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GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2013

MEMORANDUM

MARKS: 80

This memorandum consists of 26 pages.

NOTE TO MARKERS

- This marking memorandum is intended as a guide for markers.
- The memorandum will be discussed with the marking panel before marking commences at the marking centre.
- 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 six questions (novel) and all four questions (drama), mark only the first answer in each section, provided that one contextual and one essay have 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 himself/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. However, the conclusion must be considered.**
- *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 in the light of the discussion during the standardisation of the marking memorandum. Part marks should be awarded in proportion to the fullness of the response to each question.

SECTION A: POETRY**QUESTION 1: PRESCRIBED POETRY – ESSAY****WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT (SONNET 30) – William Shakespeare**

- Use the following, among other valid ideas/points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to the rubric on pages 24–25 to assess this question.

- This is a Shakespearean sonnet with three quatrains and a rhyming couplet. The quatrains present the speaker's depressed state while the couplet refers to the power of friendship to dispel sorrow.
- The speaker uses the first quatrain to focus on the idea of the speaker's being lost in thought, recalling the past.
- He wastes time and energy regretting things that have been lost in the past.
- He feels trapped in misery and regret.
- In the second quatrain, he deals with the idea of his weeping afresh for the past grief/losses.
- The third quatrain reveals the speaker's recounting of past sorrows. He revisits things that made him sad.
- The speaker reveals the theme of the poem in the rhyming couplet by saying that the precious, joyful thoughts about his friend compensate for all things that have been lost, and for all sadness.
- The speaker uses three motifs to link ideas in the poem: the images of time, finance (accounting) and the courtroom.
- The image of the wastage of time ('old woes') is contained in the idea of his replaying events over and over in his mind, like the folly of paying a debt over and over again. This is therefore actually time wasted which could otherwise have been spent more profitably.
- Alliteration in line 1 creates a calm and peaceful mood suitable to a period of reflection.
- 'Session' in line 1 introduces a legal image: the sitting of a court of law, followed by 'summon' in line 2.
- The use of financial terminology and ideas about accounting suggest that there should be a form of accounting for what has happened and the way in which it was dealt with. It also highlights sadness in paying the account/debt again.
- The use of legal terminology emphasises the manner in which the speaker summons his thoughts and passes judgement on his past.
- The financial image is contained throughout the poem. This refers to the speaker's payment of debt which he is now paying over as if he had never done so before.
- The focus changes in the rhyming couplet with the mood of peace, acceptance, optimism and cheerfulness.
- The overwhelming power of love and friendship outweighs all sorrows.
- His friendship is more powerful/matters more than the sum of remembered grief.

[10]

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL

TO A SMALL BOY WHO DIED AT DIEPKLOOF REFORMATORY – Alan Paton

- 2.1 The child was historically dispossessed and a victim of circumstances. The system, however, gives no consideration to the source of the child's problem; instead he is tried as a criminal. His was a small offence that was blown out of proportion. He is ignorant of the impact of his deeds. (2)
- 2.2 The clerks have no emotional connection to the child's pain and sorrow and even to his subsequent death (are not 'moved' by it). The authorities do not take 'action' to help the living child. They do their work mechanically. (2)
- 2.3 Personification. (1) He gives it power to take responsibility for this child's life. Death is kindly towards the boy. Death is now setting this child free from a life without kindness and care. This is appropriate because in this child's death, he will finally experience peace; he steps out of the cruelty and injustices of life. (2) (3)
- 2.4 Yes. A human judge finds the innocent boy guilty. He sends him to the reformatory for the 'protection' of society. He shows no compassion. On the other hand, 'the great Judge-President' is God himself, who is infinitely forgiving and compassionate. The role of 'the great Judge-President' is to protect and forgive everyone equally, therefore, despite the boy's offence, he will receive mercy from God. The central point of the poem is the inadequacy of the 'justice' meted out to people like the dead boy. Human justice ought to emulate God's justice, but it does not. (3)
- [10]**

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL

ON THE MOVE – Thom Gunn

- 3.1 The word 'gotta' suggests that (because of his restless nature) man is not able to stand still. He is constantly on the move, looking for purpose and direction. (2)
- 3.2 He focuses on birds in order to draw attention to the direct contrast between the birds and man who has no purpose. Birds are moved by instinct and therefore have a purpose that is defined by nature. (2)
- 3.3 The visual image (a simile) portrays a group of motorcyclists in black leather jackets, looking like small flies in the distance. Both the flies and the bikers suggest the idea of restlessness and always being on the move. The sound of the bikes is compared to the buzzing sound made by flies, which is irritating. Flies are also associated with filth and insignificance. This image deflates the bikers. (3)
- 3.4 The main theme of the poem is the lack of purpose in man's movements. It is best that man is in motion because it gives him a sense of purpose and moving towards a specific goal. The worst part is that he is in constant motion without reaching his goal. Achievement of this ultimate destination would offer a place to rest. This will never be and therefore his only hope is to keep moving towards his unreachable goal, thereby making it appear to be nearer and more achievable. The goal tends to be unidentified – or at least not clearly defined – 'the boys' do not know precisely where they are going. (3)
- [10]**

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL

WHEN I HAVE FEARS THAT I MAY CEASE TO BE – John Keats

- 4.1 The speaker is afraid that he will die before he is able to write down all his thoughts/ideas for all the poems he would have written. 'Teeming' suggests that his brain is overflowing with ideas. (2)
- 4.2 The contents of his books are compared to barns/granaries – they hold vast quantities of grain in the same way that his books hold vast ideas/thoughts. This expresses his potential to write a large body of work. He is afraid of dying before he has produced writing that is mature and rich. His creative imagination will not have reached its full potential. Full-ripened grain has connotations of maturity, richness and life-sustaining potential for growth and nourishing, all of which he will not have attained before his death. (2)
- 4.3 The unreflecting love is a complete, absorbing love. It is devoid of analytical scrutiny and is not self-conscious. 'Faery' has connotations of immortality and of the magical, wonderful and enchanting feeling of being in love. It is free of the fear of loss and death. The speaker is demonstrating his passion for a woman. (3)
- 4.4 The conclusion emphasises his sense of despair. He stands aside from the world and looks down on it and this helps him to change his perspective. This detached view makes him realise that his fears of never experiencing the magical power of passionate love and not being famous as a poet, have no significance after all. They are earthly values that do not last forever. (3)
- [10]**

UNSEEN POETRY: POETRY FROM AFRICA**AN AFRICAN HEARTBEAT – Cindy Kreiner Sera****QUESTION 5: UNSEEN POETRY – ESSAY**

- Use the following, among other valid ideas/points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to the rubric on pages 24–25 to assess this question.

