



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2020

**ENGLISH HOME LANGUAGE P2
EXEMPLAR**

MARKS: 80

TIME: 2½ hours



This question paper consists of 21 pages.

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections.

SECTION A: POETRY (30)
SECTION B: NOVEL (25)
SECTION C: DRAMA (25)

4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY
PRESCRIBED POETRY – Answer TWO questions.
UNSEEN POEM – COMPULSORY question

SECTION B: NOVEL
Answer ONE question.

SECTION C: DRAMA
Answer ONE question.

5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer questions ONLY on the novel and the drama you have studied.
 - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
 - Use the checklist to assist you.
6. LENGTH OF ANSWERS:
 - The essay question on Poetry should be answered in about 200–250 words.
 - Essay questions on the Novel and Drama sections should be answered in 300–350 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.

8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:

SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

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SECTION A: POETRY				
Prescribed Poetry: Answer any TWO questions.				
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3.	<i>African Poem – Augustinho Neto</i>	Contextual question	10	8
4.	<i>The Author to her Book – Anne Bradstreet</i>	Contextual question	10	9
AND				
Unseen Poem: COMPULSORY question				
5.	I Love the Look of Words – Maya Angelou	Contextual question	10	10
SECTION B: NOVEL				
Answer ONE question.*				
6.	<i>Things fall apart</i>	Essay question	25	11
OR				
7.	<i>Things fall apart</i>	Contextual question	25	11
OR				
8.	<i>Tsotsi</i>	Essay question	25	13
OR				
9.	<i>Tsotsi</i>	Contextual question	25	13
SECTION C: DRAMA				
Answer ONE question.*				
ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.				
10.	<i>Macbeth</i>	Essay question	25	16
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11.	<i>Macbeth</i>	Contextual question	25	17
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12.	<i>The Merchant of Venice</i>	Essay question	25	18
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13.	<i>The Merchant of Venice</i>	Contextual question	25	19

NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

CHECKLIST

Use this checklist to ensure that you have answered the correct number of questions.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK (✓)
A: POETRY (Prescribed Poetry)	1–4	2	
A: POETRY (Unseen Poem)	5	1	
B: NOVEL (Essay or Contextual)	6–9	1	
C: DRAMA (Essay or Contextual)	10–11	1	

NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer ANY TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

THE SECOND COMING – W.B. Yeats

- 1 Turning and turning in the widening gyre
- 2 The falcon cannot hear the falconer;
- 3 Things fall apart; the centre cannot hold;
- 4 Mere anarchy is loosed upon the world,
- 5 The blood-dimmed tide is loosed, and everywhere
- 6 The ceremony of innocence is drowned;
- 7 The best lack all conviction, while the worst
- 8 Are full of passionate intensity.

- 9 Surely some revelation is at hand;
- 10 Surely the Second Coming is at hand;
- 11 The Second Coming! Hardly are those words out
- 12 When a vast image out of Spiritus Mundi
- 13 Troubles my sight: somewhere in sands of the desert
- 14 A shape with lion body and the head of a man,
- 15 A gaze blank and pitiless as the sun,
- 16 Is moving its slow thighs, while all about it
- 17 Reel shadows of the indignant desert birds.
- 18 The darkness drops again; but now I know
- 19 That twenty centuries of stony sleep
- 20 Were vexed to nightmare by a rocking cradle,
- 21 And what rough beast, its hour come round at last,
- 22 Slouches towards Bethlehem to be born?

In a carefully planned essay, critically discuss how the poet uses diction, imagery and tone to suggest a future world characterised by violence and chaos.

Your essay must be 200–250 words (about ONE page) in length.

[10]

OR

QUESTION 2: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

THE WOMAN – Kristina Rungano

1 A minute ago I came from the well
 2 Where young women drew water like myself
 3 My body was weary and my heart tired.
 4 For a moment I watched the stream that rushed before me;
 5 And thought how fresh the smell of flowers,
 6 How young the grass around it.
 7 And yet again I heard the sound of duty
 8 Which ground on me – made me feel aged
 9 As I bore the great big mud container on my head
 10 Like a big painful umbrella.
 11 Then I got home and cooked your meal
 12 For you had been out drinking the pleasures of the flesh
 13 While I toiled in the fields.
 14 Under the angry vigilance of the sun
 15 A labour shared only by the bearings of my womb.
 16 I washed the dishes – yours –
 17 And swept the room we shared
 18 Before I set forth to prepare your bedding
 19 In the finest corner of the hut
 20 Which was bathed by the sweet smell of dung
 21 I had this morning applied to the floors
 22 Then you came in,
 23 In your drunken lust
 24 And you made your demands
 25 When I explained how I was tired
 26 And how I feared for the child – yours – I carried
 27 You beat me and had your way
 28 At that moment
 29 You left me unhappy and bitter
 30 And I hated you;
 31 Yet tomorrow I shall again wake up to you
 32 Milk the cow, plough the land and cook your food,
 33 You shall again be my Lord
 34 For isn't it right that woman should obey,
 35 Love, serve and honour her man?
 36 For are you not the fruit of the land?

- 2.1 Suggest a reason for the inclusion of the woman's surroundings in lines 4–6. (2)
- 2.2 Comment on the repetition of 'And' throughout the poem. (2)
- 2.3 Critically discuss the change in tone in the poem. (3)
- 2.4 Consider the poem as a whole. To what extent is this poem a commentary on the traditional roles of women in rural Africa? Refer to diction in support of your answer. (3)

[10]

OR

QUESTION 3: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

AFRICAN POEM – Augustinho Neto
(translated by Gerald Moore)

1 There on the horizon
2 the fire
3 and the dark silhouettes of the imbondeiro trees
4 with their arms raised
5 in the air the green smell of burnt palm trees

6 On the road
7 the line of Bailundo porters
8 groaning under their loads of crueira

9 in the room
10 the sweet sweet-eyed mulatress
11 retouching her face with rouge and rice-powder
12 the woman under her many clothes moving her hips
13 on the bed
14 the sleepless man thinking
15 of buying knives and forks to eat with at a table

16 On the sky the reflections
17 of the fire
18 and the silhouette of the blacks at the drums
19 with their arms raised
20 in the air the warm tune of marimbas

21 On the road the porters
22 in the room the mulatress
23 on the bed the sleepless man

24 The burning coals consuming
25 consuming with fire
26 the warm country of the horizons.

- 3.1 Suggest a reason for the inclusion of the foreign words in the poem. (2)
- 3.2 Comment on the effect of the personification used in lines 3–4. (3)
- 3.3 What impression is created by the inclusion of the man and woman in stanza 3? (3)
- 3.4 Consider the poem as a whole. Discuss to what extent this poem shows the poet's affection for Africa. Refer to the tone in your answer. (2)

[10]

OR

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

THE AUTHOR TO HER BOOK – Anne Bradstreet

1 Thou ill-formed offspring of my feeble brain,
 2 Who after birth didst by my side remain,
 3 Till snatched from thence by friends, less wise than true,
 4 Who thee abroad, exposed to public view,
 5 Made thee in rags, halting to th' press to trudge,
 6 Where errors were not lessened (all may judge).
 7 At thy return my blushing was not small,
 8 My rambling brat (in print) should mother call,
 9 I cast thee by as one unfit for light,
 10 Thy visage was so irksome in my sight,
 11 Yet being mine own, at length affection would
 12 Thy blemishes amend, if so I could:
 13 I washed thy face, but more defects I saw,
 14 And rubbing off a spot still made a flaw,
 15 is I stretched thy joints to make thee even feet,
 16 Yet still thou run'st more hobbling than is meet;
 17 In better dress to trim thee was my mind,
 18 But nought save homespun cloth i' th' house I find.
 19 In this array 'mongst vulgars may'st thou roam.
 20 In critic's hands beware thou dost not come,
 21 And take thy way where yet thou art not known;
 22 If for thy father asked, say thou hadst none;
 23 And for thy mother, she alas is poor,
 24 Which caused her thus to send thee out of door.

