

MARKING GUIDELINES

EXAMINATION NATIONAL SENIOR CERTIFICATE	
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SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT

FINAL APPROVED MARKING GUIDELINES	
DATE OF MEETING	
UMALUSI MODERATOR	
CHIEF MARKER	
INTERNAL MODERATOR	



NOTE:

- This marking memorandum is intended as a guide for markers.
- The memorandum should always be discussed with the marking panel before marking commences.
- Candidates' responses should be considered on their merits.

GUIDELINES

1. Wherever the candidate answered more than the required number of questions, mark only the first answer/response.
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 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 memo.
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

PRESCRIBED POETRY

QUESTION 1: ESSAY QUESTION

IT IS A BEAUTEOUS EVENING, CALM AND FREE – William Wordsworth

- 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 the last two pages for marking the poetry essay.

This poem reflects on the spiritual presence felt in nature and explores the idea that a child may be innately connected to God, even without overt signs of reverence. The poet's tone, diction and imagery contribute to a meditation on divine presence, natural beauty and innocent purity.

- The evening is described as 'calm and free', suggesting peacefulness and a spiritual stillness.
- The phrase 'holy time' together with the simile in lines 2–3 which compares Nature to a nun 'breathless with adoration' evokes a sacred, reverent atmosphere.
- The personification in the sun 'sinking down in its tranquillity' evokes a sense of calm and gentle closure.
- 'The gentleness of heaven' amplifies not only the peaceful atmosphere, but reinforces the quality and power of heaven as it is already associated with 'gentleness'. The phrase 'broods o'er the Sea' suggests that God is calmly watching over the sea. However, the diction, 'broods' is significant as it suggests that just as birds nurtures its young, Heaven watches over the sea in a calm and protective way.
- The imperative, 'Listen!' conveys a tone of urgency impelling the reader to become consciously aware of the mighty power of God.
- The phrase 'mighty Being is awake' personifies God within nature, suggesting a divine presence in the sea's sound and the phrase 'eternal motion' suggests that just as the sea is in constant ebb and flow, God's presence in Nature is forever alive.
- The child appears 'untouched by solemn thought', but the speaker insists this does not mean she is spiritually lacking.
- The child is said to lie 'in Abraham's bosom', symbolising safety, innocence, and divine favour.
- The reference to the 'Temple's inner shrine' implies a deep, instinctive closeness to God.
- The tone shifts from awe in the natural setting to affection and reassurance in addressing the child.
- The poem suggests that divinity is not only found in contemplation, but also in natural innocence.

[Credit valid alternative responses.]

[10]



QUESTION 2: CONTEXTUAL QUESTION

FERN HILL – Dylan Thomas

- 2.1 The speaker recalls his childhood with joy and nostalgia. The phrase ‘young and easy’ suggests a carefree innocence, while ‘happy as the grass was green’ evokes a vibrant and natural happiness. These lines present childhood as an idyllic and harmonious time, closely linked to the beauty of nature.

[Award 2 marks for any TWO distinct ideas.]

(2)

- 2.2 Time is personified as a powerful, almost divine force that ‘let’ the speaker experience the fullness of childhood. The phrase ‘mercy of his means’ suggests that Time was generous, but also in control, hinting at the speaker’s later realisation that this freedom was temporary. This contributes to the theme that innocence and joy are brief gifts granted by time.

[Award 2 marks only if both the personification and its contribution to the message are addressed.]

(2)

- 2.3 These lines mark a transition from dreamlike memory to the dawning awareness of time passing. The farm returning ‘like a wanderer white with the dew’ suggests a new perspective after sleep – the innocence of childhood has faded, and the speaker begins to see the world differently. The sun ‘growing round’ symbolises both literal rising of the sun at dawn and the beginning of a more mature understanding of time and loss.

[Award 3 marks only if the shift in perception is clearly and critically discussed.]

(3)

- 2.4 While the speaker recalls singing and joy, he now realises he was being held ‘green and dying’ by Time. The contrast between singing and being ‘in chains’ suggests that his apparent freedom was illusory. The final image, ‘like the sea’, deepens this sense of contradiction – the sea is vast and open, but also powerful and inescapable. The speaker’s realisation of mortality creates a poignant tension between childhood bliss and the inevitability of loss with time.

[Award 3 marks for TWO well-explained ideas that include a critical comment.]

(3)

[10]



QUESTION 3: CONTEXTUAL QUESTION

SONNET 130 – William Shakespeare

- 3.1 The speaker uses exaggerated comparisons from traditional love poetry and deliberately subverts them. By pointing out that his mistress's features do not match these idealised images, he critiques false poetic conventions. Instead, he offers a more realistic and sincere view of his beloved.

[Award 2 marks for TWO distinct ideas.]