- The words, 'a heartbeat – it's Africa' are repeated throughout the poem. There is thus an insistence on the poem's being about the essence of Africa; the 'heartbeat' image, moreover, insists on the vitality of the continent.
- The word, 'Mother' appears twice. This contributes to the sense of the life-giving and nurturing quality of Africa.
- The word, 'golden' can be read as evoking a memory of Africa's well-known richness in gold; at the very least the word/image conjures up a sense of richness and beauty. The description of the 'stars' as 'bright' reinforces this sense.
- The quotation of a well-known lullaby, partly in an indigenous African language, not only contributes to a sense of the African context, but also associates Africa with love, tenderness, nurturing and hope for the future.
- The emphasis on the presence of animals suggests that Africa is characterised by much that is natural and unspoilt. It also plays on the standard notion of the romantic wilds of Africa.
- The vivid description of the lioness hunting conveys the mother's natural instinct to feed her young.
- The lioness is wary of predators and keeps her cubs out of sight.
- The natural beauty of the landscape is heightened by the inclusion of insects and animals all living together in harmony.
- The chirping of the crickets adds to the harmonious sounds associated with nature in the evening.
- The moon and stars contribute to enhancing the beauty of the night – this suggests that nature is not beautiful in the day only.
- The African people live harmoniously together. They embody all that is happy and carefree in their dance.
- Music allows them to transcend their ordinary lives and find joy in the rhythm of beating drums.
- This joy is transferred to the young, who also join in. The speaker highlights the beauty and innocence of fat, cute children who are semi-nude.
- No one is immune to the joy of the African heartbeat.
- The diction conveys the idea of the dancing intensifying and reaching a crescendo.
- There is a rhythm and harmony in Nature.

[10]

QUESTION 6: UNSEEN POETRY – CONTEXTUAL

- 6.1 It emphasises that the heartbeat is the main focus of the poem because Africa encompasses life and beauty in many forms – animals, landscape and people. The heartbeat links with the throb or essence of being alive. The continent reverberates with energy, freedom and excitement that flows from nature to man. (2)
- 6.2 'Crickets chirp': The sharp, high-pitched sound of the crickets adds to the sense of cool evening's descending.
'The howl of a desert storm': The dangerous violence of 'a desert storm' is suggested by the sound of a wild predator's savage howl.
'The screaming of their young': The word, 'screaming' conveys a sense of the frantic noise made by hungry young wild animals.
[Any **ONE**] (2)
- 6.3 Youth is associated with life, energy, the future and endless possibilities. Africa provides her young with a bright future. Africa takes on the role of a mother taking care of her young just as the lioness, the baboon and the human mother nurture their young. (3)
- 6.4 The first line demonstrates that music and rhythm are core features of the lives of Africans. The beating drums and stomping feet intensify the beat in their hearts, resulting in a spectacular climax of excitement. The second line conveys the soothing quality of a mother's song. Children in Africa imbibe music from birth and hence it becomes a natural extension of their heartbeat. The rhythm of the mother's song calms and relaxes the child. (3)
[10]

TOTAL SECTION A: 30

SECTION B: NOVEL**QUESTION 7: *ANIMAL FARM* – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric on page 26 to assess this question.

- In educating the pigs, Napoleon sets the precedent for the social hierarchy within the animal society. The pigs become the supervisors.
- One of his first actions in paving the way for his ultimate dictatorship role is to take away the nine puppies belonging to Jessie and Bluebell for training as his personal bodyguards and enforcers.
- The use of Squealer, the propagandist, is crucial to Napoleon's role as a dictator. Squealer provides the reasoning behind the pigs' actions – for example, the disappearance of the milk, the need for the apples. In addition, Squealer constantly makes subtle threats about the return of Mr Jones.
- When Napoleon realises that Snowball poses a real threat, he uses his dogs to chase him off the farm, claiming that he is a traitor. Napoleon now has total control. It is Squealer's duty once again to explain how traitorous Snowball is.
- Squealer also explains to the animals the official line about the significant role that Napoleon now has. The burdensome nature of Napoleon's task of leading the animals and the general idea of the leader's self-sacrifice are stressed.
- Napoleon surrounds himself with henchmen in the form of Squealer, Minimus, the nine dogs and the rest of the pigs. He is set apart from the rest.
- Squealer claims that Napoleon wants the windmill to be built because it had been his idea in the first place. Napoleon takes the credit for any and all good ideas. He is presented as the source of all wisdom and success (Boxer's naive 'Napoleon is always right' is the simplest expression of the official ideology).
- When Napoleon engages in trade with the humans, Squealer claims that no resolution against trading has ever been passed.
- The move of Napoleon and the other pigs into the farmhouse is justified by Squealer when he informs the animals that they need peace and quiet because of the nature of their work. Napoleon is the head of an ultra-privileged elite.
- As Napoleon gains more and more power and aspires to become human, Squealer continues to justify his every move.
- Napoleon tolerates no opposition whatsoever and destroys any animal that contradicts him – the hens, pigs, sheep – with the assistance of his dogs.
- Napoleon portrays Snowball as a traitor, thus legitimizing his banishing of his rival. He is paving the way to absolute power.
- 'Beasts of England' is replaced by a song composed by Minimus. This reinforces Napoleon's dictatorial role. The focus of the new song promises safety and security for all.
- Napoleon has various titles that he confers upon himself and he also ensures that the animals refer to him as 'Our leader Comrade Napoleon'. Squealer continues to talk about Napoleon in reverential terms, making reference to his success and his goodness and thus reinforcing his power.