- 4.1 Suggest a reason for the speaker choosing to keep her 'offspring by her side' (line 2). (2)
- 4.2 Comment on the speaker referring to her friends as 'less wise than true' (lines 3–4). (2)
- 4.3 Show how the speaker's efforts are exaggerated in lines 15–16. How does this contribute to the tone? (3)
- 4.4 Consider the poem as a whole and comment on the effectiveness of the extended metaphor. (3)

[10]**AND**

UNSEEN POETRY (COMPULSORY)**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**

Read the poem below and then answer the questions that follow.

I LOVE THE LOOK OF WORDS – Maya Angelou

1 Popcorn leaps, popping from the floor
2 of a hot black skillet
3 and into my mouth.
4 Black words leap,
5 snapping from the white
6 page. Rushing into my eyes. Sliding
7 into my brain which gobbles them
8 the way my tongue and teeth
9 chomp the buttered popcorn.

10 When I have stopped reading,
11 ideas from the words stay stuck
12 in my mind, like the sweet
13 smell of butter perfuming my
14 fingers long after the popcorn
15 is finished.
16 I love the book and the look of words
17 the weight of ideas that popped into my mind
18 I love the tracks of
19 New thinking in my mind.

- 5.1 How is a sense of movement created in stanza 1? (2)
- 5.2 Why could the title of the poem be considered ironic? (2)
- 5.3 How does the simile in lines 11–15 contribute to the mood in the poem? (3)
- 5.4 Explain how the comparison used in lines 18–19 contributes to your overall understanding of the poem. (3)

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

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THINGS FALL APART – CHINUA ACHEBE

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

QUESTION 6: THINGS FALL APART – ESSAY QUESTION

In a carefully planned essay of 300–350 words (1–1 ½ pages) in length, critically discuss to what extent ‘things fall apart’ because of the conflict between tradition and change.

[25]**OR****QUESTION 7: THINGS FALL APART – CONTEXTUAL QUESTIONS**

Read the extracts below and then answer the questions that follow.

EXTRACT A

The land of the living was not far removed from the domain of the ancestors. There was coming and going between them, especially at festivals and also when an old man died, because an old man was very close to the ancestors. A man’s life from birth to death was a series of transition rites which brought him nearer and nearer to his ancestors. Ezeudu had been the oldest man in his village, and at his death there were only three men in the whole clan who were older, and four or five others in his own age group. Whenever one of these ancient men appeared in the crowd to dance unsteadily the funeral steps of the tribe, younger men gave way and the tumult subsided.

5

It was a great funeral, such as befitted a noble warrior. As the evening drew near, the shouting and the firing of guns, the beating of drums and the brandishing and clanging of matchets increased.

10

Ezeudu had taken three titles in his life. It was a rare achievement. There were only four titles in the clan, and only one or two men in any generation ever achieved the fourth and highest. When they did, they became the lords of the land. Because he had taken titles, Ezeudu was to be buried after dark with only glowing brand to light the sacred ceremony.

15

But before this quiet and final rite, the tumult increased tenfold. Drums beat violently and men leaped up and down in frenzy. Guns were fired on all sides and sparks flew out as matchets clanged together in warriors’ salutes. The air was full of dust and the smell of gunpowder.

20

[Chapter 13]

- 7.1 How is the unique character of the Igbo tribe established in this extract? Mention THREE things. (3)
- 7.2 Discuss the significance of the role that Ezeudu has played in Okonkwo’s life. (3)

- 7.3 Refer to lines 10–12 and show how the rising tension is created. (3)
- 7.4 How does this funeral ritual contrast with that of Okonkwo's later in the novel? (3)
- 7.5 The laws of the Igbo clan are inflexible. How is this shown when even a great man like Okonkwo is subjected to it after this funeral? (3)

AND

EXTRACT B

At this point there was a sudden stir in the crowd and every eye was turned in one direction. There was a sharp bend in the road that led from the marketplace to the white man's court, and to the stream beyond it. And so no one had seen the approach of the messengers until they had come round the bend, a few paces from the edge of the crowd. Okonkwo was sitting at the edge.	5
He sprang to his feet as soon as he saw who it was. He confronted the head messenger, trembling with hate, unable to utter a word. The man was fearless and stood his ground, his four men lined up behind him.	
In that brief moment the world seemed to stand still, waiting. There was utter silence. The men of Umuofia were merged into the mute backcloth of trees and giant creepers, waiting.	10
The spell was broken by the head messenger. 'Let me pass!' he ordered.	
'What do you want here?'	
'The white man whose power you know too well has ordered this meeting to stop.'	
In a flash Okonkwo drew his matchet. The messenger crouched to avoid the blow. It was useless. Okonkwo's matchet descended twice and the man's head lay beside his uniformed body.	15
The waiting backcloth jumped into tumultuous life and the meeting was stopped. Okonkwo stood looking at the dead man. He knew that Umuofia would not go to war. He knew because they had let the other messengers escape. They had broken into tumult instead of action. He discerned fright in that tumult. He heard voices asking: 'Why did he do it?'	20
He wiped his matchet on the sand and went away.	
	[Chapter 24]

- 7.6 Refer to line 5: 'Okonkwo was sitting at the edge'. Explain how this image illustrates Okonkwo's position in the clan at this point in the novel. (3)
- 7.7 Account for the presence of the messengers. (3)
- 7.8 Refer to both extracts A and B. Critically comment on how 'things fall apart'. (4)

[25]

OR

TSOTSI – ATHOL FUGARD

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

QUESTION 8: TSOTSI – ESSAY QUESTION

‘It is a person’s identity that shapes and defines him and gives his life meaning’.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent this statement is true of the protagonist, Tsotsi.

[25]

OR

QUESTION 9: TSOTSI – CONTEXTUAL QUESTIONS

Read the extracts below and then answer the questions that follow.

