

MARKING GUIDELINES

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DATE	JUNE 2024
SUBJECT	ENGLISH HOME LANGUAGE
PAPER	2
MARK TOTAL	80
DURATION (HOURS)	2 ½
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SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT



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

1. 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).
2. In SECTION A, if a candidate has answered all four questions on prescribed poems, mark only the first two.
3. 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 both questions (novel) and both questions (drama), mark only the first answer in each section, provided that one contextual and one essay have been answered.
4. 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 second.
5. If answers are incorrectly numbered, mark according to the marking guidelines.
6. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
7. *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.**
8. *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalise.**
9. For **open-ended questions**, no marks should be awarded for YES / NO or I AGREE/ DISAGREE. The reason / substantiation / motivation must be considered.
10. No marks should be awarded for TRUE / FALSE or FACT / OPINION. The reason / substantiation / motivation must be considered.
11. 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: POETRY ESSAY QUESTION

THE COLLAR

GEORGE HERBERT

- Use the following ideas, among others, 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 page 23 for marking the poetry essay.

- The speaker grapples with a profound internal conflict, questioning his faith and feeling restrained by his devotion to God. This struggle forms the thematic core of the poem, wherein the speaker's spiritual turmoil is depicted.
- The poet employs vivid imagery to convey the speaker's frustration and rebellion. For instance, the metaphor of the 'collar' symbolises the constraints and limitations the speaker perceives in his commitment to God, encapsulating his sense of spiritual confinement and restraint. This imagery further captures the speaker's internal struggle with his faith.
- The speaker's unproductive 'harvest' depicts a poignant image of vitality and potential being displaced. This image underscores the speaker's sensation of being hindered from living freely and pursuing his desires by the demands of religious piety.
- The diction in the poem reflects the speaker's tumultuous emotions. Words such as 'I struck,' 'No more,' and 'Shall I be still in suit?' convey a palpable sense of defiance and rebellion against the perceived constraints of faith, underscoring the speaker's inner turmoil.
- However, later in the poem, there is a notable shift in diction, marked by, 'But as I raved and grew more fierce and wild'. Using the words 'raved,' 'fierce,' and 'wild' intensifies the speaker's internal struggle, signifying a pivotal moment of emotional upheaval and eventual acceptance of faith.
- The structure of the poem, characterised by its irregular rhyme scheme and strategic use of enjambment, mirrors the chaotic and fragmented nature of the speaker's thoughts as he wrestles with his faith.
- The employment of rhetorical questions throughout the poem, exemplified by lines such as 'No flowers, no garlands gay? All blasted?/All wasted?' underscores the speaker's existential questioning and doubt, adding depth to his internal conflict.
- Additionally, the repetition of the phrase 'I will abroad' throughout the poem emphasises the cyclical nature of the speaker's rebellion and eventual surrender to his faith, highlighting the recurring theme of spiritual struggle and resolution.
- The poem serves as a poignant exploration of the universal struggle between doubt and belief, ultimately culminating in a moment of spiritual awakening and acceptance.

[Credit valid alternate responses.]

(10)



QUESTION 2: POETRY – CONTEXTUAL QUESTION

A FAR CRY FROM AFRICA – DEREK WALCOTT

- 2.1 Lines 1-2 suggest that the landscape is 'alive' and in motion, with the wind stirring the fur-like covering of the continent. These lines evoke a sense of vitality, energy, and a connection to the natural world./Lines 2-3 conjure an image of the African savanna teeming with life and activity, with the Kikuyu people and the blood of the land intertwined.

[Award 2 marks for any ONE idea.]

(2)

- 2.2 The image of a paradise disrupted by corpses suggests the violence, exploitation and suffering brought about by colonial powers in their quest for control and resources. It also symbolises the loss of innocence and the disruption of the natural order. Thus, exposed corpses, bloodshed and war have befouled the once beautiful land.

[Award 2 marks for ONE idea well-explained.]

(2)

- 2.3 The speaker juxtaposes the instinctual violence observed in the animal kingdom with humans' deliberate infliction of pain. The speaker recognises and accepts the violence of animals as it is an inevitable consequence of the natural order of the animal kingdom. In contrast, the speaker is critical of humans; he condemns humans as they resort to violence consciously or wilfully, for asserting control and imposing a sense of superiority over others.

[Award 3 marks only if the comparison in attitude between beast and man is discussed.]