(2)

- 3.2 The speaker adopts a witty/humorous/ironic/undermining tone. His use of natural imagery, such as 'roses damasked', is intentionally undermined by stating that his mistress's cheeks do not resemble them. He rejects the clichéd imagery that compares a woman's cheek to blushing roses as he contrasts real physical features with idealised ones, suggesting that genuine affection does not require unrealistic comparisons.

[Award 1 mark for tone and 1 mark for an explanation.]

(2)

- 3.3 The speaker admits that he has never seen a goddess, reinforcing his point that comparing women to mythical figures is unrealistic. In deliberately claiming ('I grant') that his mistress does not possess an ethereal beauty, but that she walks 'normally' as a human, the speaker conveys that he values authenticity and honesty above unrealistic/exaggerated/illusionary/idealised beauty.

[Award 1 mark for attitude and 2 marks for a well-developed discussion.]

(3)

- 3.4 The phrase 'And yet', marks a turning point from the speaker's unflattering comparisons to his declaration of honest real love. The use of the vocative exclamation, 'by heaven', emphasises the emotional intensity and sincerity of his love. The phrase 'false compare' is a criticism of the exaggerated metaphors that are traditionally used in describing the beauty of women. In claiming that his love is 'just as rare', he affirms that his mistress need not be compared idealistically but admired and loved realistically. This reinforces the message that true love is based on honesty and real appreciation, not unrealistic or false comparisons.

[Award 3 marks for a critical discussion of any TWO ideas.]

(3)

[10]



QUESTION 4: CONTEXTUAL QUESTION

VULTURES – Chinua Achebe

- 4.1 The imagery in these lines is bleak and sombre. Words such as 'greyness', 'drizzle', and 'bones of a dead tree' suggest decay and desolation. These visuals establish a grim atmosphere, preparing the reader for the exploration of disturbing contradictions within the poem, such as the coexistence of affection and cruelty.

[Award 2 marks for any TWO ideas.]

(2)

- 4.2 The word 'charnel-house' symbolises a place of death and decay, evoking the image of a grim storage for corpses. In the context of the poem, it represents the concentration camp where the Commandant works – a place where human bodies are treated with the same disregard as lifeless objects. It symbolises humans' capacity for atrocious acts such as the organised establishment of concentration camps, mass murder and mass burials, emphasising the coexistence of good and evil within humans.

[Award 2 marks only if the symbolism is clearly discussed.]

(2)

- 4.3 The Commandant displays a dual existence; he is a perpetrator of horror at the concentration camps as well as an affectionate parent who stops to buy sweets for his child. He mirrors the nature of the vulture which feeds on carrion flesh, but is an affectionate creature that nestles close to his mate. This stark contrast/juxtaposition like the Commandant conveys the central theme of the co-existence of good and evil in a human being. It challenges the assumption that kindness is always a sign of moral goodness, reinforcing the poem's meditation on the moral complexities of human nature.

[Award 1 mark for identification of the theme and 2 marks for a discussion of the juxtaposition.]

(3)

- 4.4
- The speaker begins by urging the reader to 'praise' even the smallest sparks of compassion found in 'ogres', suggesting a faint hope that goodness can exist even in the most corrupt hearts. However, 'or else despair', suggests that such hope is uncertain as humans are capable of both good and evil.
 - The imagery created by use of the phrases 'tiny glow-worm', 'tenderness encapsulated' and 'in icy caverns of a cruel heart' symbolise fragile and rare tenderness, a moment of light in overwhelming darkness. This is hopeful in that love can exist even in cruelty, but also disturbing that good and evil can co-exist in the human heart.



- The phrase 'perpetuity of evil', implies that small mercies cannot erase or balance the enduring and unending nature of human cruelty. These contrasts between brief tenderness and the ongoing presence of evil create an ambiguous conclusion, leaving the reader unsettled about whether genuine redemption or hope is possible.

[Award 3 marks for any TWO ideas critically discussed.]

[Award 2 marks for any ONE idea critically discussed.]

(3)

[10]



QUESTION 5: UNSEEN POETRY – COMPULSORY QUESTION

THE DAWN'S AWAKE – Otto Leland Bohanan

- 5.1 The dawn is portrayed as a powerful and transformative force. The image of a 'torch of gold' being carried across the 'gray' sky suggests light triumphing over darkness, symbolising hope, renewal, and the start of something new. The contrast between the 'flame and fire' of the rising sun and the 'sky so gray' emphasises the dramatic change from lifelessness to vitality, creating the impression of a glorious and uplifting beginning.

[Award 2 marks for any TWO distinct points.]

(2)

- 5.2 The diction in these lines heightens the emotional intensity of the speaker's vision. Words like 'thrills' and 'paeon' convey excitement and praise, while the phrase 'eternal spring' symbolises lasting joy and renewal. The reference to music in 'singing in the hills' adds a celebratory and uplifting quality, suggesting that this awakening is not only physical, but also spiritual and emotional. The repetition of 'The Dawn's awake!' creates a sense of urgency and passion, underlining the speaker's delight at this long-awaited transformation.