EXTRACT C

<p>It was the Saturday street. The street had as many names as there were days in the week, as many as there were hours in a day. Saturday had one profound meaning. You had got past Friday. You were still alive. After this came the other meanings. You had money in your pocket. Tomorrow was Sunday, and that meant no work. You could live late today, and sleep late tomorrow. So you put on your best, you jingled your coins and you lounged about the corners watching the girls arm in arm flaunting their skirts the length of the street. That was the Saturday street. Lots of people, come today gone tomorrow, very hot, making up now for the banshee time around midnight when Saturday night would reach its climax.</p>	<p>5</p> <p>10</p>
<p>Tsotsi saw it very quickly and closed his mind to it. He had seen it before. Free of the embarrassment and humiliation he had felt in buying the milk, he was free now to hurry without a loss of pride. He slipped the tin into his coat pocket and pushed forward. People felt safe in the daylight and that made it harder to move through the crowds on the pavement. On Fridays they opened up and made a path for him.</p>	<p>15</p>
<p>When he reached his room he was sweating. He closed the door behind him, putting a chair against it so that no one could enter unexpectedly. The window, or rather the hole in the wall since there was no glass, he covered up with a thin square of wood which he used for that purpose when it was cold or raining and the wind blew. Only then, feeling safe from inquisitive eyes or interruption, did he take the shoebox from its hiding place under the bed. He put it carefully on the table, pulled up a chair, sat down, and then took off the lid to examine its contents.</p>	<p>20</p>
<p>[Chapter 4]</p>	

9.1 How does the ‘Saturday street’ (line 1) illustrate life for the people in the townships in the context of the novel?

(3)

- 9.2 Why is the image of 'banshee time' (line 9) effective in establishing the mood? (3)
- 9.3 Account for Tsotsi's feelings of 'embarrassment and humiliation' (line 12). (3)
- 9.4 Refer to lines 15–16: 'On Fridays they opened up and made a path for him'. Critically comment on whether this reaction to Tsotsi is justified by referring to earlier events in the novel. (3)
- 9.5 How is the socio-political context of the novel implied in this extract? (3)

AND

EXTRACT D

First of all, he told him about the baby, and Boston listened for a long time, piecing together the broken sentences, the half-thoughts of the other man, until he had the picture. Tsotsi and a baby, that was a strange thought – could it be true? Why not, Tsotsi was telling him and Tsotsi in all the time he had known him had been totally without imagination. It must have happened. Why did it happen? What did it mean? Will it happen again, why do things happen? He no longer heard the other's voice, his mind lost in the labyrinth of questions; until suddenly, like the image that rises cool and clear out of the concentric ripples widening away where the pebble has fallen in the water, rising cooler and clearer than ever before, came the thought and phrase again, so he said it aloud: 'The fields of my youth.' 5 10

Tsotsi stopped and considered what Boston had said. What did it mean? What was he trying to say? What relevance was there between that sentence and the baby? He broke out into a sweat. I know so little, he thought. I know so little I know nothing. 15

'And then Boston man, there was the beggar.'

The man on the bed didn't move.

'Boston man.' He waited. 'Hey Boston. The beggar.' Boston looked at him. 'Help me there man. I had him. I had him right, but I let him go.'

Boston continued to watch him, so he told that story as well. 20

Boston concentrated hard, and listened. He heard that story right through to the end. In its way it was as surprising as the other. Why was it strange to find mercy? What a tremendous thought mercy is! The word itself is like the sigh of the wind. Where had he heard it like that? Then it came to him; the long, lonely wind that swept through the long grass in the fields of his youth. 25

[Chapter 11]

- 9.6 Comment on the irony of Tsotsi opening up to Boston in this extract. (3)

- 9.7 Critically comment on the role of Boston in the novel by referring to the image of the 'long grass in the fields of his youth' (line 25). (3)
- 9.8 Refer to both extracts C and D. Critically comment on the paradoxical nature of Tsotsi's character that evokes both fear and sympathy from the reader. (4)

[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer ONLY on the drama you have studied.

MACBETH – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: MACBETH – ESSAY QUESTION

Malcolm describes Lady Macbeth as a 'fiend-like queen'.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent this is an accurate assessment of Lady Macbeth. **[25]**

OR

QUESTION 11: MACBETH – CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT E

MACBETH	This is a sorry sight.	1
LADY MACBETH	A foolish thought, to say a sorry sight.	
MACBETH	There's one did laugh in's sleep, and one cried 'Murder!' That they did wake each other; I stood, and heard them, But they did say their prayers and address'd them Again to sleep.	5
LADY MACBETH	There are two lodg'd together.	
MACBETH	One cried 'God bless us! And 'Amen' the other, As they had seen me with these hangman's hands, List'ning their fear, I could not say 'Amen' When they did say 'God bless us.'	10
LADY MACBETH	Consider it not so deeply.	
MACBETH	But wherefore could not I pronounce 'Amen'? I had most need of blessing and 'Amen' Stuck in my throat.	15
LADY MACBETH	These deeds must not be thought After these ways; so, it will make us mad.	

MACBETH	Methought I heard a voice cry, 'Sleep no more: Macbeth does murder sleep', the innocent sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast.	20
LADY MACBETH	What do you mean?	
	[Act 2, Scene 2]	

- 11.1 What is the 'sorry sight' that Macbeth refers to in line 1? (3)
- 11.2 Why is Macbeth obsessed with his inability to say 'Amen' (lines 10 and 13)? (3)
- 11.3 Explain the dramatic irony of Lady Macbeth's response in lines 16–17:
'These deeds must not be thought
After these ways; so, it will make us mad.' (3)
- 11.4 Comment on the metaphor: 'Sleep ... Balm of hurt minds' (lines 20–22) in the context of the play. (3)
- 11.5 Refer to line 13: 'But wherefore could not I pronounce 'Amen'?' If you were the director of the play, how would you instruct the actor playing the role of Macbeth? Pay attention to body language and tone and explain your answer. (3)

AND

EXTRACT F

DOCTOR	This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.	
LADY MACBETH	Wash your hands, put on your night-gown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.	5
DOCTOR	Even so?	
LADY MACBETH	To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand; what's done cannot be undone. To bed, to bed, to bed. <i>[Exit]</i>	10
DOCTOR	Will she go now to bed?	
GENTLEWOMAN	Directly.	

DOCTOR	Foul whisp'rings are abroad; unnatural deeds Do breed unnatural troubles; infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician. God, God forgive us all. Look after her; Remove from her the means of all annoyance, And still keep eyes upon her. So, good night, My mind she has mated, and amaz'd my sight, I think, but dare not speak.	15 20
GENTLEWOMAN	Good night, good doctor. [Exeunt	
	[Act 5, Scene 1]	

- 11.6 Critically comment on the doctor's reference to 'Foul whisp'rings are abroad' (line 13) and how this ultimately leads to a cure for disease. (3)
- 11.7 Consider the doctor's utterance: 'I think, but dare not speak.' (line 21) What does this suggest about the way in which Macbeth rules Scotland? (3)
- 11.8 Compare Lady Macbeth's state of mind in Extract E to that in Extract F. (4)
[25]

OR

THE MERCHANT OF VENICE – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: THE MERCHANT OF VENICE – ESSAY QUESTION

Portia is the strong character of this drama and not the 'merchant' as implied by the title.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent you agree with this statement. **[25]**

OR

QUESTION 13: THE MERCHANT OF VENICE – CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT G

