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**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2017**

**ENGLISH HOME LANGUAGE P2  
MARKING GUIDELINE**

**MARKS: 80**

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This marking guideline consists of 22 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**

In a carefully planned essay, critically discuss how the poet uses the title and imagery to convey the message of the poem. Your essay must be 200–250 words (about ONE page) in length.

**Message:**

- *Death changes everything; relatives and relationships change when someone dies.*

**Title:**

- *The title suggests a happy occasion – a short vacation in the middle of the school term.*
- *This idea is in contrast with the reason the speaker returns home; it is not for a holiday, but for his brother's funeral.*
- *The title is thus unexpectedly ironic.*

**Imagery:**

- *The 'bells knelling' are an ominous indication of something unpleasant.*
- *The unusual sight of the speaker's crying father is the first confirmation of a sad family gathering.*
- *The old men standing up to greet the schoolboy show a shift in his relationship with acquaintances – his family's sadness causes people to treat him differently, and he is 'embarrassed' by it.*
- *He witnesses his mother's anguish ('angry tearless sighs'), yet seems unaffected by her unusual behaviour.*
- *He is alone. His parents are grieving, and he has to make sense of it all.*
- *When the speaker finally sees his younger brother's corpse, it is the very specific reference to the size of the coffin ('four foot box') that jolts the reader as well. The image of a small child in his coffin is unnatural and heart breaking.*
- *The speaker witnesses the reason for his brother's death – 'poppy bruise on his left temple', and is faced with the shocking truth.*
- *The repetition of 'four foot' underlines the tragedy of the child's death. It is also an attempt by the speaker to come to terms with this untimely death. If he can measure the coffin, he can come to terms with his brother's death.*
- *Grief isolates people, and changes them. His father is crying; his mother is angry; adults behave differently. The speaker has to deal with his grief on his own; he is not comforted by anyone. The mid-term break reveals a broken family.*

[10]

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION****WE WEAR THE MASK – Paul Laurence Dunbar**

- 2.1 Explain how the word 'guile' (line 3) supports the title.
- ***'guile' means deceit; cunning.***
  - ***When 'we wear the mask', we deceive others because the mask hides the truth.*** (2)
- 2.2 Comment on the speaker's attitude as it is revealed in stanza 2.
- ***The attitude is defiant. (1)***
  - ***The question is confrontational. (1)***
  - ***The answer to the rhetorical question starts with an emphatic 'Nay', and continues to confirm that 'We (will) wear the mask.' (1)*** (3)
- 2.3 Discuss the poet's use of sound devices.
- ***The poet uses rhyme ('lies ... eyes') and assonance ('grins ... hides') throughout the poem to emphasise the main idea contained in the title, viz. deception.***
  - ***The alliteration in 'mouth with myriad' also points to the great extent to which we deceive.***
  - ***The alliteration in 'Christ' and 'cries' reveals the anguish we experience through this constant deception.***
  - ***The repetitive sounds echo the determination of the speaker not to reveal his real feelings.***
- [Any 2 aspects well discussed.]*** (2)
- 2.4 Explain how the diction in lines 10–11 creates the tone in the last stanza.
- ***'O great Christ' is a very strong call, and shows the depth of the speaker's agony. (1)***
  - ***He refers to 'tortured souls' to indicate how deeply hurt and mangled his people are. Torture is a deliberate act, and relates to the image of the 'torn and bleeding hearts' in line 4. (1)***
  - ***The tone is one of despair, hopelessness, suffering. (1)*** (3)

**[10]**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION****FUNERAL BLUES – W.H. Auden**

3.1 Explain the title.

- ***Funerals are usually sad affairs.***
- ***'Blues' is associated with sadness, depression.*** (2)

3.2 What does the metaphor in line 9 mean?

- ***The reference to the cardinal points ('my North, my South, my East and West') (1) indicates that the speaker's lover gave meaning and direction, similar to the indicators on a map, to his life. (1)*** (2)

3.3 What is the effect of the use of the possessive adjectives and the pronouns in the third stanza?

- ***The repetition of the first person creates an intimate and direct account of the speaker's grief.***
- ***Every aspect of the speaker's everyday existence is affected by his loved one's death – 'my moon, my midnight, my song'. He is overwhelmed by grief.***
- ***In the last line he refers to 'I' – his grief is internalised, and undeniable.*** (3)