[25]

QUESTION 8: ANIMAL FARM – CONTEXTUAL

- 8.1 8.1.1 They need to purge themselves of everything associated with man in order to be free. These symbols have been more than mere symbols: they have been instrumental in causing their pain and degradation. (2)
- 8.1.2 Some of these very symbols are later reintroduced when the pigs take on the role of man. The pigs inflict misery on the animals by abusing them, cutting down their rations and overworking them. This is the life the animals had initially hoped to escape. Napoleon's appearance with a whip at the end signifies the highlight of the pigs' abuse of power. (3)
- 8.2 Boxer is by nature an obedient follower of instructions. When the animals decide to destroy all links to man, he promptly destroys his hat. Boxer's maxim, 'Napoleon is always right', points to his being a dedicated follower. His attitude of total subservience is demonstrated throughout the novel. He works harder and longer hours than any of the other animals during the building of the windmill. He asks no questions because he believes in the inherent goodness of everyone. He believes totally in Napoleon's promise of a peaceful retirement. This demonstrates his total faith in the goodness of other animals. (3)
- 8.3 It marks a turning point in the novel in that the pigs are gravitating toward becoming like human beings. Increasingly, they assume human-like behaviour as they establish themselves as the privileged and exploitative elite. (2)
- 8.4 The intelligence of the pigs is demonstrated in various ways. Squealer cleverly uses propaganda to justify Snowball's eviction, reinforce the myth of Napoleon's goodness and genius and justify the pigs' increasingly privileged lifestyle. The pigs use the Seven Commandments and the changes in it to manipulate the rest of the animals. Napoleon's decision to build the windmill after all is justified by Squealer with the explanation that it has always been Napoleon's idea. It is the pigs who are able to read plans – in fact, read well in general – and develop technical understanding of both farming and trading with outsiders. (3)
- [Credit other examples of the pigs' cleverness.] (3)
- 8.5 8.5.1 The idea is that everything be explained in such a way as to make Napoleon and his henchmen appear to be right in all they do. In this specific case, the pigs' disobedience of the Commandment not to use beds is dishonestly justified with the modification that *sheets* and not beds are intended. Squealer's concept of the proper perspective is to provide the animals with explanations for what he calls their misconceptions i.e. their suspicions based on real evidence. (3)

8.5.2 Squealer imitates Napoleon's leadership style since he initiated the idea of the dogs as bodyguards. In doing so, Squealer has elevated himself to a position of such importance that he needs the protection of the dogs. This image of importance gives him a sense of power and control.

(2)

8.6 Napoleon is intelligent and a skilful leader. He gains control of Animal Farm through his ability to engender respect and confidence as well as his ability to manipulate the animals into believing in his worth. On the other hand, he is never elected leader but rather assumes leadership. He does not lead by example but maintains control through lies, fear, intimidation and violence. He destroys all opposition in order to hold on to and maintain his power. His style of leadership is viciously dictatorial.

[Candidates may choose to agree or disagree with the statement. A mixed response will also be acceptable.]

(3)

8.7 The novel is pessimistic. The good characters are presented as unable to fight back in one way or another. Boxer is unintelligent and naive. Most of the animals cannot learn even to read. Benjamin does not make public comments, probably for the sake of self-preservation and because he is cynical about the possibilities of fighting evil successfully. Some animals who are not pigs are susceptible to corruption: Moses; Molly. The sheep typify the mindless masses who slavishly support the dictatorship. On the other hand, the pigs are the cleverest animals as well as the most ruthless and corrupt, their dogs are conditioned to destroy all opposition and they have tools such as Old Moses to help control the majority. However, it could be argued that Orwell intends his fable to be a strong warning and that he manipulates characters and events so as to create a sense of hopelessness. The current situation in the real world (i.e. the USSR) would justify this stance. It would be possible to create a version in which Snowball succeeds and/or other more hopeful events take place.

(4)

[25]

QUESTION 9: *PRIDE AND PREJUDICE* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric on page 26 to assess this question.

- The best responses will argue that the statement in the question does apply to Darcy and Elizabeth.
- However, it is difficult to apply the statement to any other characters, and strong credit should be given to essays that make and justify this point.
- Both Elizabeth and Darcy are able to see the truth about themselves and change their behaviour and attitudes accordingly.
- Darcy engages in introspection after Elizabeth berates him about his arrogance, his pride, his rudeness to her at their first meeting, his interference in Jane's happiness, etc.
- Darcy's acceptance and realization of the validity of Elizabeth's comments is a turning point for him. He even admits later to his selfishness as a child, as well as his bad temper, his pride and his vanity.
- Darcy remains consistent in his essential feelings for Elizabeth – this is evident in his proposal of marriage a second time.
- Elizabeth draws her initial conclusions about Darcy's character based on Wickham's account of what had transpired between them. She is later able to acknowledge her error of judgement
- In terms of the other relationships, however, the statement is not applicable because the other characters do not show development or consistency. Candidates may argue this point with reference to Jane and Bingley, Lydia and Wickham, the Bennet parents, Bingley's sisters, Charlotte and Collins, and Lady Catherine.
- Perhaps the Gardiners are different to an extent. At first, they are prepared to have a poor opinion of Darcy because of Elizabeth's reports, but they quickly change their attitude when they actually meet Darcy and a pleasant and fruitful relationship results.