[Award 2 marks only if the diction and emotion are clearly linked.]

(2)

- 5.3
- The poet uses sensory images of sound (auditory image) and smell (olfactory image) in 'whispers of pent-up harmonies' and 'faint snatches of half-forgotten song', and 'the mingled fragrance of the trees', respectively to create a gentle, musical atmosphere, capturing the melodiousness and redolence/essence of nature./
 - The poet uses alliteration and soft consonants – 'flash of smouldering flame and fire', 'faint snatches of half-forgotten song', 'fragrance of the trees', 'dreams and thrills' – to create a quiet, almost reverent atmosphere. This hushed tone builds an atmosphere of expectation, as though something long-suppressed is cautiously being voiced.

[Award 3 for a discussion of any ONE poetic device, with examples, linked to atmosphere.]

[Credit valid alternative responses.]

(3)



- 5.4 The exclamation 'Fathers!' introduces a reverent and deeply personal tone, directly addressing the ancestors who suffered and longed for this moment. It conveys respect and a sense of shared history. The repetition of 'has come!' expresses overwhelming relief and triumph, suggesting that a long-awaited promise has been fulfilled. This tone of solemn celebration captures the poem's overall message – that the struggles of the past have given way to hope, freedom, and renewal.

[Award 1 mark for identification of tone and 2 marks for a critical discussion of its link to the message.]

(3)

[10]

TOTAL SECTION A: [30]



SECTION B: NOVEL – *THE PICTURE OF DORIAN GRAY*, Oscar Wilde

QUESTION 6: 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.
- Refer to the rubric on the last two pages to assess this question.

Dorian Gray's internal conflict between his flawless exterior and the corruption of his soul is central to Oscar Wilde's exploration of the tension between perception and the truth. The novel portrays this struggle through the symbolic use of the portrait, which bears the marks of his moral decline. Although Dorian occasionally expresses a desire to reform, his choices are shaped by vanity, fear, and self-deception, leading to his eventual downfall.

- Dorian's wish that the portrait bears the marks of age and sin initiates the divide between outward appearance and inward morality.
- The portrait becomes a mirror of his conscience, recording every act of cruelty and corruption, while his physical beauty remains unchanged.
- After Sibyl Vane's suicide, Dorian observes the first change in the portrait and momentarily feels guilt, suggesting the presence of a moral struggle.
- Despite moments of remorse, he continues to choose pleasure and self-indulgence over ethical behaviour, worsening the state of the portrait.
- His outward charm enables him to move through society without suspicion, showing how appearance conceals internal decay.
- Wilde uses the contrast between Dorian's eternal youth and the decaying portrait to criticise a society obsessed with superficial beauty.
- Lord Henry's philosophy fuels Dorian's belief that life should be devoted to pleasure, deepening his detachment from moral responsibility.
- The portrait's increasing grotesqueness torments Dorian, indicating that his guilt cannot be entirely suppressed.
- His internal struggle intensifies as he tries to conceal the portrait and hide from the truth of his actions.
- Dorian's statement, 'I want to be good. I can't bear the idea of my soul being hideous,' reveals a desire for redemption, but also an awareness of how far he has fallen.
- His attempt to live virtuously by sparing Hetty is superficial and driven by pride, not genuine repentance.
- Dorian fails to accept responsibility for the harm he has caused, using denial instead of true confession.
- His final act of stabbing the portrait is symbolic of a desire to destroy the evidence of his moral decline.
- This action leads to his death, suggesting that inner corruption cannot be erased without consequence.



- Wilde presents Dorian as a tragic figure whose downfall is the result of internal conflict left unresolved.
- The novel implies that maintaining a false exterior while ignoring moral truth leads to self-destruction.
- Dorian's struggle illustrates the danger of separating identity from integrity and the ultimate cost of living a life based on illusion.

[Credit valid alternative responses.]

[25]



QUESTION 7: CONTEXTUAL QUESTION

EXTRACT 1

- 7.1 This extract occurs early in the novel, when Dorian Grey is introduced to Lord Henry's philosophy of morality and life for the first time. The conversation takes place in Basil Hallward's studio, where Dorian is sitting for his portrait. Lord Henry begins to captivate Dorian with his radical ideas about influence, morality, and the self, which begin to unsettle and intrigue the young man. This moment marks the beginning of Lord Henry's psychological hold over Dorian.

[Award 3 marks for any THREE distinct ideas.]

(3)

- 7.2 Lord Henry's words suggest that he believes morality is cynical and individualistic. He believes that moral values that are imposed as external forces is inherently false. He argues that when a person is influenced by others, they lose their individuality and authenticity, becoming a mere imitation. According to him, this makes all influence immoral because it replaces one's natural self with an artificial construct. His view supports his larger philosophy of self-development and personal freedom.