TUBAL	Yes, other men have ill luck too. Antonio as I heard in Genoa —	
SHYLOCK	What, what, what? Ill luck, ill luck?	
TUBAL	Hath an argosy cast away coming from Tripolis.	
SHYLOCK	I thank God, I thank God. Is it true? Is it true?	
TUBAL	I spoke with some of the sailors that escaped the wreck.	5
SHYLOCK	I thank thee good Tubal, good news, good news! Ha, ha! Heard in Genoa?	
TUBAL	Your daughter spent in Genoa, as I heard, one night fourscore ducats.	
SHYLOCK	Thou stick'st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting, fourscore ducats.	10
TUBAL	There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.	
SHYLOCK	I am very glad of it, I'll plague him, I'll torture him. I am glad of it.	
TUBAL	One of them showed me a ring that he had of your daughter for a monkey.	15
SHYLOCK	Out upon her, thou torturest me Tubal. It was my turquoise, I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys.	
TUBAL	But Antonio is certainly undone.	20

[Act 3, Scene 1]

- 13.1 Why is Shylock meeting with Tubal? (3)
- 13.2 Why would Shylock be keen to hear news of Antonio? (3)
- 13.3 Shylock calls the report of a shipwreck 'good news, good news' (line 6). What does this suggest about his character? Mention and discuss two things. (3)
- 13.4 What is revealed about Jessica's relationship with her father in this extract? (3)

- 13.5 Refer to the extract. If you were the director of the play, how would you instruct the actor playing the role of Shylock? Pay attention to body language and tone and explain your answer. (3)

AND

EXTRACT H

DUKE	That thou shall see the difference of our spirit, I pardon thee thy life before thou ask it. For half thy wealth, it is Antonio's, The other half comes to the general state, Which humbleness may drive unto a fine.	5
PORTIA	Ay, for the state, not for Antonio.	
SHYLOCK	Nay, take my life and all, pardon not that. You take my house, when you do take the prop That doth sustain my house; you take my life, When you do take the means whereby I live.	10
PORTIA	What mercy can you render him Antonio?	
GRATIANO	A halter gratis, nothing else for God's sake.	
ANTONIO	So it please my lord the duke and all the court To quit the fine for one half of his goods, I am content – so he will let me have The other half in use – to render it Upon his death unto the gentleman That lately stole his daughter. Two things provided more, that for this favour, He presently become a Christian; The other, that he do record a gift Here in the court of all he dies possessed Unto his son Lorenzo and his daughter.	15 20
DUKE	He shall do this, or else I do recant The pardon that I late pronounced here.	25
PORTIA	Art thou contented Jew? What dost thou say?	
SHYLOCK	I am content.	
DUKE	Clerk, draw a deed of gift.	
SHYLOCK	I pray you give me leave from hence, I am not well. Send the deed after me, And I will sign it.	30

[Act 4, Scene 1]

- 13.6 Critically comment on how the Duke’s words in lines 1–5 set the tone. (3)
- 13.7 Consider Shylock’s utterance in line 27: ‘I am content.’ and discuss why it is ironic. (3)
- 13.8 Compare and explain Shylock’s state of mind in Extract G to his state of mind in Extract H. (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2020

**ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE
EXEMPLAR**

MARKS: 80

This guideline consists of 21 pages.

NOTE TO MARKERS

- This marking guideline is intended as a guide for markers.
- Candidates' responses must be considered on their merits.

THIS IS A GUIDE. PLEASE CONSIDER ALTERNATIVE AND RELEVANT RESPONSES.

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 diction, imagery and tone to suggest a future world characterised by violence, chaos and destruction.

Your essay must be 200–250 words (about ONE page) in length.

[10]

The poem predicts an impending apocalypse.

DICTION:

- ***Repetition of the present participles: ‘turning and turning’ suggests an unstable and volatile cycle.***
- ***‘Things fall apart’ – the disintegration and loss of stability. Society is unravelling.***
- ***The ‘centre’ is the foundation of order and reason – it has given way to chaos and turmoil.***
- ***‘Mere anarchy is loosed upon the world’ – violence and chaos are given the freedom to be unleashed.***
- ***There is a loss of goodness and virtue – ‘the ceremony of innocence is drowned’, ‘the best lack all conviction ...’.***
- ***The vast image of ‘Spiritus Mundi’ is immense and intimidating – evil is unleashed to threaten and control the world.***
- ***Words such as ‘blood-dimmed’, ‘worst’, ‘pitiless’, ‘darkness’, ‘nightmare’ and ‘rough beast’ are portentous and thus add to the sense of inevitable doom.***

IMAGERY:

- ***The poet uses apocalyptic imagery.***
- ***He compares the world to the ‘widening gyre’ – interlocking circles constantly spinning and expanding that leads to humanity becoming fragmented and disillusioned; uncontrollable.***
- ***The simile depicting the eyes of the sphynx is forbidding and terrifying (‘blank and pitiless’), adding to the agony and destruction of the world.***
- ***‘The falcon cannot hear the falconer’ – the falcon is lost amidst the chaos, symbolic of the loss of humanity’s sense of morality. There is a lack of connection that leads to instability and a dark path of sin.***
- ***‘blood-dimmed tide is loosed’ – the image of violence and bloodshed overwhelms the world.***
- ***The ‘rough beast’ that is ‘slouching’ ... ‘towards Bethlehem’ is a subversion of the idea of a saviour of the world who embodies peace and love. Instead, there is the use of primal animalistic imagery that contrasts with the innocence and purity of the Christ child.***

TONE:

- ***The world characterised by violence, chaos and destruction has a tone of despondency, despair and fear conveying a message of an impending apocalypse.***

[Credit relevant/alternative responses.]

[10]

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**THE WOMAN – Kristina Rungano**

2.1 Suggest a reason for the inclusion of the woman's surroundings in lines 4–6.

- *The images of nature suggest beauty ('flowers'), freedom ('stream') and youth ('grass').*
- *It contrasts with the drudgery of the woman's life and the 'sound of duty'.*
- *She is young but is robbed of the beauty and freedom of youth.*

[Award 2 marks for 2 relevant and distinct points.] (2)

2.2 Comment on the repetition of 'And' throughout the poem.

- *It provides the exhaustive list of her duties.*
- *Through this endless list, her suffering is revealed.*

[Award 2 marks for 2 relevant and distinct points.] (2)

2.3 Critically discuss the change in tone in the poem.

- *At first the tone is one of resentment. She is 'unhappy and 'bitter'.*
- *The exhaustive list of her 'labour' is not appreciated but expected and demanded.*
- *The tone changes when she questions whether she should obey him and 'Love, serve and honour her man'.*
- *She accepts her subservient role begrudgingly.*

[Award 3 marks only if the change in tone is shown.] (3)

2.4 Consider the poem as a whole. To what extent is this poem a commentary on the traditional roles of women in rural Africa? Refer to diction in support of your answer.