[25]

QUESTION 10: *PRIDE AND PREJUDICE* – CONTEXTUAL

- 10.1 Elizabeth has refused Mr Collins's marriage proposal. Mrs Bennet expected Elizabeth to accept the proposal. (2)
- 10.2 Mrs Bennet considers Mr Collins to be an appropriate suitor and hence her determination to convince Elizabeth to accept him. Her life revolves around seeing her daughters married as soon as possible and therefore she will allow nothing to stand in her way. The interests of her daughters and their personal feelings are of little concern to her. Furthermore, Mr Collins will inherit their house and if Elizabeth were to marry him, it would ensure that the house would remain in the family. (3)
- 10.3 No. Elizabeth's nature is such that she makes no compromises under any circumstances. Her behaviour is consistent throughout the novel. Elizabeth is honest, virtuous and witty. She speaks her mind, for example, to Lady Catherine and to Darcy about his behaviour. She does have a sharp tongue and she does sometimes make hasty judgements which create problems for her. She is headstrong (has a mind of her own) and hence her refusal to marry because it is expected of her. She is determined to marry for love.
- [A 'Yes' answer would be valid only if a candidate were to accept that Elizabeth has a mind of her own but reject the pejorative connotation of 'headstrong'.] (3)
- 10.4 Parents had a great amount of influence when it came to the selection of marriage partners. This accounts for Mrs Bennet's intention to raise the matter with Mr Bennet. Mrs Bennet is determined that Elizabeth should not lose this opportunity of marriage. Mr Collins is, in her mind, a suitable husband who belongs to the right class and has a reasonable annual income. It was expected of women to marry, not for love, but to uphold the strict expectations of society. Spinsterhood was to be feared. (3)
- 10.5 Valid – Mr Collins is a sycophant in his relations with his social superiors like Lady Catherine and Darcy. He quickly switches from supposed devotion to Elizabeth to courtship of Charlotte. Having a suitable wife is important. He lacks genuine emotion for anyone other than himself. He believes that he needs a wife to make his life as comfortable as possible – this will be her primary role. She needs to be totally subservient. His wife should not display real spirit because this will upset the ideal balance in his life.
- [An invalid response is unlikely because of Mr Collins's self-centred nature.] (3)
- 10.6 Mr Bennet especially loves and is proud of his two elder daughters. He feels connected to Elizabeth and respects her in a unique way. She has superior intelligence and sensibility such as earn his respect and deep affection. It is therefore unsurprising that he is greatly concerned when he feels that Elizabeth might marry an unsuitable man, one who would make her unhappy. It is also perturbing to him that Elizabeth might undertake a marriage much at odds with what he thinks her good sense would find acceptable. (3)

10.7 Yes. Earlier in the novel, Elizabeth, although in general an admirable character, is rather opinionated (an aspect of her 'pride') and not yet able to register possibilities that clash with her initial perceptions and, indeed, her prejudices. This earlier Elizabeth has proclaimed her disdain for Darcy, who has been rude about her. Now she has come to understand how admirable Darcy is and how simplistic and unjust her original assessment of him. She feels much chastened by awareness of her own wrongness of judgement and injustice to the man she now loves. What makes matters worse is that she has to acknowledge her misdirection to her father. Indeed, Elizabeth has learnt about humility and her own imperfections, and her acknowledgement of them, to herself and to others such as Darcy and Mr Bennet, indicates a development of greater wisdom, a maturing. However, some candidates might argue that this is not so much a development of character but a development of understanding, and Elizabeth must always have had the fineness of spirit to acknowledge error, once she becomes aware of it.

(4)

10.8 No. Mr Bennet thinks of his wife as a joke. He does not argue with her. However, he is not directed by her either. Darcy will not be dictated to by Lady Catherine in the matter of whom he is to marry. Elizabeth never tries to manipulate him: she changes in her treatment of him, but acts with integrity in this regard whatever her current opinion of Darcy. It is very clear that manipulateness would be impossible for Jane, who is consistently honest, kind and sensitive to the feelings of others. Certainly, it can be claimed that Lydia is capable of being manipulative, but she lacks the requisite intelligence and is rather the victim of Wickham's slimy seductiveness. Charlotte might be guilty of a form of manipulateness: she behaves in just the right ways to keep Collins happy and ensure her domestic comfort; she makes the most of her limited options in a calculating way. Miss Bingley tries to manipulate Darcy into marriage and against thinking well of Elizabeth: she fails in both regards. Collins manipulates Lady Catherine rather than the other way around: true, she uses him as a flatterer and general toady, but the process is mutual – he flatters her in order to advance in his career.

[It is effectively impossible to imagine a convincing 'Yes' answer, although one or two points such as are included above might be adduced in order to show that the plot of the novel has traces of female manipulateness.]

(4)
[25]

QUESTION 11: *THE GREAT GATSBY* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric on page 26 to assess this question.