(3)



- 2.4
- The phrase, 'poisoned with the blood of both' (line 26), evokes a visceral image of internal turmoil and division. This image suggests a deep-seated conflict arising from the speaker's dual heritage and the complexities of their identity.
 - The phrase, 'divided to the vein' (line 27) conjures an image of physical and emotional fragmentation, highlighting the speaker's profound sense of alienation and disconnection.
 - The use of rhetorical questions enhances the portrayal of the speaker's inner conflict and existential uncertainty. The rhetorical questions further emphasise the speaker's struggle to reconcile their convictions with the harsh realities of colonial violence and oppression. By framing these questions as internal reflections, the poet invites readers to empathise with the speaker's existential anguish and moral ambiguity.
 - The repetition of the personal pronoun 'I' at the beginning of several lines emphasises the speaker's introspective struggle with identity and allegiance.
 - By beginning both lines 32 and 33 with the repeated phrase 'How can I', the speaker emphasises his deep sense of personal struggle and moral turmoil. The repetition underscores the speaker's profound existential crisis as he grapples with the enormity of the violence and suffering witnessed in Africa.

[Award 3 marks only if TWO poetic devices are discussed.]

(3)

(10)

QUESTION 3: POETRY – CONTEXTUAL QUESTION**THE CHILD WHO WAS SHOT DEAD BY SOLDIERS AT NYANGA – INGRID JONKER**

- 3.1 The opening line serves as a rallying cry against the elimination of the child's existence and a call to acknowledge the enduring impact of violence./It sets the tone for the poem, prompting readers to engage with the complexities of the events endured by the child and the broader issues of social injustice and resistance.

[Award 2 marks for any ONE idea.]

(2)

- 3.2 The repetition of the phrase reinforces its symbolism of defiance. It suggests that even in the face of violence and injustice, the child refuses to be subdued or silenced. The act becomes a metaphor for resistance against oppression and a refusal to accept victimhood. The repetition serves as a rhetorical device, amplifying the poem's central message about resistance, injustice and the enduring impact of violence on the innocent. /The recurring motif is a thread that runs through the poem, linking different stanzas and creating a sense of cohesion. This structural unity reinforces the central theme of the child's resistance and the broader issues of social injustice.

[Award 2 marks for ONE idea well-discussed.]

(2)

- 3.3
- The repetition of the word 'not' creates a juxtaposition between the reality of the child's death and the assertion of his continued presence. This repetition emphasises the poem's central message that the child's spirit and memory persist despite his physical demise. The intended effect of the word 'not' is to create hope within the reader – hope that the child survived this ordeal and defied all odds.
 - By referencing specific places associated with historical incidents of brutality and injustice, the poet brings to light the widespread and systematic nature of state-sponsored violence during that time. The poet included these locations to help the reader realise that these acts of violence were not concentrated instances; they were widespread, and the reader should be disgusted/shocked by this.
 - The stark imagery of the child lying 'with a bullet through his brain' evokes a sense of horror and outrage at the senseless loss of innocent life and the brutality of the perpetrators. The reader should, at this stage, be enraged with the idea that innocent children were killed mercilessly by the authorities who are supposed to protect them.

[Award 3 marks for TWO ideas well-discussed.]

(3)



- 3.4 In the concluding single-line stanza, the writer uses the brevity and directness of the language to add to its impact. The use of the present tense impregnates the line with a sense of immediacy and relevance. By concluding the poem with 'Without a pass', the poet underscores the ultimate triumph of the child's spirit over the oppressive systems that sought to control and confine him. It signifies defiance of the dehumanising laws and restrictions imposed by the apartheid regime, affirming the child's freedom and agency in death. The poet draws attention to its significance and invites readers to reflect on its implications. This simple yet profound declaration encapsulates the broader struggle for justice, equality, and freedom in South Africa and serves as a rallying cry for resistance against oppression.

[Award 3 marks only if a critical discussion is evident.]

(3)

(10)



QUESTION 4: POETRY – CONTEXTUAL QUESTION

WEATHER EYE – ISOBEL DIXON

- 4.1 These lines set the seasonal context, indicating a time of warmth and vibrancy. The reference to 'Christmas beetles' suggests a noisiness characteristic of summer in many regions. The heat is described as a physical summer sensation and a desire to escape into cooler spaces. The mulberry tree symbolises a cool and refreshing sanctuary where one can find respite from the heat.

[Award 2 marks for any TWO ideas.]

(2)

- 4.2 The intimate reference to the speaker's parents as 'Mommy' and 'Daddy' creates a tone of warmth and nostalgia. It evokes a sense of childhood innocence, endearment and familiarity, imbuing the scene with comfort, security and affection.