- *The duties that she performs clearly take place in a rural setting – 'mud container', 'toiled in the field', applying 'dung' to the floors, 'hut'.*
- *In line 2 it is mentioned that this situation is common to other 'young women'.*
- *When she questions her role in line 35, she seems to draw on the traditional roles of 'love, serve and honour'.*
- *Her acceptance of her role as an African woman suggests that even though she questions it, she is duty-bound to accept it.*

[Award full marks only if reference is made to diction.]

[Credit relevant/alternative responses.]

(3)
[10]

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**AFRICAN POEM – Augustinho Neto**
(translated by Gerald Moore)

3.1 Suggest a reason for the inclusion of the foreign words in the poem.

- ***The foreign words establish the setting of the poem.***
- ***It provides a unique and authentic African experience of beauty and pride.***

[Award 2 marks for 2 relevant and distinct points.] (2)

3.2 Comment on the effect of the personification used in lines 3–4.

- ***The branches of the trees are compared to raised arms.***
- ***It could be in praise/triumph/protest.***

[Award 2 marks for 2 relevant and distinct points.] (2)

3.3 What impression is created by the inclusion of the man and woman in stanza 3?

- ***At first the poem is generalised and objective.***
- ***The inclusion of the man and woman provides a more intimate and personal focus.***
- ***The pretensions of these persons embody the impact and influence of colonialism.***

[Awards 3 marks for 3 points or 2 points well discussed.] (3)

3.4 Consider the poem as a whole. Discuss to what extent this poem shows the poet's affection for Africa. Refer to the diction in your answer.

- ***The trees and fire allude to African beauty and pride.***
- ***These imply a passionate intensity for Africa.***
- ***The 'warm tune' and 'warm country' suggests happiness and contentment.***
- ***The poet shows great affection and pride for the beauty of Africa despite the underlying ominous tone suggested by 'consuming', 'burnt', 'groaning'.***

[Award full marks only if reference is made to diction used.]

[Credit relevant/alternative responses.]

(3)
[10]

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**THE AUTHOR TO HER BOOK – Anne Bradstreet**

4.1 Suggest a reason for the speaker choosing to keep her ‘offspring by her side’ (line 2).

- ***She is embarrassed by it and unhappy about the final product.***
- ***She does not want it exposed to and criticised by the world.***

[Award 2 marks for 2 relevant and distinct points.] (2)

4.2 Comment on the speaker referring to her friends as ‘less wise than true’ (lines 3–4).

- ***Her friends meant well in having the book published.***
- ***They were not very wise when they did it. They did not consider the consequences of it or the effect it would have on the author.***

[Award 2 marks for 2 relevant and distinct points.] (2)

4.3 Show how the speaker’s efforts are exaggerated in lines 15–16. How does this contribute to the tone?

- ***Her attempts to remove the ‘defects’ are forced and almost violent.***
- ***Stretching the joints are a cruel and desperate attempt to transform what she regards as a pitiful product.***
- ***The tone is self-deprecating and critical; merciless.***

[Award full marks only if the tone is discussed.] (3)

4.4 Consider the poem as a whole and comment on the effectiveness of the extended metaphor used.

- ***As the author she gave ‘birth’ to this book.***
- ***It is essentially a part of her; she cares for it as if it were her child.***
- ***She is also very critical of it and embarrassed by it because she has loftier aspirations for her art/child.***
- ***She regards herself as an unfit mother because of the shortcomings of what she has created.***

[Award full marks only if the comparison is discussed.]

[Credit valid/alternative responses.]

(3)
[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**I LOVE THE LOOK OF WORDS – Maya Angelou**

5.1 How is a sense of movement created in stanza 1?

- ***The action verbs like ‘leap’, ‘snapping’, ‘rushing’ and ‘sliding’ create a sense of swift movement.***

[Award 2 marks for 1 relevant point.]

(2)

5.2 Why could the title of the poem be considered ironic?

- ***The title suggests that reading is a passive activity but the poem suggests the opposite because the words are almost given a life of their own.***

[Award 2 marks only if irony is shown.]

(2)

5.3 How does the simile in lines 11–15 contribute to the mood in the poem?

- ***Ideas are compared to a perfume that lingers like a ‘sweet smell’.***
- ***This creates an image of a simple, pleasant and gratifying experience.***
- ***The mood is evocative/ sentimental/ poignant.***

[Award full marks only if reference is made to the mood.]

(3)

5.4 Explain how the comparison used in lines 18-19 contributes to your overall understanding of the poem.

- ***Reading is compared to tracks being laid for a train that would transport passengers to a different destination.***
- ***The comparison shows that reading also lays the foundation for ideas to be shaped.***
- ***These ideas will develop and grow into much more elevated experiences.***

[Award full marks only if the comparison is discussed.]

[Credit valid/alternative responses.]

(3)

[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

QUESTION 6: *THINGS FALL APART* – ESSAY QUESTION

In a carefully planned essay of 300–350 words (1–1 ½ pages) in length, critically discuss to what extent ‘things fall apart’ because of the conflict between tradition and change.

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The title of the novel refers directly to the conflict between tradition and change.

- *The traditional Igbo society is a well-organised society. They have complex laws and values that contribute to social cohesion.*
- *In pre-colonial Igbo society, Okonkwo is the embodiment of Igbo tradition. He lives with his family in the Umuofia clan that uphold the same set of beliefs and traditions.*
- *Every aspect of life is defined by tradition, from social classes to spoken language. These provide structure and regulations for each individual.*
- *The loss of Igbo culture is seen through predominantly Okonkwo’s point of view. He is not exempt from the laws and traditions that regulate the tribe. His overly ambitious compulsion to become a leader of his clan has tragic consequences, for example, Okonkwo’s beating of his wife during the sacred week of peace, his participation in Ikemefuma’s death and the accidental killing of Ezeudu’s son. As punishment, he is exiled from the clan.*
- *During Okonkwo’s exile, many changes take place in Umuofia with the arrival of the white men, including a school and a church that are built in the Evil Forest.*
- *The school and the church are meant to alienate the young so that they can become promoters of modern ways in their village.*
- *The ‘white man’ and his ‘iron horse’ epitomise western civilisation. Obierika says of the white man: ‘He has put a knife on the things that held us together and we have fallen apart’.*
- *Many of the young people, including Nwoya, Okonkwo’s son, join this new religion. This is the catalyst that weakens the kinship bonds so central to the Igbo culture.*
- *The outcasts and victims of tradition consider Christianity as an escape from their shame and humiliation. The new faith is opposed to the obsolete rituals of tradition: the rejection of twins in the evil forest and human ritual sacrifice. The zeal of the new converts brings about disorder in the clan.*
- *When Okonkwo invites the Igbo men to wage war against the missionaries he realises that Umuofia has lost courage and cohesion. He cannot understand why the war-like men of Umuofia have become ‘soft like women’. He decides to fight alone to avenge his ancestors, ‘I shall fight alone if I choose’.*
- *Okonkwo chooses to die rather than watch his society fall apart. However, it is ‘an abomination’ to commit suicide in the Igbo community. Although Okonkwo is devoted to tradition, this final tragic act embodies his own loss of faith.*

[Credit valid/alternative responses.]