- Daisy is portrayed as a shallow and superficial character who is neither happily nor unhappily married to Tom Buchanan. She married Tom in an attempt to maintain her social status and financial security.
- She enjoys an affair with Gatsby, but is unable to commit to him as she prefers her social and financial security with Tom. She lacks moral scruples about her affair with Gatsby. She freely kisses Gatsby in her home while Tom is in the vicinity.
- Her immorality is also seen when she flees the site of the accident without checking on Myrtle. She also allows Gatsby to take the blame for Myrtle's murder.
- Daisy's concern with money and its association with happiness is transferred to her daughter when she says, 'That's the best thing a girl can be in this world, a beautiful little fool.'
- Her wealth contributes to her carelessness in relationships with men: for example, she attends Gatsby's party and ignores Tom and spends all her time with Gatsby.
- Through frequent interaction with Daisy and after observing her, Nick sees her as a dishonest person who lacks moral sense.
- Jordan is a dishonest woman who cheats in a golf tournament in order to win money and maintain her social status.
- Jordan's morality is questionable; she assists Gatsby in his reunion with Daisy despite being a family friend of the Buchanans.
- She is aware of Tom's affair with Myrtle; however, she indulges in gossip about his affair and the only objection she has is to Myrtle's calling Tom during supper. This illustrates her immorality.
- Myrtle is unhappily married to a poor garage owner and is stuck in the desolation of the Valley of Ashes. She is attracted to Tom Buchanan because of his social status and financial security: she wants to use Tom in order to escape her dead-end life and become a member of the privileged classes.
- She is manipulated and ill-treated by Tom, but still maintains her affair with him in order to imitate the life of the higher social class. She wants to steal Tom from Daisy and marry him.
- Her attempt to imitate the life of the upper class is seen in the parties she throws, often changing her clothes and buying expensive, impractical gifts.
- She reads cheap, shallow gossip magazines that portray the lifestyle of the rich and famous.
- Because of Wilson's financial status, she does not treat him well. She belittles him and mentions that he is not fit to lick her shoes. She lacks respect for her husband and asks him to fetch chairs for Tom and Nick when they arrive at the garage.
- She freely flirts with Tom while George goes to fetch chairs. Her total desperation for social status, love and pleasure leads to her death.

NOTE:

The best kind of essay would come to grips with whether or not the three women have any 'moral values' which could be 'compromised'.

- Myrtle has always been shallow and desperate for greater social success: she marries George Wilson, thinking that he was better off than he turned out to be.
- Daisy is problematic. Her behaviour on the night before her marriage taken together with her pulling herself together for the wedding would suggest the complexity of her moral nature.
- There is no evidence that Jordan has ever had any solid moral values to compromise.

[25]**QUESTION 12: THE GREAT GATSBY – CONTEXTUAL**

- 12.1 Daisy and Gatsby have renewed their acquaintance at Nick's house. Then they go to Gatsby's mansion. They have gone outside to look at the grounds. (2)
- 12.2 The green light is at the end of Daisy's dock at the other side of the Sound. For Gatsby, it is a symbol of her and his perfect dream. He yearns to embrace that light, as it were. But it remains distant and always suggests the remoteness/difficulty of the achievement of that dream. (2)
- 12.3 Now Gatsby is with Daisy in the flesh. There is no longer a need to fixate on a symbol of that for which he yearns. However, somehow, the flesh-and-blood Daisy must take on the characteristics of the ideal woman of his imagination, and that is simply impossible. Her merely human flawed nature will give the lie to the extreme expectations he has developed in his imagination. The green light is distant, mysterious and elusive, and can take on whatever characteristics Gatsby needs to project onto it. But now it is only 'a green light on a dock', since Daisy is now real and immediate. (3)
- 12.4 In this first meeting, he realizes that the real Daisy falls far short of the Daisy of his dreams. There is a contrast between his perception of her and the reality he now witnesses. He realizes that he cannot wipe out the five years that have passed because too much has happened in the interim. Daisy's privileged upbringing has conditioned her to a particular lifestyle which she now shares with Tom. Daisy does not measure up to the magnitude of Gatsby's dream. Hence his bewilderment. (3)
- 12.5 Nick implies that, like dreams, ghosts are not tangible. They are ethereal, unpredictable and disturbing. They lack substance. Gatsby's heart is described as ghostly because the image in his heart is a ghostly version of the perfect Daisy – a perfect woman. Daisy, however, does not measure up to this perfection and his dream is therefore not realisable, even though she is still entrancing (still radiating 'fire and freshness' and not a stale disappointment when compared to the girl in Louisville).

[Credit other valid ideas.]

(3)

- 12.6 Myrtle is unhappily married to George Wilson, a poor garage owner. She initially marries George as she thinks that he has some social status. She begins an affair with Tom Buchanan because she is attracted to his manifest wealth and superior social status. Tom is able to give her a few luxuries (like the dog and the expensive dog leash) that her husband cannot afford. (2)
- 12.7 **NOTE:**
The candidate is invited to give 'your reaction' to Tom and to Wilson. Therefore coherence of argument is of over-riding importance.
- The major possibility is:
Wilson is pathetic in his helplessness and agony. He is the lifeless 'anaemic' character we first meet, now more of a hopeless victim than ever. He is so weak that, even when he is an innocent victim, he looks guilty. (1½)
Tom, however, might not be happy about his wife's infidelity, but he is strong, powerful in body and in social authority, and largely confident about his ability to take back his wife from a rival. One might admire Tom for his confident strength, while loathing his arrogance. (1½) (3)
- 12.8 The Valley of Ashes is where Wilson and Myrtle live. It is a depressing dumping ground for the underprivileged masses. Its all-pervading greyness signifies the utter dullness and hopelessness of the lives of its inhabitants. Their lives have been reduced to burnt-out ashes. People like the Buchanans carelessly drive through the valley as they carelessly make an impact on the lives of its inhabitants. (3)
- 12.9 Yes.
Nick imagines that Gatsby must have felt quite devastated in his last hours, as the impossibility of ever attaining his dream – embodied in Daisy – becomes increasingly hard to deny. Nick knows that Daisy and Tom reunite: they are essentially similar. There is no space in Daisy's life for any profound commitment to a dreamer like Gatsby. The Buchanans seem to live the American Dream, but this is only a superficial impression. Certainly, they are effectively invulnerable and can do whatever they want; however, their lives are essentially drab. They 'drift'. At the end of the novel, we find Nick increasingly dreary in his sense of the movement of time and the dwindling of his emotional opportunities and resources. The working masses, whether the Wilsons, the south-eastern European immigrants on the way to a funeral, or the butler who is damaged because of his work for his upper-crust employers, are doomed to miserable lives and deaths. After discovering his wife's infidelity, Wilson still hopes to go west. He never gets there: both he and Myrtle die tragically. And even the success stories are tainted: Dan Cody makes his fortune in a world of saloons and brothels and becomes the debauched victim of a gold-digger. The partygoers are presented as a collection of drunken fools.
- [It is hard to imagine a successful 'No' answer, but all responses must be treated on their merits.] (4)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA**QUESTION 13: *OTHELLO* – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric on page 26 to assess this question.