3.4 How is the mood created by the instructions in the last stanza?

- ***The commands indicate that there are no choices; the speaker is adamant that his wishes must be obeyed.***
- ***The orders ('Pack up the moon and dismantle the sun' etc.) are improbable.***
- ***The speaker's mood of despair has no bounds; he has lost touch with reality, because he is devastated by his lover's death.*** (3)

[10]



## QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION

## HOUSING TARGETS – Kelwyn Sole

- 4.1 What does the word 'foundation' (line 4) reveal about the speaker's hopes?
- ***The future would be sure and strong just as foundations are strong enough to support structures.*** (2)
- 4.2 Comment on the use of pronouns in stanza 3.
- ***'No one' and 'anyone' suggest uncertainty and vagueness.***
  - ***There is nobody taking charge or helping people build houses with 'foundations'.*** (2)
- 4.3 Refer to lines 16–25. Comment on how the images in these lines contrast with the rest of the poem, thus supporting the theme of the poem.
- ***'Limousines' and 'a suit' are in stark contrast with the image of men with 'darkening skins/scribbled on by weather' (lines 13–14).***
  - ***'Camera lights' (line 22) suggest a celebrity life far removed from a life of physical hard work that would cause 'gnarled fingers' (line 34).***
  - ***These images show that politicians make grand promises that poor people believe, but these promises are empty. The contrast indicates the two different worlds occupied by politicians and their loyal supporters.*** (3)
- 4.4 Refer to the last 4 lines. How does the use of the negative form add to the tone of the poem?
- ***'no doors' – houses must have doors, otherwise they are incomplete.***
  - ***'no sky' – if a place is confined, one is unable to see the sky. The speaker is suggesting there is no future.***
  - ***The repetition of the negative form creates a despondent/disappointed/disillusioned tone.*** (3)
- [10]

**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION****ma – Antjie Krog**

- 5.1 How does the metaphor *a barefoot poem* in line 6 convey the speaker's attitude?
- ***To go barefoot indicates relaxation and informality.***
  - ***The speaker's attitude is informal and unpretentious.*** (2)
- 5.2 Explain how words and a look can *chisel* (line 9) a child.
- ***Parents' advice ('words') and observations shape ('chisel') and guide a child's character.*** (2)
- 5.3 Refer to stanza 2. Describe, in your own words, the speaker's mother.
- ***She is religious, because every night she prays for her child.***
  - ***She knows her daughter very well, because she 'collapses her tents' of insecurities; isolation.***
  - ***She is strong because she raised her child, even though she had 'small ... hands'.***
  - ***She is her daughter's confidante.***
  - ***She protects ('breakwater') her child against the difficulties of life.***
- [Any 3. Accept other interpretations.] (3)
- 5.4 Refer to the last stanza. Identify the tone by discussing the speaker's apology.
- ***The speaker apologises for the fact that she is not the daughter she ought to be; that she falls short of what she thinks her mother deserves. (2)***
  - ***It is a tone of regret. (1)*** (3)
- [10]**

**TOTAL SECTION A: 30**



## SECTION B: NOVEL

QUESTION 6: ESSAY QUESTION – *THINGS FALL APART*

In a carefully planned essay of 350–400 words (1½–2 pages) in length, critically discuss to what extent the title of the novel is reflected in Okonkwo's life and the lives of the villagers.