[Award 3 marks for any TWO well-discussed ideas OR THREE distinct ideas.]

(3)

- 7.3 These lines reflect the novel's central theme of self-indulgence and the pursuit of aesthetic pleasure. Lord Henry's emphasis on self-development over social responsibility promotes the idea that personal fulfillment justifies any behaviour. This philosophy directly influences Dorian's descent into moral corruption, as he increasingly values beauty and desire above ethics. Wilde critiques this hedonistic worldview through Dorian's eventual downfall.

[Award 1 mark for the identification of a key theme and 2 marks for a well-developed discussion.]

[Credit valid alternative responses.]

(3)

- 7.4 This moment suggests the beginning of Dorian's transformation under Lord Henry's hedonistic influence. Before this moment, Dorian was unaware of his beauty as a form of power and influence in social circles. 'Like a good boy' suggests that Dorian is portrayed as naïve and obedient, but the look on his face contradicts these traits, hinting at the emergence of a different persona. The painter's observation of an unfamiliar look in Dorian's face indicates that Lord Henry's words have begun to affect him deeply. It marks a psychological shift in Dorian, from innocence and naivety to a more self-aware and perhaps darker mindset, foreshadowing his eventual corruption.

[Award 3 marks only if the transformation is critically discussed.]

(3)



- 7.5.1
- After Sibyl Vane performs poorly on stage, sacrificing her art for love, Dorian cruelly rejects and abandons her, leading to her suicide./
 - Dorian deliberately murders Basil Hallward, who had once been his friend./
 - Dorian blackmails and coerces Alan Campbell to help him dispose of Basil's body, after he had killed him./
 - Although Dorian did not actually kill James, Sibyl's brother, he leads him to his death by placing him in harm's way.
 - Dorian mocks and humiliates former friends, treating them with disdain and contempt for not matching his decadent lifestyle.

[Award 3 marks for any THREE specific examples.]

[Credit valid alternative responses.]

(3)

- 7.5.2
- The change in the portrait symbolises the beginning of a profound internal shift within Dorian Gray, reflecting the novel's central theme of moral corruption hidden beneath surface beauty. The subtle hint of cruelty in the mouth is the portrait's first visible response to Dorian's callous rejection of Sibyl Vane, an act that caused her suicide. Though Dorian still looks physically unchanged, the portrait begins to carry the visible consequences of his moral decay. This marks the portrait as a supernatural mirror of Dorian's soul, showing not just what he has done but what he is becoming. The symbolic weight of the change is significant: it is not yet grotesque, but enough to unsettle him, suggesting that even small cruelties leave a mark.

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

(3)

- 7.6
- Wilde uses contrasting imagery of light and shadow to evoke Dorian's psychological unrest. The 'bright dawn' symbolises clarity, truth, and exposure – an almost divine light casting out illusion. Yet, the shadows 'lay shuddering', as if the darkness itself fears being displaced. This personification of the shadows gives physical form to Dorian's guilt, which recoils from illumination. Despite the room being flooded with light, the 'strange expression' on the portrait becomes even more visible, suggesting that no amount of brightness can hide the reality of Dorian's actions. The contrast between external brightness and the internal darkness of the portrait reinforces the conflict between what Dorian appears to be and what he is becoming. The sunlight, typically associated with purity or truth, ironically sharpens the visibility of his moral decline.

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

(3)

**7.7 YES.**

This moment clearly marks the beginning of Dorian's downfall, as it is the first time he becomes aware of a physical manifestation of his soul's corruption. The realisation that the portrait changes in response to his actions both fascinates and unsettles him. Instead of using this opportunity for self-reflection and change, he chooses concealment and denial. His decision to hide the portrait and continue his pursuit of pleasure reveals a shift in his values – from innocence to self-indulgence. The symbolic link between moral decay and the visible transformation in the portrait is a critical turning point. By refusing to confront his guilt, Dorian sets himself on a path of secrecy, vice, and ultimately self-destruction.

OR

NO.

Although this moment is important, Dorian's downfall does not truly begin until later, when he fully embraces a life of deliberate corruption. At this stage, he is still unsure and somewhat disturbed by the portrait's change. The internal conflict is present, but he has not yet committed to a path of evil. His reaction shows discomfort and hesitation rather than confident self-indulgence. It is only after continued exposure to Lord Henry's ideas and after seeing how society accepts his beauty without question, that Dorian begins to act without conscience. The portrait's change here is more a warning than a downfall – it offers a chance for introspection, which he has not yet entirely rejected.

[Award 4 marks for a well-argued response with justification from the text.]

[Credit valid alternative responses.]

[Credit mixed responses.]