[25]

QUESTION 7: THINGS FALL APART – CONTEXTUAL QUESTIONS

7.1 How is the unique character of the Igbo tribe established in this extract? Mention THREE things.

- ***The reverence for ancestors which they regard as the link between the past and the present.***
- ***For this reason, funerals were a celebration rather than an occasion for mourning.***
- ***Funerals were elaborate as befitting a person of high status.***
- ***The aged were venerated, as shown when the ‘younger men gave way’.***

[Award 3 marks for 3 relevant and distinct points.]

(3)

7.2 Discuss the significance of the role that Ezeudu has played in Okonkwo's life.

- ***He is the oldest member of the tribe and highly respected.***
- ***He is the one who warns Okonkwo against taking part in Ikemefuna's death.***
- ***He seems to have been the steady voice in Okonkwo's life – he was a loyal and supportive friend.***
- ***Okonkwo's pride does not allow him to heed this warning.***
- ***At his funeral, Okonkwo's gun accidentally goes off and kills Ezeudu's son. It appears that it is poetic justice for striking Ikemefuma.***

[Award 3 marks for 2 points well discussed and only if contrast is shown.]

(3)

7.3 Refer to lines 10–12 and show how rising tension is created.

- ***The ferocity of the simultaneous sounds of guns, drum and matchets are violent and unnerving in their intensity.***
- ***It increases as night approaches.***
- ***It foreshadows the violence of the gun exploding later which sends Okonkwo into exile and impacts his life forever.***

[Award 3 marks for 2 points well discussed.]

(3)

7.4 How does this funeral ritual contrast with that of Okonkwo's later in the novel?

- ***At this funeral, a great man is celebrated at an occasion befitting his status in the clan.***
- ***Okonkwo has no funeral ritual.***
- ***Okonkwo's suicide is regarded as an ‘abomination’.***
- ***None of his clansmen are allowed to touch his body and he is buried by strangers.***

[Award 3 marks for 2 points well discussed.]

(3)

7.5 The laws of the Igbo clan are inflexible. How is this shown when even a great man like Okonkwo is subjected to it after this funeral?

- *During the celebrations, Okonkwo's gun accidentally goes off.*
- *It kills Ezeudu's 16-year-old son.*
- *This is regarded as a female crime and he is sent into exile for 7 years.*
- *His buildings are burned and his animals killed in order to cleanse the village of his crime against a clansman.*

[Award 3 marks for 3 relevant points.] (3)

7.6 Refer to line 5: 'Okonkwo was sitting at the edge'. Explain how this image illustrates Okonkwo's position in the clan at this point in the novel.

- *Okonkwo no longer presents an image of power and fame.*
- *His return from exile is not marked with a 'flourish' but with a loss of identity and dignity.*
- *He feels distanced from the clan especially when he returns to so many significant changes that he regards as the result of weakness.*

[Award 3 marks for 3 points or 2 points well discussed.] (3)

7.7 Account for the presence of the messengers.

- *The District Commissioner wanted a meeting with the leaders but sneakily arrests them instead.*
- *During the arrest they are humiliated, assaulted and fined 200 bags of cowries.*
- *The corrupt messengers come to demand 250 bags of cowries or the prisoners will be hanged.*

[Award 3 marks for 3 points or 2 points well discussed.] (3)

7.8 Refer to both extracts A and B. Critically comment on how 'things fall apart'

- *Extract A: Shows the clan's reverence for custom and tradition. The funeral of a great man like Ezeudu is a 'sacred ceremony' yet the sound and smell of gunfire is a portend of the tragedy to come, which is marked by Okonkwo's removal from the clan.*
- *Extract B: Shows how the clan is divided by the influence of the white man. Okonkwo is alone in his opposition of the new authority. His eventual suicide illustrates that the norms and values of the tribe have ultimately disintegrated.*

[Award full marks only if reference is made to both extracts.]

[Credit valid/alternative responses.]

(4)
[25]

QUESTION 8: TSOTSI – ESSAY QUESTION

'It is a person's identity that shapes and defines him and gives his life meaning'.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent this statement is true of the protagonist, Tsotsi.

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- *A traumatic event in his childhood compels Tsotsi to run away from home and forge a new identity with street children. The need for basic survival forces him into at first, a life of petty crime. Later he builds a reputation as a ruthless gangster.*
- *He chooses the identity of a Tsotsi when this name is declared over him by an irate shopkeeper. He lives up to his name – he is feared and avoided, 'brave men stepped aside to let him pass'. Disfiguring the face of a dying man with words of hate is what gives him a perverse pleasure.*
- *He is presented as a hardened gangster who lives by the rule of not having his 'inward darkness' disturbed. He refuses to tolerate questions about his past, simply because he does not have any answers.*
- *Tsotsi represses all the memories relating to his past as they are too painful.*
- *When Boston is brutally beaten by Tsotsi for asking too many questions, the true extent of Tsoti's refusal to acknowledge his past is revealed.*
- *His decision to take care of the baby reveals a major change in the identity Tsotsi assumes. The baby is likened to a 'talisman' that triggers a memory of a 'yellow bitch' that is linked to his early identity. Slowly he sheds his defences and shows a caring and protective side that contradicts the image of a hardened thug that he presents.*
- *Morris, initially meant to be a victim, reminds Tsotsi of how the 'yellow bitch' crawled towards him after being kicked by his father. Miriam's comment, 'a bitch in a backyard would look after its puppies better' is another trigger that compels Tsotsi to remember the details of his past.*
- *Petah's desperate call to 'David' contributes to the unravelling of his buried 'darkness' and his name, now, no longer determines his actions.*
- *He seeks forgiveness and guidance from Boston. He names the baby 'David' and questions Isaiah at the 'Church of Christ the Dreamer' in an effort to find peace and wholeness. His typical Tsotsi behaviour and identity is changing.*
- *He remembers the traumatic events around his mother's abduction and his father's violence towards the pregnant yellow dog. These were the events that made him bury his real identity. He admits to himself that he is David Madondo.*
- *Through the baby he finds a purpose in living and believes Miriam when she says, 'tomorrow comes and you got to live'.*
- *He dies as 'David', not 'Tsotsi' – sacrificing his life for the baby can be seen as his ultimate redemption for his old life.*
- *Tsotsi's last thought before he dies is 'My name is David Madondo'. He has confronted his traumatic past, shed his life as a tsotsi, and healed and affirmed who he really is – David Madondo.*

[Credit valid/alternative responses.]