- *The title is a clear indication of the 'fall' of Okonkwo and of the relatively peaceful and regulated village life shared by the clans.*
- *Okonkwo grows up in a home where his father's gentle nature and laziness caused him humiliation and shame. He is determined not to be his father's child.*
- *He believes that his 'inflexible will' is a necessary and admirable quality, and that it is the only way to become successful.*
- *To achieve this, he becomes a forbidding husband and father. He cannot show any emotion other than dissatisfaction with his family, or rage at their 'faults' and simple demands. 'To show affection was a sign of weakness' is his mantra.*
- *He severely beats up his wife and her child when he suspects that she had cut banana leaves. Afterwards, he shoots the same wife because she muttered something about his use of guns. He is extremely violent, and does not know how else to make himself count except through punishment and bullying.*
- *Okonkwo places his hopes on his son Nwoye to be his successor, yet Nwoye is unlike his father. He does not enjoy listening to his father's stories about war and brave men; instead, he prefers his mother's gentle stories and songs. Okonkwo's severity causes Nwoye to be a 'sad-faced youth'.*
- *Okonkwo regards his son as 'despicable', 'effeminate' and an 'abomination'. He cannot hide his deep resentment and disappointment in Nwoye. He feels even more betrayed when Mr Kiaga is instrumental in making a Christian convert out of Nwoye – things are indeed falling apart. He distances himself with distinction from his 'weak' father, but faces a son who probably has more in common with his father Unoka than with him, the strong leader, father, husband, etc.*
- *He dotes on his favourite child, ironically a daughter, called Ezinma. He wishes that she were a boy, because he sees in her a kindred spirit. His rejection of Nwoye, because he is 'effeminate' and therefore inadequate, is somewhat ameliorated by the presence of his very feminine daughter. The irony is almost sublime.*
- *The arrival of Europeans disrupts the villagers' lives dramatically and permanently. The missionaries appear to be kind and non-judgemental, but they introduce a religion that is contrary to all beliefs that are held dearly by clans. It causes a rift, because missionaries also bring with them western education.*
- *Mr Brown appears to understand that African religious beliefs and the Christian faith share commonalities. His replacement (Rev. James Smith) is the worst kind – he regards all things African as inferior, primitive, base and objectionable.*

- *With the District Commissioner, Rev. Smith is keen to get rid of all that which represents Ibo religion and culture, and to replace it with whatever version of Western ideas and beliefs they purport. They are arrogant and dangerous.*
- *With an increasing number of the clansmen and -women openly professing their new-found Christianity, traditionalists such as Okonkwo are horrified at the betrayal. Their rigid belief system does not allow them to consider change. They are threatened by the White man's power.*
- *Nwoye and Obierika are able to distance themselves from the rigid and relentless traditions and superstitions that are often deadly and cruel. They are more flexible and agreeable. They will probably endure the colonial invasion.*
- *But the arrival of rapacious whites will forever undo the orderly and happy existence that the clans knew.*
- *In the same way that Okonkwo destroys himself because he cannot accept and change, the villagers will be destroyed and humiliated by colonialism and corruption. They will 'fall apart' in no uncertain terms.* [25]



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

7.1 Briefly relate how Okonkwo's visible prosperity (line 1) is the result of his upbringing and single-mindedness.

- *His father was a lazy and unsuccessful man.*
- *Okonkwo's embarrassment of his father's weakness and resulting humiliation compelled Okonkwo to work harder than most, and to gain wealth and status.*
- *His determination not to be like his father, drove him to achieve success.*

(3)

7.2 Describe Okonkwo's character as it is revealed in lines 1–11.

- *He is a traditional man – the compound is specifically laid out, with each family member allocated his or her place.*
  - *He is a spiritual man, who keeps to the rituals necessary to communicate with his god and ancestral spirits.*
  - *He is a responsible husband and father – he worships and offers sacrifices on behalf of his family.*
- [Award 3 marks for 3 points.]

(3)

7.3 Explain why Ikemefuna was brought to Okonkwo's household.

- *The wife of Ogbuefi Udo, a member of the Umuofia clan, had been murdered when she went to a neighbouring market at Mbaino.*
- *An ultimatum was given to the Mbaino clan: either war, or they had to sacrifice a young man and a virgin.*
- *Ikemefuna was the sacrificial young man from the Mbaino clan. Okonkwo had led the mission to Mbaino and he was asked to look after Ikemefuna and so the boy came to live in his household.*

(3)

7.4 Refer to lines 15–19. What do you understand about the relationship between Okonkwo and his *most senior wife* (line 14)?

- *Okonkwo is authoritarian. He makes decisions that his wife has to accept without hesitation or question.*
  - *When he is questioned about the child, he flies into a rage, and does not answer his wife.*
  - *She has no say, and is threatened when she seeks answers.*
- [Award 3 marks for 2 points well explained.]

(3)

7.5 Ikemefuna *could not understand what was happening to him or what he had done* (lines 20–21). To what extent does Ikemefuna's bewilderment reflect the way in which Okonkwo expects his wife to accept his decision?