(4)

[25]

TOTAL SECTION B: [25]



SECTION B: NOVEL – *THE THEORY OF FLIGHT*, Sphiwe Ndlovu

QUESTION 8: 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.
- Refer to the rubric on the last two pages to assess this question.

Sphiwe Gloria Ndlovu explores how individuals struggle to define their identity within a society that imposes rigid expectations. Through characters like Genie, Golide, Elizabeth and Vida, the novel presents a world where those who resist conformity are marginalised, yet also experience moments of personal freedom.

- Genie (Imogen Zula Nyoni) is born under extraordinary circumstances, symbolising her inherent uniqueness. Her life is marked by a continuous effort to define herself beyond societal labels, culminating in her literal and metaphorical flight, representing ultimate self-liberation.
- Golide Gumede, Genie's father, transitions from a freedom fighter to a man obsessed with building wings, signifying his desire to escape the confines of his past and societal roles. His albinism further isolates him, challenging societal perceptions of normalcy.
- Elizabeth Nyoni, Genie's mother, aspires to be a country singer, emulating Dolly Parton. Her dreams clash with societal expectations of women, highlighting the struggle between personal ambition and prescribed roles.
- Vida de Villiers, Genie's partner, is a mixed-race, bisexual artist who chooses to live on the streets. His lifestyle and identity defy societal norms, emphasising the theme of self-definition in the face of societal rejection.
- Thandi and Dingani Masuku, who adopt Genie, represent the middle class striving for respectability. Their adherence to societal expectations often leads to emotional repression and a lack of genuine connection.
- Marcus Masuku, their son, grapples with his feelings for Genie, which conflict with societal taboos, illustrating the internal struggle between personal desires and societal dictates.
- Krystle Masuku, their daughter, initially embodies societal conformity, but eventually confronts the limitations it imposes, leading to personal growth and a reevaluation of her beliefs.
- Beatrice Beit-Beauford and Kuki Carmichael, lifelong friends from privileged backgrounds, navigate their identities in a changing society, reflecting on their roles and the impact of societal expectations on personal relationships.

[Credit valid alternative responses.]

[25]



QUESTION 9: CONTEXTUAL QUESTION

- 9.1 This extract takes place during Kuki's reflection on her only son and her troubled marriage to Emil. The moment captures her awareness of her son's gentleness and individuality, contrasting with Emil's harsh, traditional expectations of masculinity. It occurs before her son is called up for military service and is killed at war, deepening the emotional tension.

[Award 3 marks for THREE distinct ideas.]

(3)

- 9.2
- The son's refusal to hunt or fish is set against the traditional and patriarchal view of a culture where such activities are considered a mark of masculinity. His compassionate stance against killing for sport highlights his sense of morality which is in conflict with the traditional values of the community./
 - The son's friendship with Vida, a coloured boy, is set against Emil's racial prejudice, exposing apartheid-era social divides. This tension mirrors the wider cultural conflict in the novel between empathy and entrenched discrimination.

[Award 3 marks for a discussion of any ONE contrasting idea linked to cultural prejudice and social divides.]

(3)

- 9.3 The son's refusal to fight demonstrates the theme of individual moral conviction/individual conscience as opposed to societal expectations/collective violence. His stance highlights the tension between personal identity and state-imposed roles, especially in a militarised and racially segregated society. In addition, his resistance to the social and political demands of fighting in the war reflects the broader theme of courage, resistance, and freedom in preserving one's integrity. In so doing, his refusal to fight in the war signifies a form of flight in the novel – not a literal flight, but a figurative ideological one, in which he chooses to escape the notion that manhood/masculinity is equated with militarism.

[Award 3 marks for any two ideas well-discussed.]

[Credit valid alternative responses.]

(3)

- 9.4 Emil's role as Head of the Organisation of Domestic Affairs signifies him as a symbolic figure of the apartheid system. He represents the bureaucracy that upheld racial segregation and oppression while believing himself to be serving his country. His work distances him from his family, leaving him emotionally detached from Kuki and unable to relate to his sensitive son. Through Emil, the writer critiques how state power dehumanises both its victims and its enforcers – Emil loses his moral compass and ultimately fails in his roles as husband, father, and leader.

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

(3)



- 9.5 The image of the Victoria Falls represents an uncontrollable force and natural beauty signifying that Krystle could break free from the restrictions placed upon her by society and her family, and even her personal adversities. Genie's cryptic message of the swimming of the elephants signifies that Krystle can transcend/free herself of the boundaries of her world. When Krystle later places a wounded bird in the same box that held the postcard, she begins to grasp Genie's intent to inspire care and freedom. Ultimately, the postcard serves as a token of connection, loss, and transformation, a final act of emotional generosity from Genie.

