks forgiveness and guidance from Boston, whom he has severely beaten up because he asked too many questions. This is not behaviour associated with Tsotsi.*
- *He is deeply affected by the hurt he caused Boston – something that he would never have admitted before. His typical Tsotsi behaviour is changing.*
- *He dies as David, not Tsotsi, and achieves full circle redemption.*

[25]

**QUESTION 9: TSOTSI – CONTEXTUAL QUESTIONS**

- 9.1 How is the context of the novel revealed in line 1 of this extract?
- ***Shows the impact of Apartheid laws in South Africa. (1)***
  - ***The need for cheap labour on the mines – young black men had their family life disrupted as they went to do this dangerous work. (1)***
  - ***Apartheid laws were aimed at separate development. Black people were forced to live in racially segregated urban areas (townships) not fit for human habitation. (1)***
- (3)

- 9.2 What is the reason for the inclusion of the information that 'He travelled safe for a year because he heeded the advice of others' (line 4–5)?
- ***On that fateful Friday night he is not safe.***
  - ***He is robbed of his hard-earned money and brutally murdered by Tsotsi and his gang.***
  - ***He made 3 mistakes that made him the victim that night.***
  - ***He was so excited to get home to his family that he neglected the advice about safety.***

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

- 9.3 Discuss the relevance of the details given about Gumboot's life.
- ***It establishes his identity.***
  - ***He is a human being with a family and hopes for the future.***
  - ***His murder is all the more gruesome and intensely personal because he is not a nameless, faceless person.***
  - ***It shows the contrast between Gumboot's character and that of Tsotsi and his gang members.***

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

- 9.4 How is the contrast between Gumboot and Butcher shown in this extract?
- ***Gumboot is joyful and amiable ('his laugh still big'). This joy comes from his love of life and his family and enhances his sense of hope in a better future.***
  - ***Butcher is angry and filled with hate. He manifests this hate in the merciless way he attacks his victims and ends their lives.***
  - ***Gumboot has come to the city in search of a better life for his family, showing love and integrity, as opposed to the selfish and vicious motives of people like Butcher.***

**Award 3 marks for 3 points that show the contrast clearly.** (3)

- 9.5 Consider the image: 'It has to do with death ... spilt in the dust' (line 17–19). To what extent is this an accurate description of the young David's transformation to Tsotsi?
- ***Tsotsi's childhood once held 'passionate draughts of laughter' living in a home protected by the warmth and love of his mother. (1)***
  - ***This was a 'frail' existence cut short when his mother is taken away suddenly in a police raid. (1)***
  - ***When he encounters his father for the first time he witnesses the violence of his father kicking the yellow dog. This changes Tsotsi forever, as he leaves his childhood and identity behind him and chooses the life of a tsotsi. (1)*** (3)
- 9.6 Account for Tsotsi's 'obsessive intensity' (line 1) with this victim.
- ***Tsotsi is no longer the same man who was involved with the murder of Gumboot. He broke one of his own rules and he starts remembering. (1)***
  - ***This 'half-man' reminds him of the helpless dog of his childhood that his father had killed. (1)***
  - ***This man is different, he is not a victim – he fights back. (1)*** (3)
- 9.7 Compare the influence that both 'Petah' (line 17) and the man with the 'hopeless cries' (line 20) have on Tsotsi.
- ***Petah is part of Tsotsi's dark past that he wants to forget. (1)***
  - ***Boston was badly beaten by Tsotsi when his questions forced Tsotsi to remember. (1)***
  - ***Eventually remembering helps him to confront his past, to start feeling again. (1)*** (3)
- 9.8 Refer to Extracts C and D. Critically comment on the mood in both extracts.
- ***Extract C: The mood is optimistic as Gumboot is filled with anticipation of being reunited with his family after a long separation. But there is a sense of foreboding – 'death', 'frailty', 'broken'. (2)***
  - ***Extract D: There is a mood of pessimism and fatalism as Tsotsi reflects on what life means – references to 'grotesque', 'ugly' 'brooded' and in the final conviction that 'The world was an ugly place'. (2)*** (4)

**TOTAL SECTION B: 25**

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

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent it is Macbeth's 'vaulting ambition that leads to his tragic downfall.'