[Award 2 marks for ONE idea well-explained.]

(2)

- 4.3
- In 'nasturtiums flaming' (line 15) the writer effectively uses personification to vividly describe the heat within the house during the hot summer days.
 - 'the pressure cooker chugged in tandem with the steamy day' (lines 16-17) personifies the pressure cooker. By describing the pressure cooker as 'chugging', the poet imbues it with a sense of activity and life, as if it is working in harmony with the weather. This not only adds a sense of liveliness to the scene but also reinforces the day's oppressive heat by linking it to the actions of the pressure cooker.
 - 'in tandem with the steamy day' (line 17), functions as a metaphor comparing the pressure cooker's activity to the weather conditions. By likening the pressure cooker's chugging to the steamy atmosphere of the day, the poet creates a powerful image of heat and humidity. This metaphor reinforces the sensory experience of the hot summer day while also suggesting a parallel between the mechanical process of cooking and the natural processes of the weather. It emphasises the overwhelming presence of heat in the household and contributes to the overall atmosphere of the poem.

[Award 1 mark for the identification of any ONE figure of speech and 2 marks for a discussion of its effectiveness.]

(3)



4.4 The speaker's attitude toward summer days at home is one of longing and nostalgia for the sense of order and connection to nature they experienced during their childhood.

- The imagery of the house that is 'undressed for night' (lines 24-25) conveys a sense of intimacy and vulnerability, as if the house is shedding its daytime defences and opening itself up to the elements. This choice of image suggests that the speaker views the nighttime ritual of preparing the house for sleep as a comforting and familiar part of their childhood experience.
- The description of the open front door welcoming 'all the season's scents, the jasmine, someone else's supper, and a neighbour's voice' (lines 27-28) appeals to the reader's senses and creates a vivid image of the sensory richness of the speaker's childhood home. This language choice suggests that the speaker values the sensory experiences of summer evenings, from the fragrant jasmine to the sounds of domestic life and community interactions. It conveys a sense of longing for the connection and belonging they associate with their childhood home and neighbourhood.
- 'How well ... the burning days' (lines 30-33) is reminiscent of the speaker's longing for the summer days when at home. She prefers the natural methods her parents employed at home compared to the current use of air-conditioners ('chill machines').
- 'Somehow my judgement ... keep things right' (lines 33-35) reinforces the speaker's trust in the natural order of the weather at her house. She longs to be back home where she could read the weather more accurately and regain harmony with the natural conditions.

[Award 1 mark for the identification of attitude and 2 marks for a critical discussion.]

[Credit valid alternative responses.]

(3)

(10)



QUESTION 5: POETRY – UNSEEN POEM

A WINTER SOLSTICE PRAYER – EDWARD HAYS

- 5.1 The speaker views people as conscious, mindful beings who are collectively aware of the challenges and opposing forces present in the world./By stating that people are mindful of the darkness, the speaker implies that individuals are not oblivious to the negative aspects of human behaviour and societal issues.

[Award 2 marks for any ONE idea well-explained.] (2)

- 5.2 The repeated use of 'we' establishes a strong sense of collective identity and shared humanity. It also underscores the shared responsibility for addressing the various dark forces highlighted by the speaker.

[Award 2 marks for ONE idea well-discussed.] (2)

- 5.3 In stanza 2, the mood is sombre and foreboding as the speaker describes the darkness that extends over humanity. The speaker compares this darkness to the fears of death and evil that haunted our ancestors, suggesting a deep-seated sense of dread and apprehension. However, in stanza 3, the mood shifts dramatically as the speaker introduces themes of hope, resilience, and interconnectedness. The speaker calls upon the lights kindled on the sacred night of the winter solstice as symbols of hope and illumination. The imagery of these lights represents the potential for goodness and compassion to overcome the darkness. The change in mood between stanzas 2 and 4 effectively conveys a progression from darkness to light, from despair to hope.

[Award 3 marks only if the change in mood is evident and is well-discussed.] (2)



- 5.4
- The choice of the word 'heart' (line 10) emphasises the speaker's emotional and spiritual connection with God. The heart is often associated with the seat of emotions and the source of love and compassion, making it a fitting symbol for the divine presence within each individual.
 - The verb 'burns' (line 11), conveys a sense of intensity and passion in the speaker's description of the spark of goodness within every heart. It suggests that this divine essence is not merely dormant but actively aflame, illuminating the darkness and offering hope and warmth to the world.
 - The juxtaposition of 'no heart' with 'darkness' (line 12) creates a stark contrast between the absence of goodness and the presence of darkness. This choice of diction emphasises the idea that even in the bleakest of circumstances, there is still the potential for light and goodness to emerge.
 - By describing the light as being present in 'every heart' (line 16), the speaker emphasises the universal nature of divine goodness. This choice of diction suggests that no individual is excluded from the possibility of embodying light and love, regardless of their background or circumstances. It conveys a message of inclusivity and hope, inviting all to participate in the collective endeavour of bringing forth goodness in the world.