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

(3)

9.6 **YES.**

Marcus's reaction to Genie's coma is consistent with how he feels about her elsewhere in the novel. When he learns that Genie is in a coma, he is devastated. From the moment he learns the news, he returns immediately to Zimbabwe from America, just as he did before when he impulsively tried to rescue Genie from the Masuku household. His sudden decision to fly home without hesitation and his quiet steadfast devotion toward Genie reflect a deep emotional bond and protective instinct that has characterised his interactions with Genie throughout the novel. Even though his feelings are often conflicted by jealousy and self-absorption, especially when he learns of her HIV status and her closeness with Vida, he is consistent in his love for her and hopes sincerely for her recovery.

OR

NO.

Marcus's reaction to Genie's coma is not consistent with his attitude toward her earlier in the novel. Although he does fly back home, this gesture speaks more to guilt and obligation than genuine connection. For much of the story, Marcus is portrayed as emotionally self-centred and possessive – his feelings often mirror jealousy and control rather than care and devotion. Earlier, his relationship with Genie is characterised by need rather than understanding; he respects her mostly when she admires his creations, and he struggles to truly grasp her beliefs and resilience. When Genie becomes ill, his return is initially met with resistance from the family, and his concern seems more reactive than empathetic.

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

[Credit valid alternative responses.]

[Credit mixed responses.]

(3)



- 9.7 Silence in the novel often signals avoidance, emotional repression, and social distance. In this extract, the silence between Marcus and his mother causes anxiety and leaves truths unspoken – echoing larger silences around Genie’s HIV status, political oppression, and familial guilt. On a broader level, enforced silences represent both private and public denial: communities refusing to acknowledge past violence, governments suppressing dissent, and families hiding painful secrets. Thus, silence often becomes the absence that speaks the loudest.

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

[Credit valid alternative responses.]

(3)

9.8 **YES.**

Genie has demonstrably shown resilience in navigating her journey of self-discovery and healing. From a young age, she survives profound trauma – the Beauford Farm massacre, abuse, and her HIV diagnosis – yet she remains unbroken in spirit. She insists, ‘You cannot break me ... I know for certain that my parents were capable of flight,’ illustrating how her defiance stems from her parents’ example and becomes her source of strength. Genie’s stance of ‘defiance’ and her fortitude in circumstances that might crush another person, is admirable. Even when diagnosed positively with HIV, Genie smiles, affirms her intent to ‘do something good’, and continues living on her own terms. In her final act, she chooses how she ends her life by flying away on silver wings in the sunflower field signifying her control, agency and lasting spirit.

OR

NO.

One might argue that Genie’s apparent strength masks deeper emotional conflict, and her resilience is more a public image than emotional transformation. While she survives hardship, she also internalises grief and isolation. Her refusal of antiretroviral treatment could be seen as resigning to her fate rather than healing. In addition, her pattern of quiet solitude, leaving behind her ‘calcified’ heart, hints that she has not fully healed, but has instead chosen escape over continual struggle. In this reading, her resilience becomes a tragic surrender rather than an enduring, life-affirming force.

[Award 4 marks for a well-argued response with justification from the text.]

[Credit valid alternative responses.]

[Credit mixed responses.]

(4)

[25]

TOTAL SECTION B: [25]



SECTION B: NOVEL – *THE SWIM TEAM*, Catherine Jarvis

QUESTION 10: 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.
- Refer to the rubric on the last two pages to assess this question.

The theme of resilience and self-empowerment runs deeply through *The Swim Team*, guiding the journeys of characters who face prejudice, rivalry, and self-doubt. Khetiwe's words show how much inner strength she develops as the story unfolds. She faces loneliness, betrayal, and pressure from others, yet she never gives in or lets these struggles define her. Instead, she learns to stand firm in who she is, showing real growth, confidence, and independence – the very qualities the novel celebrates.

- Khetiwe arrives at St Anne's as a scholarship student from a different socio-economic background and feels out of place in a wealthy, predominantly white environment.
- She faces constant pressure to prove herself both academically and athletically, knowing that her future depends on maintaining her scholarship.
- Her initial self-doubt is seen in her desire to fit in and not cause conflict, even when she is being mistreated.
- She experiences subtle and overt exclusion from her peers, including being left out of swim team rituals and social gatherings.
- The novel explores how Khetiwe internalises these experiences, leading her to question her worth and ability.
- Over time, she begins to realise that the problem lies not with her, but with the structures and people around her.
- Her swimming becomes a symbol of control, strength and escape. In the water, she learns to trust her body and build confidence.
- She begins to resist toxic behaviours from others, speaking out when she sees injustice or manipulation.
- Emotional setbacks and moments of betrayal, particularly from people she trusts, test her resilience and push her to re-evaluate her priorities.
- Her personal transformation is shown in how she begins to value herself independently of others' opinions.
- She refuses to be defined by stereotypes or assumptions about her background.
- Khetiwe confronts racism and elitism directly, showing that she is no longer afraid to name what is wrong and take a stand.
- By the end of the novel, she finds a space where she is accepted and celebrated for who she really is and not just what she represents.
- The novel presents resilience as the ability to survive without compromising identity and self-empowerment as the freedom to define one's own future.