This is a guide. Please consider alternative and relevant answers.

**AGREE:**

- *Macbeth's initial response to the weird sisters' predictions ('rapt withal') may suggest that they have stirred ambition that is already within Macbeth.*
- *He reacts to Malcolm's investiture as Prince of Cumberland by admitting to 'black and deep desires'.*
- *He communicated to Lady Macbeth that he 'burned in desire' to know more from the weird sisters.*
- *When he makes up his mind to kill Duncan, he does so in the full knowledge of the political, moral and social consequences of killing a king ('He's here in double trust') yet his 'vaulting ambition' is such that he decides to proceed.*
- *Banquo's 'valour' and 'wisdom' serve only to remind Macbeth of everything that he has lost and although not motivated by political ambition, but rather by fear and an irrational desire to secure his future, he decides to kill Banquo and his son.*
- *As he continues to order other murders, it becomes less about his ambition than about his peace of mind.*
- *His tragic downfall is when he comes to recognise the futility of life ('Life's but a walking shadow'). He has lost everything – respect and relationships.*
- *He is determined to die with dignity as the 'brave Macbeth' he once was and this serves to enhance the tragic outcome of his life.*

**DISAGREE:**

- *Macbeth is initially introduced as a hero deserving of titles like 'Valour's minion' and 'Bellona's bridegroom'.*
- *It is the meeting with the weird sisters which plants the seeds of evil within him.*
- *His logical reasoning about 'ill' and 'good' and that 'chance' may make him king 'without his stir' shows his loyalty to the king.*
- *Lady Macbeth admits that he is 'too full of the milk of human kindness' and deliberately sets out to challenge his masculinity so that they may be crowned king and queen.*
- *He is reluctant to 'proceed ... in this business' and it is Lady Macbeth that offers to take charge of this 'great business'.*
- *Macbeth's reaction after the murder shows his conscience and when he admits that he has 'murdered sleep'.*
- *It is fear that drives him to consult again with the weird sisters and believe the apparitions' predictions.*

Allow for a mixed response.

[25]

**QUESTION 11: MACBETH – CONTEXTUAL QUESTION**

- 11.1 Explain why Banquo would not return that night.
- ***Macbeth has hired murderers to kill Banquo and his son. (1)***
  - ***Macbeth feels threatened by Banquo. (1)***
  - ***The weird sisters had prophesied that Banquo's sons would be king. (1)***
- (3)

- 11.2 What does Lady Macbeth's request to the servant in lines 3–4 suggest about the state of her relationship with Macbeth?
- ***It shows a change/rift in their once close relationship as 'partners'.***
  - ***She is not aware of his plans to murder Banquo and Fleance.***
  - ***Previously they could communicate openly with each other.***
  - ***Now they need an intermediary to arrange a meeting.***

**Award 3 marks for 3 points.**

(3)

- 11.3 Lady Macbeth expresses her current state as being one of 'doubtful joy' (line 9). Why is this ironic?
- ***Initially Lady Macbeth is determined and resolute and promises that Macbeth 'shalt be' what he had been promised because she will be queen. (1)***
  - ***She manipulates Macbeth when he shows uncertainty about the murder and works out all the details. (1)***
  - ***However, the 'greatness' they have achieved does not bring the anticipated happiness. (1)***

**Award 3 marks only if irony is fully discussed.**

(3)

- 11.4 Comment on the appropriateness of the image 'We have scorched the snake not killed it' (line 15) in the light of later events.
- ***The snake is a symbol of renewal.***
  - ***Macbeth has caused disorder by murdering the king.***
  - ***Order will be restored by Macduff and the English forces.***
  - ***It may also refer to the escape of Fleance. The witches predicted that Banquo's sons will be king and this creates insecurity and fear in Macbeth.***