- ***Both are ignored.***
- ***Ikemefuna is simply and cruelly taken away from home without any explanation.***
- ***When Okonkwo's wife questions how long the child will stay, she is rebuked in the sternest terms because she dares ask a question. But she is not given an answer.***

**[Award 3 marks if similarity is clearly explained.]**

(3)

7.6 Explain how the *lonely forest paths* (line 26) that Ikemefuna walks on his way to Umuofia are an ominous sign.

- ***He will be taken away from Okonkwo's home later on, also without any clear explanation.***
- ***He will walk along a path, ostensibly on his way home, only to be murdered by Okonkwo and some of the other Umuofia tribesmen.***
- ***This will be done in obedience to the Oracle of the Hills and the Caves.***

(3)

7.7 Comment on the significance of Obierika's presence.

- ***He has been Okonkwo's best friend.***
- ***His dignity and confidence stand in contrast to the banal death of his friend's 'dangling' corpse.***
- ***His loyalty and love for his friend last beyond death.***

**[Award 3 marks for 2 points well explained.]**

(3)

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: Okonkwo is in charge and commanding. He is a man with status and wealth. The mood is one of fierceness; power and control.***
- ***Extract B: Okonkwo is no more. 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.***

(4)

[25]

**QUESTION 8: ESSAY QUESTION – TSOTSI**

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent the title of the novel – *Tsotsi* – determined the outcome of the main character's life.

- *To an extent.*
- *Tsotsi is a very young when he runs away from home because his life is in danger. He meets other children who are living on the streets and together they fend for themselves. His ability to survive, to rob, his clever reading of situations, his ruthlessness – these qualities gradually help build his reputation as a dangerous gangster; i.e. a 'tsotsi'.*
- *Although he is younger than his friends, Tsotsi is clearly the leader. He plans their robberies and murders in cold blood.*
- *People are scared of him and avoid him in the street. He lives up to his name – he is a thug and a gangster.*
- *His decision to take responsibility for the baby reveals a major change. He is protective of a helpless child – something he has been avoiding for many years.*
- *His pursuit of Miriam simply because she can help with taking care of the baby, is also a change – earlier, he viewed women as prey and treated them as such.*
- *Petah's desperate call when he names Tsotsi David, starts the unravelling of Tsotsi's defences; his buried 'darkness'. At first it is an unwelcome reminder, but gradually Tsotsi recognises who he is, and acknowledges it. Now his name no longer determines his actions.*
- *He seeks forgiveness and guidance from Boston, whom he has severely beaten up because he asked too many questions. This is not behaviour associated with a tsotsi.*
- *He tells Miriam that the baby's name is David. He is seeing himself as a child, and allowing himself to remember his past.*
- *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 questions Isaiah at the 'Church of Christ the Dreamer' in an effort to find some spiritual peace. Tsotsi would never have visited a church, much less sought spiritual advice from a church member.*
- *The next morning he admits to himself for the first time that he is David Madondo. He is on his way to get David and to return to Miriam when he and David are killed by the collapsing wall.*
- *He dies as David, not Tsotsi. He has made his peace with who he is, and one of the last things he does is to call out his own name. This recognition emphasises that he is not a tsotsi anymore. He is a man who has a son, and he has a future, possibly with a good, strong woman.*
- *Finally, David Madondo has come full circle. He is his own man. His death, although sad, leaves the reader with a sense of relief, because he has made peace with himself.*

[25]



**QUESTION 9: CONTEXTUAL QUESTIONS – TSOTSI**

9.1 Mention two things from lines 1–3 that can be ascribed to the Apartheid era. (3)

- *The brutal way in which a man is treated by the Police.*
- *The pervasive poverty – the man's hunger is visible.*

[Award 3 marks for a well-rounded answer.]

9.2 Given his circumstances, explain why you think Petah's recognition of Tsotsi could give him 'wild hope' (line 5). (3)

- *Petah is being led away by the Police. Policemen did not treat prisoners kindly, and Petah knew that.*
- *Petah knows that Tsotsi and his gang could easily take on a lone policeman and free Petah. Petah had been one of the group of homeless boys that Tsotsi had joined as a child. Petah presumes a bond that Tsotsi might respect.*
- *Petah's 'wild hope' reflects his desperate situation. He will seize any opportunity to escape the inevitable brutality that awaits him. He sees in Tsotsi the chance of escape.*

[Award 3 marks for understanding of the unique circumstances.]