[25]

QUESTION 9: TSOTSI – CONTEXTUAL QUESTIONS

9.1 How does the 'Saturday street' (line 1) illustrate life for the people in the townships in the context of the novel?

- *The Saturday street is a time of freedom and fun.*
- *It is energetic and vibrant.*
- *It is different from the rest of the week which is characterised by the continuous threat of violence and desperate attempts at survival.*
- *For just one-night people have the opportunity to celebrate that they have made it through the week and that they will be able to rest the following day before the relentless cycle begins again.*

[Award 3 marks for 3 points or 2 points well discussed.] (3)

9.2 Why is the image of 'banshee time' (line 9) effective in establishing the mood?

- *A banshee is a 'wailing female spirit' who warns of imminent death.*
- *The din of the streets is eerie.*
- *The streets become like an immoral and malevolent place.*
- *The mood is unsettling and chaotic.*

[Award full marks only if mood is discussed.] (3)

9.3 Account for Tsotsi's feelings of 'embarrassment and humiliation' (line 5).

- *He had to go into a shop and pay for milk, rather than steal as is normal Tsotsi behaviour.*
- *It is a matter of pride if a tough man like him is seen buying milk for a baby.*
- *He is in an unusual situation of being vulnerable and unsure.*
- *He is humiliated by the fact that he cannot read the writing on the tin of condensed milk.*
- *He is embarrassed because he has no clue about what a baby would need and needs assistance from the shopkeeper.*

[Award 3 marks for 3 points or 2 points well discussed.] (3)

9.4 Refer to lines 15–16: 'On Fridays they opened up and made a path for him'. Critically comment on whether this reaction to Tsotsi is justified by referring to earlier events in the novel.

- *Tsotsi is fearless and feared despite his age.*
- *His plans never fail as is evidenced by his carefully executed plan to 'take one on the trains'.*
- *The vitriol he whispers in the dying Gumboot's ear shows that he is merciless and deliberately malicious.*
- *His brutal beating of Boston for asking too many questions shows the ruthlessness of which Tsotsi is capable.*

[Award 3 marks for 3 relevant and distinct points.] (3)

9.5 How is the socio-political context of the novel implied in this extract?

- *The hole in the wall which should have contained glass for a window suggests the inhuman conditions that people in the township were subjected to.*
- *The baby in the box is perhaps the kindest thing the mother though she could do for this young life as she may not have the resources to take care of it.*
- *Apartheid has forced non-white people to live in designated areas and they were consigned to a life of manual labour – they end up living in poverty.*

[Award 3 marks for 3 points or 2 points well discussed.]

(3)

9.6 Comment on the irony of Tsotsi opening up to Boston in this extract.

- *One of Tsotsi's cardinal rules is not to answer any questions about himself.*
- *Boston, being the garrulous member of the gang, is persistent in his questioning of Tsotsi's past.*
- *This fuels Tsotsi's hate and anger at not knowing the answers and he brutally beats up Boston.*

[Award full marks only if irony is discussed.]

(3)

9.7 Critically comment on the role of Boston in the novel by referring to the image of the 'long grass in the fields of his youth' (line 25).

- *During Boston's youth he had opportunities to get an education that were denied to many people of colour during the Apartheid era.*
- *One bad choice changes Boston's dream of becoming a teacher when he has to leave college before graduating as a teacher.*
- *Boston was exposed to a different world and kept reminding Tsotsi of 'dignity'. It is this word which rings in Tsoti's ears as he considers a different life for himself.*

[Award 3 marks for 3 points or 2 points well discussed.]

(3)

9.8 Refer to both extracts C and D. Critically comment on the paradoxical nature of Tsotsi's character that evokes both fear and sympathy from the reader.

Extract C: Tsotsi is a merciless gangster and is usually indifferent to people. It accounts for the fear he elicits in his community. Tsotsi's connection with the baby changes him and makes him seem more human. He evokes sympathy in his tender treatment of the baby whom he is determined to give every chance at survival.

Extract D: He not only connects with the baby but also with Boston whom he had earlier attacked viciously. Letting the beggar go shows how the darkness had been lifted from Tsotsi and he shows a sense of 'decency'.

[Award full marks only if reference is made to both extracts.]

(4)

[25]

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

Malcolm describes Lady Macbeth as a 'fiend-like queen'.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent this is an accurate assessment of Lady Macbeth.

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Initially Lady Macbeth is depicted as a powerful, ruthless, ambitious woman who manipulates her husband into killing the king in order for them be crowned king and queen.

- *She is portrayed as callous and evil when she reads her husband's letter regarding the prophecies.*
- *She calls on the evil spirits to remove her feminine characteristics as she openly displays her desire to become queen.*
- *When he is hesitant, she never wavers. She is perfectly aware of the influence she possesses over the weak will and 'kindness' of her husband.*
- *Her greeting of Macbeth: 'Great Glamis! Worthy Cawdor!' immediately aligns her with the evil of the weird sisters.*
- *Her ambitious nature is her defining quality, and she demonstrates a cruel resourcefulness when she plans the murder in great detail.*
- *Lady Macbeth also displays her capacity for dissembling by acting as a gracious hostess while simultaneously plotting against the king.*
- *Despite her masculine, ambitious personality, she reveals her sensitive side when she cannot kill the king because he resembles her father.*
- *When Macbeth returns, trembling and terror-stricken from the murder, she does not lose her resolve but returns to the murder scene to complete the deception by smearing the grooms with blood.*
- *When Macbeth almost betrays his guilt, challenged by the ghost of Banquo, Lady Macbeth assumes charge of the situation and skilfully saves her husband's honour.*
- *When none of their golden expectations are realised, her mind becomes 'fear-infected'.*
- *Following King Duncan's murder, Lady Macbeth is unable to handle the anxiety and guilt and begins to sleepwalk. Once she thought she could with 'a little water' clear away the witnesses of that deed, now she is tortured by smell of blood and the stain that will never wash away.*

Ultimately Lady Macbeth fails to transform into a completely ruthless, nefarious person and suffers the consequences of her bloody actions. In the end, she is in emotional and mental turmoil, she is desperate, hopeless and alone. She ends up committing suicide, unable to deal with the legacy of their crimes.

[Credit valid/alternative responses.]

[25]

QUESTION 11: MACBETH – CONTEXTUAL QUESTION

11.1 What is the 'sorry sight' that Macbeth refers to in line 1?

- **Macbeth has just returned from murdering King Duncan.**
- **His hands and the murder weapon are still covered in blood.**
- **It is the evidence of his crime against his king and cousin to whom he owes his loyalty.**

[Award 3 marks for 3 points or 2 ideas well discussed.] (3)

11.2 Why is Macbeth obsessed with his inability to say 'Amen' (lines 10 and 13)?

- **He realises that the immoral choice he has made will propel his descent into evil.**
 - **There is no turning back for him.**
 - **He has aligned himself with evil and sacrificed his goodness.**
- (3)

11.3 Explain the dramatic irony of Lady Macbeth's response in lines 16–17:

'These deeds must not be thought
After these ways; so, it will make us mad.'

- **She encourages Macbeth to not overthink their malevolent deed, as it would lead to madness.**
- **However, later on she is plagued with guilt to such an extent that it drives her to sleeplessness and insanity.**

[Award full marks only if dramatic irony is discussed.] (3)

11.4 Comment on the metaphor: 'Sleep ... Balm of hurt minds' (lines 20–22) in the context of the play.

- **Sleep is symbolic of innocence and peace of mind.**
- **In killing Duncan, Macbeth does relinquish any peace of mind.**
- **Lady Macbeth begins to sleepwalk and Macbeth is haunted by his nightmares.**

[Award 3 marks for 3 relevant ideas.] (3)

11.5 Refer to line 13: 'But wherefore could not I pronounce 'Amen''? If you were the director of the play, how would you instruct the actor playing the role of Macbeth? Pay attention to body language and tone and explain your answer.