- When Desdemona is first introduced (in Venice), she is assertive and bold.
- She is a woman who dares to go after what she wants and shows bravery. We see this when she elopes and when she stands up to her father.
- This assertiveness is lost when she later becomes a passive victim of Othello's anger.
- Desdemona is a sensitive woman who is easily moved to tears of compassion – this is what prompts her falling in love with Othello in the first place (she pities the dangers he has experienced).
- Her compassion and sensitivity are traits that Iago uses for his own advantage. She readily falls into Iago's plans about speaking to Othello on Cassio's behalf.
- Desdemona sees only the good and positive aspects of everyone's character. This accounts for her being easily manipulated.
- She views Othello as a flawless man despite his mistreatment of her: for example, when he calls her a whore, she is devastated, but does not assertively object.
- Othello humiliates her in public when he slaps and ridicules her. Her only response is that she doesn't deserve this. She shows no anger whatsoever; instead, she weeps.
- Most of her actions reveal her love for Othello – these account for her spineless acceptance of his abuse.
- The traditional subordination of women in Shakespeare's society would in part also account for Desdemona's failure to fight back in a way we would expect from a spirited woman of our own day.
- She predicts her own demise by believing that she will have a fate similar to that of her mother's maid, Barbary. This approaches being a resigned acceptance of a dreadful fate she does not deserve.
- She orders Emilia to place her wedding sheets on the bed and sings the willow song – again, one would prefer her to rebel against her impending death, but instead she passively accepts it.
- She does not blame Othello for her death.
- She tries to protect Othello from the consequences of his actions by telling Emilia that she is responsible for her own death.
- She remains a loyal wife to the end, but her loyalty under the circumstances is misplaced because it interferes with her taking responsibility for her own life.
- Emilia is not loved by Iago – yet she remains loyal to him.
- Her desperation for love and approval sees her giving Desdemona's handkerchief to him. Her ready compliance with his requests reveals that she readily accedes to his demands without question/suspicion.

- Emilia lies directly to Desdemona about the missing handkerchief.
- Although she is in a way a woman of the world, judging from her declaration that she would be unfaithful under the right circumstances, Iago is still able to dupe her.
- Her timing with regard to the displaying of loyalty is ineffectual because the damage has already been done.
- She knows that declaring what she knows to the representatives of Venice would place her life at risk, but she is willing to take the risk in order to clear her conscience and to do the right thing.
- Had Emilia not been too desperate for Iago's approval, she wouldn't have stolen the handkerchief that paved the way for Iago's greater control of the way in which events unfold.

NOTE: In the event that candidates' responses do not hold Emilia and Desdemona fully accountable for their deaths, consider responses that lay the blame partly or wholly on other characters, most obviously Iago and Othello.

[25]

QUESTION 14: *OTHELLO* – CONTEXTUAL

- 14.1 Iago has just informed Othello that the politically powerful Brabantio will try to force an annulment of the marriage between him and Desdemona as well as create other legal problems. (2)
- 14.2 Othello responds like a typical warrior who has scant concern for opinions that are unjust and invalid. Because of his confidence in his worth as an honourable and moral man who has served his masters well, he is dismissive of false accusations. He is brave and has faced dreadful dangers. This is in keeping with Desdemona's idea of Othello as an altogether superior man. (2)
- 14.3 It is consistent because Iago pretends great loyalty to Othello. He actually wants Othello to hide away from Brabantio, Roderigo and the officers. It would appear that Othello was trying to run away from a confrontational situation. This would then show weakness on Othello's part and discredit him as a man of courage and honour. It would make him look guilty. This would further confirm Brabantio's belief that Othello is not worthy of Desdemona. (3)
- 14.4 The current Othello stands up for what he believes in. He is his own person, who does not need any advice from Iago. He is confident in his marriage. He is able to control his anger. Later in the play, he is deceived by Iago. He loses his confidence in his marriage. His passion overcomes his reason. There is something sneaky/ignoble about his eavesdropping on Cassio's conversation with Iago about a woman he assumes is Desdemona. After Othello kills Desdemona, he at first tries to deny what has happened, far from 'I must be found'. (3)