9.3 From what you know about his past, what is it that Tsotsi does not remember clearly?

- *When he fled his home after his mother's arrest, he joined a group of homeless boys. Petah was one of them.*
- *Together they scavenged and committed petty crimes to stay alive. These boys became a family in order to survive.*
- *Tsotsi avoids thinking of the past so as not to disturb his inner darkness and to become vulnerable to his feelings.*

9.4 ... *he made himself forget.* (line 20) Describe how Tsotsi's refusal to remember his past influences his relationships with Boston and Die Aap. Consider the rest of the novel as part of your answer. (3)

- *Tsotsi becomes aggressive whenever they enquire about his past.*
- *His friends are intimidated by his aggression.*
- *Boston's insistence on getting an answer from him leads to Tsotsi beating him up within an inch of his life.*

9.5 Comment critically on the significance of Petah calling Tsotsi *David*.

- *It is his real name.*
- *'Tsotsi' is a nickname he has earned on the streets.*
- *He associates his painful past with 'David', and has great difficulty in hearing it or being reminded of it.*



9.6 Explain how the baby (line 7) had started a 'compulsion' (line 5) in Tsotsi's mind.

- *As somebody who is a hardened criminal and who lives a violent life, Tsotsi experiences emotions he had never experienced before.*
  - *He feels a 'compulsion' to take care of the helpless baby; he does not rape Miriam.*
  - *He is no longer in control of his gangster existence; he allows himself to remember his past.*
- [Award 3 marks for reference to 'compulsion' and subsequent changes.]

(3)

9.7 Explain why it is ironic that Tsotsi chooses Boston with whom to converse.

- *Tsotsi almost killed Boston when Boston asked questions about Tsotsi's past.*
  - *Now he is asking Boston's advice, because he realises that he has to deal with his past.*
- [Award 3 marks if irony is well explained.]

(3)

9.8 Refer to EXTRACTS C and D. Critically comment on the change, if any, in Tsotsi's attitude.

- *EXTRACT C: Tsotsi ignores Petah's cry for help, by pretending he did not hear it. (1) His attitude is cold-hearted. (1)*
- *EXTRACT D: Tsotsi is asking Boston for help. (1) His attitude has changed to one of dependence; seeking answers; relying on somebody else; vulnerability. (1)*

(4)

[25]

TOTAL SECTION B: 25

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

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss what causes 'noble Macbeth' to become the 'hell-hound' Macduff faces at the end of the play.

- *Macbeth is a highly regarded general in King Duncan's army. His bravery is a decisive factor in winning the battle for Scotland against the insurgents.*
- *He is a fearless soldier with 'his brandished steel', and earns deep respect and acknowledgement from Duncan, who gives him the title of Thane of Cawdor in recognition for what he has done.*
- *He is singled out by the witches, and upon their first meeting, they greet him with three titles, the last being 'king'. This prediction affects Macbeth and he shares it with Lady Macbeth.*
- *The 'noble' soldier admits that becoming king would entail killing Duncan, and he will have none of it.*
- *He says that 'vaulting ambition' is the only reason to kill the king, and he will not do it.*
- *Lady Macbeth does not share his reluctance to consider and execute murder. She is keen to become queen. She immediately starts planning Duncan's murder, and is able to manipulate Macbeth to set aside his squeamish conscience in order to kill Duncan.*
- *Macbeth's 'valiant' and 'noble' aspect is compromised by 'his fiend-like queen'.*
- *Although the witches never tell Macbeth what to do, their sly equivocations seduce him. Gradually and increasingly he relies on them and their utterances, and eventually he consults them regularly for advice.*
- *Macbeth is beset by his conscience – 'To know my deed, 'twere best not to know myself.' But now the worst lies ahead.*
- *Macbeth has to commit more murders to cover his tracks and to get rid of anybody who is suspicious of him.*
- *He orders the killing of his best friend Banquo, Macduff's family and others too. He has lost his humanity; he is a cruel king. There is nothing 'noble' about him.*
- *He is increasingly isolated, but still believes that nobody can harm him.*
- *He is ultimately disillusioned when he realises too late that his life is worthless because he is ruined – 'I am in blood/Stepped in so far'.*
- *His blind belief in the witches, his love for everything his wife stands for, and his 'vaulting ambition' change the 'noble' warrior into a 'hell-hound' who does not deserve to live.*