[Award 3 marks for any TWO examples of diction, well-discussed.]

(3)

(10)

TOTAL SECTION A: [30]



SECTION B: NOVEL

DIAMOND BOY – Michael Williams

QUESTION 6: DIAMOND BOY – ESSAY QUESTION

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Candidates may disagree with the original statement or give a mixed response. The candidate must be able to motivate such response.
- Refer to the rubric on page 23 to assess this question.

- A wavering moral compass is a prominent theme in this novel.
- From the onset, there are signs of crime and violence, even before the Moyo family gets to Marange: boys trying to smuggle illegal diamonds look like zombies, desperate not to get caught. The driver tells the Moyo family that there are ‘terrible stories’ of what happens to such diamond smugglers if they are caught, which points to systemic corruption.
- Despite the mantra ‘Diamonds for everyone!’, the miners working the diamond fields are desperate.
- The following contributing factors add to the desperation of Patson to find his own fortune: The moment James Banda shows his diamonds to Patson and clarifies their monetary worth, Patson is dazzled and hooked on the idea of picking up *girazis* and helping his family to afford a better life.
- Adding to Patson’s initial desperation to get rich quickly, it is not long before Patson finds his first *girazi*, a stroke of luck making him feel that his *shavi* is looking after him and will bring more fortune his way. Unfortunately, this signifies the beginning of Patson’s troubles.
- The greed of others like James, Sylvia and Commander Jesus almost takes Patson’s life. However, it is Patson’s own greed that weighs heavily on his conscience. When Patson tells his father about his *girazi*, Joseph suggests that they leave the mine immediately and find a home somewhere safe. Patson rejects the idea because he feels he will find more. The next day his father is killed.
- It is only at Arves’ grave that Patson realises the promise of the diamonds is hollow. At the novel's end, he knows nothing will bring his father back. His diamonds and financial security can never compensate for all that he has lost.
- It is important to note that Patson’s courage in the face of adversity is set against the defeat of many of the minor characters caught up in the diamond rush and mining activities. There are many moments of fear brought about by circumstances or weaknesses – even disabilities. The author creates these incidents in order to show that adversity is necessary if the young hero is to attain his goal.
- Even Joseph loses sight of what initially drew him to Marange. As he struggles to provide for his family, he becomes ever more desperate, and that is when he is taken advantage of. Uncle James manipulates the situation by luring him with the prospects of a job at the



mines. He is unable to resist, and so he, too, loses sight of what was previously most important to him (teaching).

- At the beginning of the invasion of the mines, Jamu and his father, James, were already set in their corrupt ways. However, Jamu displayed some loyalty to his friends. After Commander Jesus threatens his father's life, Jamu quickly turns on his friends and shows that he will do anything, even betray Patson (and potentially have him killed), to keep his father and Commander Jesus happy.
- Sylvia happily betrays Patson's father and supports Commander Jesus because she is power-hungry. When she joins Commander Jesus on his quest to catch Patson and steals his diamonds, she shows no remorse or a glimmer of maternal love for Patson. Her view of right and wrong is so skewed that she lacks motherly potential.
- The soldiers, headed by Commander Jesus, launch Operation 'No Return' into action. This is supposed to control the diamond mining in Marange to benefit all Zimbabwean citizens. However, Commander Jesus is not guided by a moral compass; he is motivated by avarice and hunger for absolute power. His lack of morality is evident in his desire to kill Patson for the diamonds and is even intent in selling Grace to human trafficking. Commander Jesus signifies the abuse of power and corruption of the Mugabe regime and embodies all that is ignoble.

[Credit valid alternate responses.]

(25)

**QUESTION 7: DIAMOND BOY – CONTEXTUAL QUESTION**

7.1 This extract occurs early in the novel and sets the stage for the Moyo family's challenges, particularly Patson and his father, Joseph. Patson's father is not earning enough money in Bulawayo and decides to move his family to Marange for better opportunities and more income. The extract also provides insight into the strained relationship between Joseph and his wife and her influence in embarking the family on a journey to Marange.