- **He might have his arm outstretched to Lady Macbeth or up to the sky, hoping for a response to his question.**
- **Up to this point she has assumed command so he relies on her reassurance.**
- **His tone would be desperate/pleading/confused.**

[Award full marks only if body language and tone are fully explained]
[Allow for other relevant interpretations.] (3)

11.6 Critically comment on the doctor's reference to 'Foul whisp'rings are abroad' (line 13) and how this ultimately leads to a cure for disease.

- ***Malcolm and Macduff are in England ('abroad') preparing to lead an army to overthrow the 'diseased' reign of Macbeth in Scotland.***
- ***Both are motivated by revenge and their great love for Scotland.***
- ***Macbeth has the false security from the weird sisters that 'none of woman born shall harm him' but it is Macduff that eventually kills him and Malcolm, the rightful heir, becomes the king and restores order to Scotland.***

[Award 3 marks for 3 points or 2 points well discussed.]

(3)

11.7 Consider the doctor's utterance: 'I think, but dare not speak.' (line 21). What does this suggest about the way in which Macbeth rules Scotland?

- ***Unlike King Duncan, Macbeth rules with corruption and fear.***
- ***Even Macbeth admits that he does not have the respect and loyalty of his subjects.***
- ***The doctor knows that if he reveals his suspicions of the cause of Lady Macbeth's anguish, his life may also be threatened.***

[Award 3 marks for 3 points or 2 points well discussed.]

(3)

11.8 Compare Lady Macbeth's state of mind in Extract E to that in Extract F.

- ***In Extract E, Lady Macbeth still displays a calm self-possession. She is in control as she reassures her husband that his fears are unfounded.***
- ***In Extract F, Lady Macbeth is clearly anxious, distressed and completely consumed with guilt. Her emotions are out of control as she relives the horror of the night of the murder.***

[Award full marks only if reference is made to both extracts.]

(4)

[25]

OR

QUESTION 12: THE MERCHANT OF VENICE – ESSAY QUESTION

Portia is the strong character of this drama and not the 'merchant' as implied by the title.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent you agree with this statement.

[25]

THIS IS A GUIDE. PLEASE CONSIDER ALTERNATIVE AND RELEVANT RESPONSES.

- *Yes, she is. She is independent and faces her problems with equanimity – she finds her father's will frustrating, but endures the process. Unlike Bassanio, she does not rely on someone else's assistance.*
- *Her beauty, wit and charm make her a desirable prospective bride. She does not use her talents and position to influence her suitors; instead, she judges her suitors realistically and without any malice.*
- *She is an astute observer of her suitors' shortcomings and quirks and reveals a sense of humour and an educated knowledge of different countries when she comments her suitors' typical behaviour.*
- *She respects her father's wishes and tries to make the best of the situation. She is mature beyond her years, because she does not understand his uncomfortable wishes.*
- *She manages her estate competently. Her wealth does not cause her to be depressed, as is the case with Antonio. She is also not a spendthrift like Bassanio.*
- *She is confident and is able to approach problems head-on. When she hears that her bridegroom's best friend will be tried in a court of law, she devises a resourceful plan to challenge the proceedings.*
- *She is supported by her companion, Nerissa, who is also sensible, and not gleeful about others' misfortune, like Gratiano.*
- *She does not humiliate others; she will not ridicule Shylock in court, whereas Antonio has maintained that he will 'spit on thee again ... spurn thee too'.*
- *She will not allow her husband to get away with 'losing' her ring; she insists on an explanation and Bassanio finally admits to what had happened. He might be 'her lord, her governor, her king', but she will not be ill-treated.*

[Credit valid/alternative responses.]

[25]

QUESTION 13: THE MERCHANT OF VENICE – CONTEXTUAL QUESTION

13.1 Why is Shylock meeting with Tubal?

- *Shylock wants to know where his daughter, Jessica, is.*
- *He has asked his friend, Tubal, to find out where she is.*
- *Tubal is reporting on his findings to Shylock.*

[Award 3 marks for 3 relevant and distinct points.]

(3)

13.2 Why would Shylock be keen to hear news of Antonio?

- *He has lent Antonio money, and seeks revenge because he is angry about his daughter's elopement.*
- *He is vindictive and wants Antonio to 'pay his pound of flesh'.*
- *News about Antonio's ships running into trouble at sea confirms that he will probably be unable to honour his debt. This is all Shylock needs to exact his revenge.*

[Award 3 marks for 3 relevant and distinct points.]

(3)

13.3 Shylock calls the report of a shipwreck 'good news, good news' (line 6). What does this suggest about his character? Mention and discuss two things.

- *He is unsympathetic/cold-hearted, because he shows no concern about the sailors' lot.*
- *He is mean, because he relishes the bad news about Antonio's loss and calls it 'good'.*

[Award 3 marks for 2 relevant points discussed clearly.]

(3)

13.4 What is revealed about Jessica's relationship with her father in this extract?

- *She does not respect him, because she has pawned her mother's ring that Shylock had given to her before their marriage to buy a pet monkey.*
- *She is not careful with money, unlike her father. She is spending the money she took/stole from him on trifles and so disrespects him.*
- *Her actions are not of an obedient, loving and respectful child.*

[Award 3 marks for 2 points well discussed.

[Consider alternative, relevant answers.]

(3)

13.5 Refer to the extract. If you were the director of the play, how would you instruct the actor playing the role of Shylock? Pay attention to body language and tone and explain your answer.

- **Body language: restless, agitated movements. He would wave his arms and hands for emphasis.**
- **Tone: adamant/angry/disillusioned/vindictive.**
- **He is gloating at Antonio's misfortune.**

[Award 3 marks only if both body language and tone are explained.]

(3)

13.6 Critically comment on how the Duke's words in lines 1–5 set the tone.

- **The Duke uses formal language.**
- **This implies that the situation is formal, as it should be in a court of law; Venice is a regulated and orderly state.**
- **The Duke is the judge and is in charge.**

[Award 2 marks for explanation, 1 mark for tone.]

(3)

13.7 Consider Shylock's utterance in line 27: 'I am content.' and discuss why it is ironic.

- **Shylock is not content. He has lost the court case when he was quite sure that he would win it.**
- **His life is changing drastically: he will have to forfeit half of his estate to the state, upon his death his Christian son-in-law will get the remainder of his estate, he must give up his Jewish faith to become a Christian.**
- **He cannot be at peace; content.**

[Award 3 marks only if irony is fully explained.]

(3)

13.8 Compare and explain Shylock's state of mind in Extract G to his state of mind in Extract H.

- **Extract G: He is agitated and sure that he will exact revenge on Antonio, because one of his ships has sunk. He is confident that he will get his revenge.**
- **Extract H: Shylock is subdued. He feels as if he has lost his life. He says 'I am not well'; he is no longer confident. He is a broken old man.**

[Award 4 marks only if both extracts are discussed.]

(4)

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80

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

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

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

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

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

NOTE: If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language. There must not be more than two categories' variation between the Structure and Language mark and the Content mark.