[25]

**QUESTION 11: CONTEXTUAL QUESTION – MACBETH**

11.1 Place the extract in context.

- *Macbeth has just arrived home from the battlefield.*
  - *He has defended Scotland most bravely against insurgents and traitors.*
  - *Lady Macbeth already knows about his meeting with the witches from a letter he had sent her.*
  - *She is enthusiastic about the witches' predictions.*
- [Any 3 relevant points.] (3)

11.2 Comment on the titles Lady Macbeth uses when she greets Macbeth in line 1.

- *These are titles with which the witches greeted Macbeth on his return from the battlefield.*
  - *He is thane of Glamis, and Duncan gave him the title of Cawdor in recognition of his bravery.*
  - *Lady Macbeth is therefore very confident that the third prediction, that he will be king, will come true.*
- (3)

11.3 "O, never/Shall sun that morrow see! (lines 10–11). Explain the metaphor in Lady Macbeth's words, and how it reveals her attitude.

- *She is comparing King Duncan to the sun. She has already decided that he will be dead by the next morning – he will not see the 'morrow'.*
  - *She is determined and resolute.*
- [Award 2 marks for explaining the metaphor.]  
[Award 1 mark for identifying her attitude.] (3)

11.4 How do Lady Macbeth's instructions in lines 13–16 support one of the themes from the play?

- *She is telling Macbeth to 'beguile the time', i.e. to be dishonest, deceptive. (1)*
  - *This reflects the theme of appearance vs reality. (1) By pretending to be loyal and hospitable, Macbeth will hide his murderous plans. (1)*
- (3)

11.5 By referring to the extract and from what you know about the rest of the play, does Macbeth at this stage share his wife's confidence?

- *He does not. (No mark)*
  - *His reply 'We will speak further' (line 21) indicates that he has not made up his mind about possibly killing Duncan to make the witches' prophecy true.*
  - *Later, he explains that Duncan is his king, his relative and his guest – each reason enough not to kill or harm him.*
- [Award 3 marks for 2 points well discussed.] (3)

11.6 Provide possible reasons for Macbeth's admission '*I am sick at heart*' (line 3) at this stage.

- ***He has been deserted by his friends and associates because they know that he is a murderer and a traitor.***
- ***Malcolm, with the help of the English forces and Macduff, is approaching Dunsinane castle.***
- ***Lady Macbeth, once his 'dearest chuck', is incapacitated by her guilt and they are no longer close.***

**[Award 3 marks for any 2 reasons well argued.]**

**(3)**

11.7 Refer to lines 27–33. Macbeth is indirectly referring to himself here. With close reference to these lines, describe Macbeth's frame of mind in your own words.

- ***He feels trapped by his 'diseased mind' – he says his sorrow is 'rooted', i.e. it is deeply ingrained.***
- ***He feels burdened by his conscience and memories ('stuffed bosom', 'perilous stuff').***
- ***He wishes to be cleansed; he wants to be rid of his poisoned thoughts.***

**[Award 3 marks for any 2 ideas well expressed and clearly supported from the text.]**

**(3)**

11.8 Compare Lady Macbeth's situation in EXTRACT E to her being '*troubled with thick-coming fancies*' (line 25) in EXTRACT F.

- ***EXTRACT E: She is confident and keen to put her plan into action. She assures Macbeth that he must leave all the arrangements to her; she will take care of everything. (2)***
- ***EXTRACT F: She is off-stage. She is looked after by a doctor. His diagnosis is that she is mentally ill, and 'not so sick' physically. She is no longer in control, and has lost her will and mind. (2)***

**(4)**

**[25]**

**QUESTION 12: ESSAY QUESTION – THE MERCHANT OF VENICE***'Money is power.'*

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent the quote is relevant to the play.