[Award 3 marks for THREE ideas.]

(3)

7.2 These lines suggest that the Wife is contemptuous toward Joseph, her husband. Her sarcastic tone further reinforces this attitude, dismissing Joseph's decision to pursue a teaching position and belittling his ambitions. The use of 'scornfully' indicates that she asks the question with disdain or contempt, implying that she does not believe in Joseph's abilities or the value of his endeavours. The Wife is materialistic and wants Joseph to secure a high-paying job so that she can live a life of luxury.

[Award 3 marks for THREE ideas.]

(3)

7.3 It is ironical that Joseph wishes to travel to Marange, confident that he has secured a teaching position at Junction Gate High School and would earn a good income (to be arranged with Mr Ngoko). However, on his arrival at Marange, he realises that he does not have a teaching job and is left worse off (than when he had left Bulawayo) and he too, like many others, shall resort to working in the mines.

[Award 3 marks only if the irony is well-discussed.]

(3)

7.4 These lines reveal Patson's ambivalent/conflicting feelings for his father; he both admires him and is disappointed in him. He admires his father for his commitment to his teaching profession, values his capabilities and potential to do better. However, he is also disappointed at his father's inability to stand up for himself, take on his role as head of the household, and resist the Wife's demands. He also wishes that his father could consider taking a more financially stable job, even though it might not involve teaching. By agreeing with the Wife, Patson further reveals his frustration and disappointment in his father's passivity.

[Award 3 marks only if the conflict is well-discussed.]

(3)



- 7.5 The phrase 'my heart sank' conveys Patson's sense of deflation and despair; he had hoped for a better outcome but is now faced with the harsh reality of the situation. The amount of one hundred dollars for a valuable diamond falls far short of Patson's expectations and underscores the disparity between the perceived value of his find and the actual compensation he receives.

[Award 3 marks for a well-developed response.]

(3)

- 7.6 Boubacar is knowledgeable about the diamond trade in Marange. His presence indicates that he has had experience in dealing with and selling diamonds. Boubacar's stoic demeanour during the sale suggests that he is composed and perhaps even shrewd in his dealings. Despite any potential risks or uncertainties associated with the transaction, Boubacar remains unfazed, indicating level-headedness and composure under pressure. / Boubacar's presence may indicate that he is a supportive figure in Patson's life. His willingness to accompany Patson suggests that he is there to provide moral support and security during this transaction.

[Award 3 marks for ONE idea well-discussed.]

(3)

- 7.7 The interaction between Patson and Abdullah showcases Patson's internal struggle to find diamonds in order to sell them for money and provide for his family. This moment highlights the harsh reality of the diamond trade in Marange. Patson's decision to heed his father's advice and use words as his weapon demonstrates his resourcefulness and intelligence. This reflects Patson's ability to think on his feet and adapt to challenging circumstances. Patson's interaction with Abdullah is a turning point in his character development. It marks a moment of empowerment for Patson; he actively takes control of his fate and refuses to be exploited or marginalised.

[Award 3 marks for TWO ideas well-discussed.]

(3)



7.8 YES.

Despite facing numerous challenges and hardships, Patson demonstrates resilience, resourcefulness, and a strong sense of morality, all qualities that his father would likely admire. In this instance, specifically, Patson displays courage; he shows that he can take a life lesson from his father ('In circumstances where you find yourself powerless, words are your best weapon') and use it to manipulate Abdullah into paying him way more than he wanted to initially. Joseph would be grateful that Patson's sale can assist in providing necessities for the family. Given that Patson survives the extremely difficult circumstances on the mines; losing his leg; travelling all the way to South Africa to save Grace; defeating Commander Jesus; and selling the diamonds he found to secure Grace's and his future, Joseph would have been proud of Patson.

OR

NO.

Patson's father would have been disappointed that Patson did not follow a path of formal education but rather worked in the mines wilfully and resorted to becoming a diamond smuggler. Patson's choices go against his father's wish for him to attain a formal education and his moral teachings for a successful life. He would have also been disappointed in Patson for risking his life as a diamond smuggler, as this would have also impacted on Grace.

[Accept valid alternative responses.]

[Accept mixed responses.]

[Award 4 marks only if the response is well-justified, with examples from the novel.]

(4)

(25)

TOTAL SECTION B: [25]



SECTION C: DRAMA

QUESTION 8: *PYGMALION* – ESSAY QUESTION

- Below 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.
- A range of examples may be used by the candidates to support their arguments.
- Candidates may disagree with the original statement or give a mixed response. The candidate must be able to motivate such response.
- Refer to the rubric on page 23 to assess this question.