- Farrah, the swim team captain, initially embodies privilege and exclusion, but her eventual vulnerability, when called out, forces her to confront her own narrow worldview.
- Rey and Pierre, supportive teammates, offer Khetiwe friendship and understanding. Their encouragement helps her reclaim confidence and assert her worth within the team.
- Ms Richmond and Ms Wilson, the school authorities, represent institutional authority. Their responses to incidents of bullying and racism test the ethical climate of St Anne's, prompting Khetiwe and others to speak out.
- Khetiwe, though central, experiences resilience in interaction with these figures: with Farrah, she negotiates power; with Rey and Pierre, she feels solidarity; and with authoritative figures, she learns when to challenge injustice.
- The boarding house of an elite, predominantly white school sets up a system of class and racial prejudice. Each character's response to this system highlights different aspects of empowerment. Farrah ultimately must face reproach; Khetiwe breaks free; Rey and Pierre navigate inclusivity.
- Swimming becomes a shared symbol: for Khetiwe it is control and muscle of identity; for supportive characters, it is community and safe space; and for exclusionary peers, it is territory to dominate.
- Through struggles, public humiliation, exclusion, emotional betrayal, various characters confront their own complicity or courage. Together they show that resilience involves not just survival, but the choice to act with integrity.
- By the end of the novel, Khetiwe walks away from an institution that did not truly value her; Farrah is forced into introspection; and Rey and Pierre stand by her as proof that choosing alliances over approval strengthens identity.

[Credit valid alternative responses.]

[25]



QUESTION 11: CONTEXTUAL QUESTION

- 11.1 Khetiwe has just seen Aidan kissing Farrah at a party, which devastates her. She had believed that Aidan truly cared for her and is now reeling from the betrayal. Rey tries to comfort her, but Khetiwe is overwhelmed with disbelief, pain and confusion. This moment marks the collapse of her romantic expectations and shifts her attention back to swimming and her goals, although her words suggest that she is not yet emotionally recovered.

[Award 3 marks for THREE distinct ideas.]

(3)

- 11.2 Khetiwe's repeated question reveals her disbelief/shock. It shows how deeply hurt and confused she is by Aidan's actions, which go against everything she thought she knew about him. This moment highlights her vulnerability and how unprepared she was for such betrayal, especially because it was with her rival, Farrah. Her emotional state is fragile, and her thoughts are circling around a single painful question that she cannot escape.

[Award 3 marks for any TWO well-discussed ideas OR THREE distinct ideas.]

(3)

- 11.3
- Aidan's behaviour reflects the theme of privilege and poverty; he is largely unaware of his privileged position and fails to understand Khetiwe's fears about her scholarship or her vulnerability when Farrah targets her. His dismissive and reckless behaviour, such as kissing Farrah at a party and omitting the truth, shows how his sense of privilege allows him to act without fully grasping the consequences, whereas for Khetiwe, Aiden's actions threaten her emotional stability and sense of belonging./
 - Aiden's behaviour highlights the theme of emotional agency during adolescence; by kissing Farrah publicly, he demonstrates his 'growing up' vulnerabilities and emotional risk-taking which embody the novel's greater theme of courage and growth. However, whilst Aiden is an agent of his own personal and emotional growth, he fails to consider how his actions could affect Khetiwe, reinforcing the theme of how young people can be selfish and inconsiderate of the consequences of their actions.

[Award 1 mark for the identification of a relevant theme and 2 marks for a well-developed discussion.]

[Credit valid alternative responses.]

(3)



11.4 **YES.**

Rey's assessment is fair in that Farrah's behaviour is worse than that of Aiden's. Even though Farrah deliberately orchestrated the kiss, although intoxicated, Aiden was a willing participant. However, while Farrah acted with calculated malice against Khetiwe, evident in that she had the moment of the kiss recorded and posted, Aiden acted without consideration of the impact that his actions would have on Khetiwe. These assessments are validated elsewhere in the novel where Farrah is portrayed as the antagonist, but Aiden is presented as a 'coming of age' character who was navigating loyalty, independence, and friendship.

NO.

A 'NO' response is unlikely, but assess on merit.

[Award 3 marks for a well-developed motivation.] (3)

- 11.5 In the meeting, Ms Richmond confronts Khetiwe about the graffiti written about Farrah. Khetiwe admits she wrote it out of frustration after being bullied, but she also tries to report the bullying and obscene graffiti that Farrah's friends wrote about her. Ms Richmond dismisses Khetiwe's experiences by referring to the bullying as 'alleged' and refusing to investigate the matter. Instead of offering support, Ms Richmond punishes Khetiwe harshly by excluding her from the swim team dinner, which devastates Khetiwe as it denies her recognition for her achievements.