**Award 3 marks for 3 relevant points.**

(3)

- 11.5 Lady Macbeth encourages Macbeth to 'sleek o'er your rugged looks' (line 30). Show how this relates to an important theme in the drama.
- ***Appearance and reality. (1)***
  - ***Macbeth betrays Duncan's trust in him by planning to murder him. (1)***
  - ***At the banquet he almost exposes his guilt when he sees the ghost of Banquo that he believes is there to taunt him. (1)***
- (3)

- 11.6 Account for the presence of the doctor and suggest why he is unable to treat the 'patient'.
- ***He has been summoned to treat Lady Macbeth. (1)***
  - ***She is manifesting strange behaviour by sleepwalking and talking in her sleep. (1)***
  - ***The doctor recognises that the illness has an emotional cause and conventional drugs will not be able to heal it. (1)***
- (3)

- 11.7 'Bring it after me  
I will not be afraid of death and bane  
Till Birnam forest come to Dunsinane'

If you were directing an actor in the role of Macbeth, how would you instruct him to deliver these lines? Consider tone and body language in your explanation.

- ***His hands will be outstretched reaching for his armour, head held high – once more showing the 'brave Macbeth' who once led Scotland to victory.***
- ***His tone would be confident/determined/aggressive – he is still confident that the witches' prophecies are in his favour and strongly believes that it is impossible for a forest to move. He still feels invincible.***

**Award 2 marks for body language and explanation; 1 mark for tone.** (3)

- 11.8 Compare Macbeth's state of mind in Extract E to that in Extract F.
- ***Extract E: He is alienated, 'lost in thought', confused, insecure – he admits to 'fear' and 'terrible dreams' and wishes for death. (2)***
  - ***Extract F: Confident/defiant, he feels in control not only of the doctor but also of the approaching English army. The audience is given a glimpse of the former soldier as he calls for his armour, showing his fearlessness, courage and determination. (2)***
- (4)  
[25]

OR



**QUESTION 12: THE MERCHANT OF VENICE – ESSAY QUESTION**

Shylock is his own worst enemy because he is so consumed with hatred and revenge.

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent this statement is true of Shylock.

**This is a guide. Please consider alternative and relevant answers.**

**AGREE:**

- *Initially, Shylock's wealth makes him powerful. Bassanio and Antonio are compelled to borrow money from a Jew, something that they would not ordinarily do.*
- *Shylock admits, 'I hate him for he is a Christian' but finds the irony that a Christian needs to borrow money from him an irresistible opportunity to gain leverage over him.*
- *Shylock's stubborn insistence that he wants his 'pound of flesh' is an attempt to regain some respectability and puts Antonio completely at his mercy ('I will feed fat the ancient grudge I bear him').*
- *Shylock shows deep-rooted hatred for Antonio and determination to have his bond as per their agreement ('There is no power in the tongue of man to alter me'). Not even Portia's offer of three times the amount will sway him.*
- *Even when offered money his hatred and need for revenge are paramount: 'if it will feed nothing else/It will feed my revenge'.*
- *The punishment he receives when he has to part with his money at the end of the trial, breaks him. He loses everything.*

**DISAGREE:**

- *Shylock is an outcast in society because he is a Jew.*
- *He has suffered insults and ridicule at the hands of the Venetians, especially Antonio (being spat on, called a dog).*
- *Even though Christians disapprove of Shylock for charging interest on loans, Antonio borrows money from him and not other Christian merchants.*
- *He could be justified in demanding 'a pound of (Antonio's) flesh' as Antonio signed the terms of agreement.*
- *It is understandable that he feels betrayed by his daughter and his lamentation over the loss of his wife's ring shows a human side to him.*
- *Portia's legalistic interpretation of the law shows no mercy towards him.*
- *While money is important to Shylock, Antonio makes him surrender his Jewish identity which is not merciful.*
- *He failed in getting his revenge and was humiliated for it.*
- *His fate does seem excessively harsh.*

Allow for a mixed response.