- In the opening scene of the play, we witness individuals from various social classes seeking shelter under the same portico during a sudden downpour. Among them are Eliza Doolittle, a Cockney flower girl, and Professor Henry Higgins, a distinguished phonetics expert. This juxtaposition immediately sets the stage for the exploration of social identity.
- Eliza's journey from a Cockney flower girl to a refined lady is central to the play's exploration of social identity.
- Eliza's appearance and speech patterns immediately signal her lower-class background. She is described as 'a poor girl' with a 'ragged' and 'muddy' appearance, and her Cockney accent and colourful language further mark her as belonging to the lower echelons of society.
- Through intensive elocution lessons with Professor Higgins, Eliza learns to adopt proper pronunciation and speech patterns associated with the upper class, altering her social identity significantly.
- Eliza's physical transformation, including changes in attire and grooming, reinforces her new social identity as a lady.
- Her refined appearance aligns with societal standards of femininity and elegance, leading others to perceive her differently based on her outward presentation.
- In contrast, Higgins, with his refined attire and educated speech (as displayed in the opening scene), represents the upper class.
- His status as a member of the upper class allows him to move freely within high society, regardless of his outward appearance.
- Despite his dishevelled appearance on many occasions, Higgins enjoys societal privilege and respect due to his esteemed reputation as a phonetician and gentleman.
- Higgins, as a phonetics expert, views speech as a fundamental marker of social identity. He emphasises the importance of speech in determining one's social standing and believes that one's accent and language reveal their true background.
- Pickering's presence in the opening scene serves to contrast with Higgins. As a fellow phonetics expert and a gentleman, Pickering shares Higgins' upper-class status but displays a more respectful and considerate demeanour.
- His polite and amiable interaction with Eliza demonstrates his understanding of social hierarchies and sets him apart from Higgins, who is more brash and blunt.
- Pickering's observation that 'style comes by nature to people in their appearances' suggests a belief in the inherent nature of social identity.



- He acknowledges the role of appearance in shaping perceptions of social status but implies that some individuals possess an innate elegance that transcends outward presentation.
- When contrasting Alfred Doolittle to Professor Higgins and Colonel Pickering, a clear distinction can be made regarding how he speaks and appears: Doolittle's appearance as a dustman reinforces his working-class identity, yet his interactions with higher society reveal his intelligence and insight.
- Despite his lack of formal education or refinement, Doolittle is portrayed as a witty and charismatic character, challenging conventional notions of social identity and morality.
- However, Doolittle's Cockney dialect and colourful language reflect his lower-class background and lifestyle.
- Mrs Hill's appearance and speech reflect her upper-middle-class background, positioning her between the lower and upper classes. She embodies a sense of respectability and social aspiration, seeking to maintain her place within the middle-class hierarchy.
- Mrs Higgins represents the epitome of high society, with impeccable speech and refined manners. Her social standing is evident in her elegant appearance and sophisticated demeanour, setting her apart from characters of lower social status.

[Credit valid alternative responses.]

(25)

**QUESTION 9: PYGMALION – CONTEXTUAL QUESTION**

9.1 Professor Henry Higgins and Colonel Pickering have just met Eliza Doolittle, a Cockney flower girl with a strong accent. Higgins boasts to Pickering that he can transform Eliza's accent and appearance to pass her off as a duchess at an ambassador's garden party. Pickering questions Higgins about his character and intentions regarding women, particularly their upcoming endeavour with Eliza. Pickering expresses his concern that no advantage should be taken of Eliza's position, indicating his commitment to treating her fairly and ethically.

[Award 3 marks for THREE distinct ideas.]

(3)

9.2 These lines reveal Higgins's cynical and pessimistic attitude toward women. He expresses a general distrust and disdain of women, suggesting that he has not encountered men of good character in their interactions with women ('I haven't'). Higgins characterises women as being jealous, exacting, suspicious, and a nuisance once they become friends with him ('I find that the moment I let myself make friends with a woman, I become selfish and tyrannical.'). This statement reflects his belief that relationships with women are inherently problematic and lead to conflict and dissatisfaction.

[Award 3 marks for a well-developed response.]