- *It is very relevant.*
- *Firstly, the title refers to a 'merchant', which indicates a businessman who trades in order to make money. In this case, it is a reference to Antonio.*
- *Antonio is a wealthy merchant, who trades overseas; he owns cargo ships that regularly ply the seas with goods to buy or sell. He is well-known in Venice because he is wealthy.*
- *However, as soon as Antonio is unsure about the return of his ships and earnings, he has to rely on somebody else to meet his friend's requirements. This shifts Antonio's 'power' (money) to Shylock, a person whom Antonio despises. So, by not having cash available to help Bassanio, Antonio is vulnerable and dependent on someone else.*
- *Bassanio is a spendthrift. He wastes money, and can always rely on Antonio to help him out financially. He is not independent. When he plans to 'get clear of all the debts' he owes, it is a plan involving a wealthy heiress. Without money, Bassanio is powerless. He realises he cannot continue borrowing from Antonio. He resorts to meet 'a lady richly left' in order to continue an easy life. Unless he makes plans to acquire money, and unless he can persuade others to part with their money, Bassanio has no power.*
- *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 irresistible. Never before has this happened – the idea that Bassanio and Antonio are badly in need of money, leaves him overly confident and slightly bemused.*
- *When Jessica humiliates her father by eloping with a Christian, he is equally galled that she took money and jewellery with her. His possessions define him; he is who he is because of his wealth.*
- *Shylock's mulish insistence that he wants his 'pound of flesh' is an attempt to regain some respectability. The loss of his loan and his daughter, is too much. He realises his daughter will not return, but insists on getting his money back.*
- *The punishment he receives when he has to part with his money at the end of the trial, breaks him. He loses everything.*
- *Portia is a wealthy heiress. Her father tries to control her future from the grave, by prescribing who she should marry. If she does not obey the terms of his will, she will lose her inheritance.*
- *She chooses the right husband, and has no qualms about being a traditional wife: '... and what is mine, to you and yours/Is now converted.' It is fair to assume that she loves Bassanio.*



- *Portia is not going to let her husband get away with unacceptable behaviour. Despite her wealth (also now her husband's) Portia retains her independence. She might be admired because she is wealthy, but she is a woman in her own right. She challenges Bassanio's lies about the ring. This indicates that power in their relationship is about character, and not money. Portia is used to money, but, unlike the other characters, money does not determine her relationships.*

[25]

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

- 13.1 Place the extract in context by explaining why Bassanio is talking to Shylock.
- *Bassanio wants money from Antonio to visit Portia.*
  - *Antonio does not have enough cash to lend to Bassanio, and suggests he tries to borrow from someone else so Bassanio approaches Shylock.*
  - *Antonio will stand surety for the loan.*
- (3)
- 13.2 In lines 2–7 Shylock lists a number of things he will and will not do. Explain.
- *Shylock is a devout Jew. His faith requires that he adheres to a strict diet.*
  - *According to his faith, he is allowed limited socialising with non-Jews.*
  - *In these lines he explains exactly what he will and will not do according to his faith.*
- (3)
- 13.3 What does Shylock reveal about himself in lines 9–15?
- *His hatred for Christians is deep-rooted; when he sees Antonio for the first time he insults him by calling him a 'fawning publican' – not a flattering term.*
  - *Because Antonio (and other Christians) do not charge interest, Shylock resents him. Shylock is an astute businessman who values money.*
- [Award 3 marks for any 2 reasons well argued.]
- (3)
- 13.4 From what Antonio says in lines 28–32, describe his friendship with Bassanio.
- *He admits that he does not lend nor borrow 'of excess', yet he is willing to 'break a custom' to help his friend. Antonio is very loyal to Bassanio.*
  - *He is risking to take out a loan to help Bassanio woo Portia; he is unselfish; generous; kind.*
- [Award 3 marks for 2 characteristics well explained.]
- (3)



- 13.5 Explain why Shakespeare uses prose in lines 1–7, and then iambic pentametre in the rest of the extract.
- ***In the first lines, Shylock and Bassanio are having an informal conversation, hence the prose form.***
  - ***In the next lines, with the arrival of Antonio, whom Shylock addresses as 'signior', the tone becomes formal.***
  - ***Shylock regards Antonio as more important because he enjoys a certain status in Venice.*** (3)
- 13.6 Explain why Nerissa's aside in lines 4–5 would provide comic relief.
- ***Nerissa (and Portia) are in disguise, because Portia is defending her bridegroom's best friend.***
  - ***Gratiano is unaware that he is speaking to his wife about his wife.***
  - ***The mistaken identity creates humour.*** (3)
- 13.7 Shylock refers to his daughter (line 6). Describe his relationship with her at this stage.
- ***She 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 2 marks for explanation; 1 mark for Shylock's feelings.] (3)
- 13.8 Comment critically on how Shylock's attitude in EXTRACT G changes to that in EXTRACT H.
- ***Extract G: Shylock is confident, because he has the upper hand – Christians need his help.***
  - ***Extract H: Shylock's confidence 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)
- [25]