[25]

**QUESTION 13: THE MERCHANT OF VENICE – CONTEXTUAL QUESTION**

- 13.1 Why does Solanio refer to Antonio as 'good' and 'honest' (lines 4–5)?
- ***Bassanio wants money from Antonio to court Portia. (1)***
  - ***Antonio does not have enough cash to lend to Bassanio, and suggests he tries to borrow from someone else. (1)***
  - ***He stands surety for the loan. (1)*** (3)
- 13.2 Explain the significance of the entrance of Shylock at this stage of the conversation between Solanio and Salerio.
- ***They have been discussing Antonio's losses at sea. (1)***
  - ***He has invested all his money in his three ships at sea. (1)***
  - ***He is indebted to Shylock for Bassanio's loan. (1)*** (3)
- 13.3 What has caused Shylock's distress in line 19?
- ***His daughter has eloped with a Christian.***
  - ***She has taken money and jewellery that belonged to her father.***
  - ***Shylock is deeply hurt because of her betrayal. She has turned her back on her father and on his religion by choosing a Christian husband.***

**Award 3 marks for 3 points.**

(3)

- 13.4 Explain the reference to 'a Christian courtesy' (line 32) in the context of the drama.
- ***Christians were not allowed to charge interest on loans.***
  - ***As a Jew, this alienates Shylock as he charges interest on loans.***
  - ***In this case, however, he lends money to Antonio without charging interest but demands a pound of his flesh if he cannot honour the debt.*** (3)
- 13.5 'Let him look to his bond' (lines 31–33). What is ironic about Shylock's demand in the light of later events?
- ***Nothing will prevent him from exacting his revenge/'pound of flesh'. (1)***
  - ***Here he is confident that finally he has the upper-hand after much ridicule and humiliation. (1)***
  - ***However, later on he changes his mind when he realises that the court will not grant him the conditions of the bond. (1)***

**Award 3 marks only if irony is fully discussed.**

(3)

13.6 Critically comment on whether 'justice' and 'law' is supported in this scene.

**YES:**

- *Shylock insists on following the letter of the law and wants his pound of flesh even when offered three times the amount of the bond.*
- *Portia accedes but turns the law on Shylock by forbidding him to shed one drop of blood.*

**NO:**

- *Portia does not act in the interest of justice but protects her bridegroom's friend instead.*
- *Even when Bassanio offers to pay the money that is due, Portia is determined to humiliate Shylock.*
- *Shylock becomes the accused and his punishment is severe.*

Consider valid/mixed responses.

(3)

13.7 Consider Shylock's response in line 3, 'Most rightful judge'. If you were directing an actor in the role of Shylock, how would you instruct him to deliver these lines? Consider tone and body language in your explanation

- *His tone would be sycophantic/adulatory/flattering.*
- *He may bow his head/hand on heart to show his respect towards the judge and the judgement. He believes he has finally received justice and his revenge.*

Award 2 marks for body language and explanation; 1 mark for tone.

(3)

13.8 Compare the change in Shylock's attitude in Extract F and Extract G.

- *Extract F: Shylock is confident, because he has the upper-hand; he will get his revenge.*
- *Extract G: Shylock is humiliated. His confidence in a positive outcome is shattered when he realises that it will not be possible to extract his pound of flesh from Antonio; the law is not on his side after all.*

(4)

TOTAL SECTION C: 25

GRAND TOTAL: 80

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

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

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

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT</b>	<b>12–15</b>	<b>9–11</b>	<b>6–8</b>	<b>4–5</b>	<b>0–3</b>
<b>15 MARKS</b> Interpretation of topic; Depth of argument, justification and grasp of text	<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 not always convincing</li> <li>- Basic 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 and 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>
<b>10 MARKS</b> Structure, logical flow and presentation; Language, tone and style used in the essay	<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 response instead, award a 0 mark for both Content and Structure and Language. There must not be more than two categories' variation between the Structure and Language mark and the Content mark.