(3)

9.3 Higgins's assertion that women upset everything and that he will likely remain a confirmed old bachelor suggests his resistance to forming any meaningful emotional connection with Eliza. Higgins's dismissive attitude toward women sets the tone for his treatment of Eliza. He often disregards her feelings and concerns, treating her more as an experiment than a human being with emotions. Throughout the play, Higgins manipulates Eliza's emotions and actions to suit his own purposes, without considering her desires or autonomy. Higgins's belief that men and women have inherently conflicting desires and goals, as illustrated in his metaphor about going in different directions, reflects his view of women as inferior and subordinate to men. Additionally, Higgins's comparison of men and women wanting to go in different directions represents the conflicting desires and expectations between himself and Eliza. This foreshadows the power struggle that arises between them.

[Award 3 marks for a well-developed response.]

(3)

9.4 Pickering's level of responsibility for Eliza varies throughout the play, and his actions often fall short of fully meeting the expectations implied by his words. Initially, Pickering demonstrates a genuine concern for Eliza's well-being and welfare. He desires to ensure that no advantage is taken of her position and that she is treated with respect and integrity. This suggests a sincere intention to uphold his responsibilities toward her as a fellow participant in the linguistic experiment. Despite his good intentions, Pickering's actual involvement in Eliza's



transformation is somewhat limited compared to Higgins. While he occasionally expresses mild disapproval of Higgins' behaviour, he ultimately fails to intervene decisively to protect Eliza from emotional or psychological harm. Pickering's positive impact on Eliza lies in his empathetic support, respectful treatment, recognition of achievement, and empowerment of her independence. While he may not play as central a role in her transformation as Higgins, his contributions are nonetheless significant in fostering a sense of agency and self-determination in Eliza.

[Award 3 marks only if a critical discussion is evident.]

(3)

- 9.5 Pickering should convey a sense of authority and seriousness as he rises and stands over Higgins. Pickering should maintain direct eye contact with Higgins, asserting his determination and resolve. His posture should be upright and assertive, reflecting his sense of responsibility and accountability. Pickering's tone should be firm and commanding yet also earnest and sincere. There should be a hint of urgency in Pickering's tone, indicating his sense of urgency to ensure that Eliza is treated fairly and respectfully in their joint endeavour. The actor should understand that this moment is pivotal in establishing Pickering's character and values. He asserts his moral stance and sets a boundary with Higgins, declaring his intention to uphold ethical standards in their treatment of Eliza.

[Accept valid alternative responses.]

[The candidate's response should be convincing in context.]

[Award 3 marks only if the candidate refers to body language and tone and includes a motivation.]

(3)

- 9.6 Clara engages in 'small talk', particularly the use of slang and contemporary language in conversation. She argues that small talk is a matter of habit and that there is no right or wrong way to engage in it. She believes that people don't attach any particular meaning to small talk phrases and that it adds an intelligent emphasis to otherwise mundane or uninteresting topics. She finds the modern small talk delightful and harmless, suggesting that it brings a sense of novelty and liveliness to conversation without any underlying negative connotations.

[Award 3 marks for a well-developed response.]

(3)

- 9.7 • When Higgins believes that Eliza is ready for presentation after rigorous drilling in phonetics and speech, he takes her to his mother's afternoon tea. This moment is pivotal in Eliza's transformation, as it represents the culmination of her hard work and Higgins' efforts to refine her speech and manners to meet the standards of the upper class. Eliza's performance at Mrs. Higgins's home tests her ability to pass as a lady of refined upbringing. It showcases her linguistic proficiency and adaptability, as she navigates social interactions gracefully and confidently. However, it also provides an opportunity to observe



her linguistic lapses (as in her narrative of her aunt) and train her even further for her presentation at the ambassador's party.

- Freddy's introduction to Eliza at Mrs. Higgins's home sets in motion a significant subplot in the play. His immediate infatuation with Eliza sparks a romantic interest that complicates her relationship with Higgins and adds depth to the narrative. Freddy's pursuit of Eliza catalyses her exploration of her own desires and aspirations beyond the confines of Higgins's tutelage.
- Meeting Freddy exposes Eliza to a world beyond phonetics and speech, characterised by genuine human connection and emotional intimacy. His genuine admiration for her contrasts with Higgins's pragmatic approach, prompting Eliza to question her own identity and desires. Freddy's presence offers Eliza a glimpse of a different kind of relationship based on mutual respect and affection, which ultimately contributes to her journey of self-discovery and assertion of independence.

[Award 3 marks ONE idea well-discussed.]

[Award only 2 marks for a reference to TWO or more ideas but NOT well-discussed.]