TOTAL SECTION C: 25  
GRAND TOTAL: 80

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

RUBRIC FOR MARKING THE POETRY ESSAY HOME LANGUAGE 10 MARKS	LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay.	Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved
		Coherent structure. Excellent introduction and conclusion. Arguments well-structured and clearly developed. Language, tone and style mature, impressive, correct.	- Essay well structured. - Good introduction and conclusion. - Arguments and line of thought easy to follow. - Language, tone and style correct and suited to purpose. - Good presentation.	- Clear structure & logical flow of argument. - Introduction and conclusion and other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone and style largely correct.	- Some evidence of structure. - Essay lacks a well-structured flow of logic and coherence. - Language errors minor, tone and style mostly appropriate. - Paragraphing mostly correct.	- Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone and style not appropriate to the purpose of academic writing. - Paragraphing faulty.	- Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone and style not appropriate to the purpose of academic writing. - Paragraphing faulty.	- Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style and tone. - No paragraphing or coherence.
<b>CONTENT</b> Interpretation of topic. Depth of argument, justification and grasp of poem.		7 80–100%	6 70–79%	5 60–69%	4 50–59%	3 40–49%	2 30–39%	1 0–29%
<b>Outstanding</b> - In-depth interpretation of topic, all aspects fully explored. - Outstanding response: 90%+. Excellent response: 80–89%. - Range of striking arguments extensively supported from poem. - Excellent understanding of genre and poem.	7 80–100%	8–10	7–7½	7–8				
<b>Meritorious</b> - Above average interpretation of topic, all aspects adequately explored. - Detailed response. - Range of sound arguments given, well supported from poem. - Very good understanding of genre and poem.	6 70–79%	7½–8½	7–8	6½–7½	6–7			
<b>Substantial</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.	5 60–69%	7–8	6½–7½	6–7	5½–6½	5–6		
<b>Adequate</b> - Fair interpretation of topic, not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre and poem.	4 50–59%		6–7	5½–6½	5–6	4½–5½	4–5	
<b>Moderate</b> - Very ordinary, mediocre attempt to answer the question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from poem. - Learner has not fully come to grips with genre or poem.	3 40–49%			5–6	4½–5½	4–5	3½–4½	3–4
<b>Elementary</b> - Poor grasp of topic. - Response repetitive and sometimes off the point. - No depth of argument, faulty interpretation/Arguments not supported from poem. - Very poor grasp of genre and poem.	2 30–39%				4–5	3½–4½	3–4	1–3½
<b>Not achieved</b> - Response bears some relation to the topic but argument difficult to follow or largely irrelevant. - Poor attempt at answering the question. The few relevant points have no justification from the poem. - Very poor grasp of genre and poem.	1 0–29%					3–4	1–3½	0–3

## RUBRIC FOR MARKING THE ESSAY QUESTION FOR NOVEL AND DRAMA

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> <b>80–100%</b>	<b>Outstanding</b> <b>12–15 marks</b>	<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> <b>8–10marks</b>	<ul style="list-style-type: none"> <li>- Coherent structure.</li> <li>- Excellent introduction and conclusion.</li> <li>- Arguments well-structured and clearly developed.</li> <li>- Language, tone and style mature, impressive, correct.</li> </ul>
<b>Code 6</b> <b>70–79%</b>	<b>Meritorious</b> <b>10½–11½ marks</b>	<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> <b>7–7½ marks</b>	<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> <b>60–69%</b>	<b>Substantial</b> <b>9–10 marks</b>	<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> <b>6–6½ marks</b>	<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> <b>50–59%</b>	<b>Adequate</b> <b>7½–8½ marks</b>	<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> <b>5–5½ marks</b>	<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> <b>40–49%</b>	<b>Moderate</b> <b>6–7 marks</b>	<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> <b>4–4½ marks</b>	<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> <b>30–39%</b>	<b>Elementary</b> <b>4½–5½ marks</b>	<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> <b>3–3½ marks</b>	<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> <b>0–29%</b>	<b>Not achieved</b> <b>0–4 marks</b>	<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> <b>0–2½ marks</b>	<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.