- 14.5 Othello's questioning of Emilia conveys the conflict between his desire for justice and his love for Desdemona. He still loves her but wants more proof/reasons to hate her. This would lend credibility to his decision to kill her. He undergoes emotional turmoil because of his contradictory feelings about Desdemona. (2)
- 14.6 It is ironic that Emilia speaks vociferously against a person's having put lies into Othello's head, without knowledge that the person she is speaking against (calling him a 'wretch') is the one to whom she is married, and that Iago has in fact lied about Desdemona's honesty to Othello. The audience knows all about Iago's scheming in this regard. (3)
- 14.7 God curses the serpent above all animals (in *Genesis*) to punish him for his corruption of Adam and Eve. Iago plays the role of God's enemy, 'the serpent', by poisoning characters' minds with evil thoughts which ultimately destroy them. He is the embodiment of the devil and of evil. Emilia is suggesting that the person responsible for all the suffering deserves the ultimate punishment, damnation. (3)
- 14.8 Othello's attitude toward Emilia and Desdemona is that he believes they are typical Venetian women with loose morals. He thinks that Emilia is an accomplice to Desdemona's infidelity. He refers to Emilia as a 'bawd' (woman of coarse sexual morality) because he thinks that she covers up for Desdemona's affair with Cassio. He sees Emilia and Desdemona as co-conspirators in cuckolding him. (3)
- 14.9 Iago plays on Othello's vulnerabilities. How far one might blame Othello depends largely on how far one is willing to blame a man for succumbing to his inherent weaknesses. Othello is vulnerable in respect of his age (he has married a woman far younger than he is). Then there is his race: he is a black man in a white society, and Brabantio has demonstrated that there is such a thing as racism in Venetian society. Moreover, Iago points out that Othello is a foreigner unused to the subtleties of Venice, and this is conducive to insecurity. It can be claimed that Othello is a warrior who too readily resorts to violent solutions. One might finally suggest that many lifelong soldiers are not used to machiavellian behaviour and do not know how to deal with it. Of great importance is the simple fact that Othello is very passionate when it comes to where he has garnered up his heart. He has invested everything in one woman and his whole world collapses when he comes to doubt her. He allows his imagination to construct obscene images of beastly copulation. Certainly, Othello is too easily duped by Iago. The business about the handkerchief, for instance, ought not to have deceived him: it ought to have been obvious that Iago plays theatrical director here.
- [There will be a range of opinions as to how far Othello may be blamed, as opposed to Iago and Desdemona. However, the above points are important elements in any argument on this topic. Responses should be judged on their coherence and cogency.] (4)

[25]

QUESTION 15: *THE CRUCIBLE* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric on page 26 to assess this question.

- Abigail is a vicious, devious girl.
- She chooses to instigate the witch trials in Salem by falsely accusing innocent people of witchcraft.
- She accompanies Tituba and the other girls to the woods, where they dance and conjure up spirits.
- She drinks blood and casts a spell in the hope of destroying Elizabeth Proctor, with the ultimate intention of getting John.
- Abigail threatens the girls with violence if they do not conform to her wishes.
- She is manipulative and easily shifts blame to achieve her motives.
- When Hale questions Abigail, she blames Tituba for making her drink blood.
- Abigail confuses Hale by admitting that she has had contact with the Devil.
- Abigail gains status in Salem as a result of the apparent revelation of witchcraft.
- Abigail uses intimidation to create an atmosphere of fear that pervades the entire play. With each arrest for witchcraft, she gains credibility.
- A poppet is found at the Proctor's house with a needle stuck in it. Abigail manages to manipulate the court by accusing Elizabeth's spirit of stabbing her with this allegedly black-magical device.
- Mary Warren is misled by Abigail, who unknowingly plants the poppet at the Proctor's house. This illustrates Abigail's scheming nature.
- Abigail's actions and behaviour result in the loss of many innocent lives in Salem.
- She feels no remorse for her actions and her behaviour is directly responsible for the emotional trauma suffered by each of the innocent characters who are hanged.
- The lives of the Proctors, the Nurses and many other families are shattered as a consequence of her actions and motives.
- Elizabeth has devoted her life to moral goodness and charity. She refuses to acknowledge the existence of witches.
- Elizabeth succumbs to pressure on her usual pattern of morality when Danforth asks why she has dismissed Abigail. Elizabeth lies, protecting Proctor from a revelation of his affair with Abigail. Elizabeth, who has lived by the truth, lies to keep her husband's secret and condemns them both by doing so.
- She refuses to judge her husband or play any part in his decision about whether to lie or not. She acknowledges Proctor's goodness and reminds him that there is no judge that can be greater than he.
- Elizabeth refuses to accede to Hale's request for her to intervene in an attempt to change Proctor's mind at the end, resulting in the latter's death.

NOTE:

Some candidates might argue that Abigail and Elizabeth are not at completely opposite poles of human nature, since Elizabeth is capable of telling an untruth and of being bitter. However, such candidates ought to see the massive moral differences between Elizabeth's telling an untruth to save her husband and Abigail's destructive lying.

[25]

QUESTION 16: *THE CRUCIBLE* – CONTEXTUAL

- 16.1 He feels that Elizabeth lacks authority in controlling Mary Warren's movements. Mary had left the house without permission from Elizabeth, who is her employer. He finds this unacceptable since Mary is the servant and should be listening to her mistress. (2)
- 16.2 Abigail manipulates and convinces the naive girls to support her during the witch trials by threatening them with violence linked to witchcraft. She also uses intimidation when she tells them that any involvement in witchcraft will result in severe punishment at the hands of the Salem society. She pretends that she has been possessed and the girls follow suit. They scream and howl and fall to the floor in an attempt to lend credibility to their pretence of being possessed. (2)
- 16.3 Mary Warren and the girls are mere servants. They are of a lower social order and as such enjoy little or no social respect. As officials of the court they are suddenly elevated to a position of importance. They receive a great deal of attention from the court and Salem society. They have power over others because everyone is afraid of them. (2)
- 16.4 Justice in Danforth's court equals protection of reputation at all costs. The court will use any means to get confessions/admissions to witchcraft. Once Danforth has taken the decision to accept the evidence of the girls (the key witnesses), the court acts on it by immediately jailing the people who have been implicated. When loopholes are discovered and John Proctor brings Mary Warren in to confess that she never saw witches and that all the girls have been pretending, Danforth is reluctant to accept the evidence for fear of losing credibility. He is afraid that the reputation of the court is at stake because the hanging process is well underway. The court will not admit to any error. (2)
- 16.5 Yes. Elizabeth is a timid, calm, motherly character who lacks authority. In this extract, Elizabeth is cowed by Mary Warren's sudden authoritativeness and her demand to be permitted to attend the court's hearings. Later, she matures into a woman who is determined to accept responsibility for her low self-esteem and her failure to be a warm and loving wife. She is able to understand the need for her husband to make his own decisions about his future because she understands the value of his name to him. She refuses to be party to the request made by Hale to convince Proctor to change his mind.