(3)

- 9.8 Mrs Higgins' attitude toward Eliza plays a significant role in Eliza's accomplishments. Mrs Higgins provides Eliza with emotional support and guidance, offering her a safe space to express her thoughts and feelings without judgment. Unlike Higgins, who often treats Eliza as a subject of his linguistic experiment, Mrs Higgins values Eliza's individuality and treats her with empathy and respect. Throughout the play, Mrs Higgins imparts valuable lessons in social etiquette and decorum to Eliza, helping her navigate the complexities of high society. Mrs Higgins' refined manners and social standing serve as a model for Eliza, who learns to emulate her behaviour and adapt to her new social environment. Mrs Higgins also encourages Eliza to reflect critically on her identity and aspirations, challenging her to consider her place in society beyond the confines of Higgins' experiment. As a member of the upper-middle class, Mrs. Higgins serves as a bridge between Eliza's former life as a flower girl and her new life as a refined lady. Mrs. Higgins' acceptance and integration of Eliza into her social circle provide validation of Eliza's transformation and facilitate her entry into high society.

[Award 4 marks only if a critical comment is made.]

(4)

(25)

TOTAL SECTION C: [25]

GRAND TOTAL: [80]


ENGLISH HL: ASSESSMENT RUBRIC FOR LITERARY ESSAY – POETRY (10 MARKS) [CAPS]

CRITERIA	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT Interpretation of topic; Depth of argument; Justification and grasp of text 7 MARKS	6-7	5	4	2-3	0-1
	Outstanding response; In-depth interpretation of topic; Range of striking arguments extensively supported from poem; Excellent understanding of genre and poem.	Shows understanding and has interpreted topic well; Fairly detailed response; Some sound arguments, but not all as well motivated as they could be; Understanding of genre and poem.	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; Partial understanding of genre and poem.	Unsatisfactory interpretation of topic; Hardly any aspects explored in detail; Few points in support of topic; Inadequate understanding of genre and poem.	No understanding of the topic; Weak attempt to answer the question; No reference to the poem; Learner has not come to grips with genre or poem.
STRUCTURE AND LANGUAGE Structure, logical flow and presentation, tone and style in essay 3 MARKS	3	2	1	1	0
	Coherent structure; Arguments well-structured and clearly developed; Language, tone and style mature, impressive and correct; Virtually error-free.	Clear structure and logical flow of argument; Language, tone and style largely correct; Very few language errors.	Some evidence of structure; Essay lacks a well-structured flow of logic and coherence; Minor language errors; Tone and style mostly appropriate.	Structure shows faulty planning; Arguments not logically arranged; Language errors evident; Inappropriate tone and style.	Poorly structured; Language errors and incorrect style makes this an unsuccessful piece of writing; Seriously flawed tone and style.
MARK RANGE	9-10	7-8	5-6	2-4	0-1

Note: If a candidate has ignored the content completely and has written a creative essay instead, no marks are awarded.



ENGLISH HL: ASSESSMENT RUBRIC FOR LITERARY ESSAY – NOVEL AND DRAMA (25 MARKS) [CAPS]

CRITERIA	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT Interpretation of topic; Depth of argument; Justification and grasp of text 15 MARKS	12-15 14-15: Outstanding response; 12-13: Excellent response; In-depth interpretation of topic; Range of striking arguments extensively supported from text; Excellent understanding of genre and text.	9-11 Shows understanding and has interpreted topic well; Fairly detailed response; Some sound arguments, but not all as well motivated as they could be; Understanding of genre and text.	6-8 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; Partial understanding of genre and text.	4-5 Scant interpretation of topic; Hardly any aspects explored in detail; Few points in support of topic; Very few relevant arguments; Little understanding of genre and text.	0-3 Very little to no understanding of the topic; Weak attempt to answer the question; Arguments not convincing; Learner has not come to grips with genre or text.
STRUCTURE AND LANGUAGE Structure, logical flow and presentation, tone and style in essay 10 MARKS	8-10 Coherent structure; Excellent introduction and conclusion; Arguments well-structured and clearly developed; Language, tone and style mature, impressive and correct	6-7 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.	4-5 Some evidence of structure; Logic and coherence apparent, but flawed; Some language errors; Tone and style mostly appropriate; Paragraphing mostly correct.	2-3 Structure shows faulty planning; Arguments not logically arranged; Language errors evident; Inappropriate tone and style; Paragraphing faulty.	0-1 Lack of planned structure impedes flow of argument; Language errors and incorrect style makes this an unsuccessful piece of writing; Inappropriate tone and style; Paragraphing faulty
MARK RANGE	20-25	15-18	10-13	5-9	0-4

Note: If a candidate has ignored the content completely and has written a creative essay instead, no marks are awarded.