OR

No. Elizabeth remains a timid, calm, motherly character throughout the novel. Her circumstances do not change her beliefs. She remains a firm believer in all that she considers to be right.

[Consider other valid responses.] (3)

- 16.6 Proctor's tone is of surprise/shock/amazement/astonishment/disbelief. He finds it difficult to believe that matters are so out of control that Abigail and the girls have reached the status of credible witnesses. He cannot believe that the state has taken their accusations seriously and that an official court has been set up to hear confessions.
[Candidates may explicitly **or** implicitly identify the tone.] (3)
- 16.7 Abigail is treated as if she were some kind of divinely inspired figure. She is responded to as if she had divine support/sanction. Hence the comparison with Israel and the parting of the Red Sea. (2)
- 16.8 He originally leaves the court because he cannot continue to be party to the lies and hangings of innocent people. Hale's return implies that the injustices being perpetrated by the court are so great that a decent man cannot remain aloof. Hale has come back in order to do what he can: he wants to convince the condemned to confess in order to save their lives. He also wants to assuage his conscience and redeem himself. (3)
- 16.9 Valid. He is a fool for not anticipating Abigail's fleeing with his money. As an officer of the court he is actually on the side of the court, but later when he realizes that everything is a lie (after Abigail's fleeing), he tries to stop the hangings without thinking about the repercussions. Parris is deeply concerned with his reputation. His concern is primarily for material gain and his own personal safety.
- OR**
- Invalid. He is clever and subtle enough to realise the importance of aligning himself with people in authority. It is for this reason that he supports the decisions taken by the court. He protects his own self-interest. When Abigail flees, he realizes he will be condemned and hence he tries to redeem himself by getting confessions. He does not notify Danforth immediately of Abigail's disappearance because that would immediately point to the fact that the girls are liars. He is afraid of the repercussions for himself and therefore he waits three days before making the announcement. (3)
- 16.10 Yes. There is drama in the exposure of the failure of the justice system in Salem. With Abigail's exit, the court's judgements come into question, which means that doubt could be cast on the sentencing of people and in particular the deaths of the innocent. The court loses credibility because its star witness has fled, suggesting that her claims are not valid. This comes as a shock to everyone who supports the court. It is appropriate that she flee at this particular time, because she is on the verge of being exposed. This is a major turning-point in the drama.
- [A 'No' answer is unlikely to be valid, but an answer must be evaluated on its merit.] (3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

RUBRIC FOR MARKING THE POETRY ESSAY (QUESTION 1 AND QUESTION 5)

RUBRIC FOR THE POETRY ESSAY HOME LANGUAGE 10 MARKS	LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay.	Outstanding <ul style="list-style-type: none"> - Coherent structure. Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct. 	Meritorious <ul style="list-style-type: none"> - Essay well structured. Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation. 	Substantial <ul style="list-style-type: none"> - Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct. 	Adequate <ul style="list-style-type: none"> - Some evidence of structure. - Essay lacks a well-structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. - Paragraphing mostly correct. 	Moderate <ul style="list-style-type: none"> - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty. 	Elementary <ul style="list-style-type: none"> - 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 & style not appropriate to the purpose of academic writing. - Paragraphing faulty. 	Not achieved <ul style="list-style-type: none"> - Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style & tone. - No paragraphing or coherence
CONTENT 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%
Outstanding <ul style="list-style-type: none"> - 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				
Meritorious <ul style="list-style-type: none"> - 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			

Substantial 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		
Adequate 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	
Moderate 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
Elementary 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
Not achieved 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 (SECTIONS B AND C)

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

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
Code 7 80 -100%	Outstanding 12 – 15 marks	<ul style="list-style-type: none"> - In-depth interpretation of topic, all aspects fully explored. - Outstanding response: 90%+. Excellent response: 80 – 89%. - Range of striking arguments extensively supported from text. - Excellent understanding of genre and text. 	Outstanding 8 – 10 marks	<ul style="list-style-type: none"> - Coherent structure. - Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct.
Code 6 70 - 79%	Meritorious 10½ – 11½ marks	<ul style="list-style-type: none"> - Above average interpretation of topic, all aspects adequately explored. - Detailed response. - Range of sound arguments given, well supported from text. - Very good understanding of genre and text. 	Meritorious 7 – 7½ marks	<ul style="list-style-type: none"> - Essay well structured. - Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation.
Code 5 60 – 69%	Substantial 9 – 10 marks	<ul style="list-style-type: none"> - 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 text evident. 	Substantial 6 – 6½ marks	<ul style="list-style-type: none"> - Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct.
Code 4 50 – 59%	Adequate 7½ – 8½ marks	<ul style="list-style-type: none"> - 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 text. 	Adequate 5 – 5½ marks	<ul style="list-style-type: none"> - Some evidence of structure. - Essay lacks a well- structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. Paragraphing mostly correct.
Code 3 40 – 49%	Moderate 6 – 7 marks	<ul style="list-style-type: none"> - 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 text. - Learner has not fully come to grips with genre or text. 	Moderate 4 – 4½ marks	<ul style="list-style-type: none"> - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.
Code 2 30 – 39%	Elementary 4½ – 5½ marks	<ul style="list-style-type: none"> - Poor grasp of topic. - Response repetitive and sometimes off the point. - No depth of argument, faulty interpretation/ Arguments not supported from text. - Very poor grasp of genre and text. 	Elementary 3 – 3½ marks	<ul style="list-style-type: none"> - 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 & style not appropriate to the purpose of academic writing. - Paragraphing faulty.
Code 1 0 – 29%	Not achieved 0 – 4 marks	<ul style="list-style-type: none"> - 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 text. - Very poor grasp of genre and text. 	Not achieved 0 – 2½ marks	<ul style="list-style-type: none"> - Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style & tone. - No paragraphing or coherence.