[Award 3 marks for TWO well-developed ideas or THREE distinct ideas.] (3)

- 11.6 Farrah's comment that Khetiwe is a 'quota' reflects how racist, and classist prejudices erase black achievement. Farrah uses this slur to undermine Khetiwe's skill, framing her scholarship and victories as undeserved preferential treatment. This remark reveals how race and merit intersect in post-apartheid South Africa: Khetiwe's identity as a black scholarship student at an elite white school subjects her to constant scrutiny and dismissal. The author critiques this mindset, showing how these attitudes are designed to exclude and alienate Khetiwe, fuelling her journey of self-discovery as she reclaims her identity on her own terms.

[Award 3 marks for a well-developed discussion that includes a critical comment.] (3)

- 11.7 The short, punctuated sentence structure mirrors Farrah's emotional breakdown. Her hysteria reflects the depth of her insecurity and her rage at having her status as the 'star swimmer' challenged. The screaming and fragmented delivery enhance the intensity, positioning Farrah as losing control. This is effective because it contrasts with Khetiwe's newfound composure in laughing at Farrah, highlighting the power shift between them at this moment.

[Award 3 marks only if the tone and structure are well discussed.] (3)

**11.8 YES.**

Khetiwe demonstrates resilience in this moment. Her laughter and assertive response to Farrah reveal how far she has developed from the insecure girl who had once allowed bullying to silence her. By standing up to Farrah, she asserts her identity and refuses to be trapped by racist or classist stereotypes. Her resilience and restoration of her personal sense of identity are further developed as the novel progresses. Khetiwe eventually leaves St Anne's for an environment that values her and affirms her identity, proving her determination to rise above prejudice and restore her self-confidence.

OR**NO.**

It can be argued that this moment does not show that Khetiwe had the resilience to navigate her journey to self-restoration. Her reaction is still driven by anger and defiance rather than calm self-acceptance. While her laughter unsettles Farrah, it reflects a reactive stance rather than an authentic emotional restoration. At this stage of the novel, Khetiwe is still navigating her pain and distress, and has not yet fully reached personal restoration. Her deeper empowerment is evident only later in the novel, when she makes the deliberate choice to leave St Anne's and embrace spaces where she is respected and valued.

[Award 4 marks for a well-argued response with justification from the text.]

[Credit valid alternative responses.]

[Credit mixed responses.]

(4)**[25]****TOTAL SECTION B: [25]**



SECTION C: DRAMA – *HAMLET*, William Shakespeare

QUESTION 12: 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.
- Refer to the rubric on the last two pages to assess this question.

Hamlet's declaration, 'I must be cruel only to be kind,' reflects his internal conflict and the moral conflict in pursuing the revenge of King Hamlet's death. His actions throughout the play raise questions about whether cruelty is justifiable by noble intent.

- Hamlet uses this statement to justify confronting Gertrude with painful truths about her marriage to Claudius, believing that it will awaken her moral truth and lead her to repentance.
- The statement suggests that Hamlet sees himself as someone who must deliver justice, even if it causes emotional pain to those whom he loves.
- His decision to kill Polonius, believing him to be Claudius, is impulsive and reckless, it shows cruelty, and the justification of kindness becomes questionable.
- Hamlet's treatment of Ophelia contradicts his claimed kindness. He rejects her harshly, contributing to her mental decline and eventual death.
- Throughout the play, Hamlet is torn between moral reflection and violent impulse, often justifying his actions as necessary, but acting with little regard for others' suffering.
- The statement reveals Hamlet's tendency to intellectualise his actions rather than consider their emotional consequences.
- His belief that truth and justice must come at any cost is shown in how he stages the play-within-a-play to confront Claudius, an act that brings tension and fear, but also clarity.
- Hamlet's relationship with Rosencrantz and Guildenstern also shows his version of cruelty as justice when he sends them to their deaths without remorse.
- The play continually blurs the line between justice and revenge, and Hamlet's use of this line shows how easily cruelty can be masked as duty.
- The phrase ultimately shows the theme of moral corruption and the danger of rationalising harm for a supposedly greater good.
- While Hamlet claims to act out of kindness, his erratic and destructive behaviour often causes more pain than healing, casting doubt on the sincerity of his motives.

[Credit valid alternative responses.]

[25]



QUESTION 13: CONTEXTUAL QUESTION

- 13.1 This extract occurs shortly after Hamlet has spoken with the Players. Polonius enters, determined to prove that Hamlet's madness has been caused by Ophelia's rejection. Hamlet chooses to mock and confuse Polonius through riddles, insults, and double meanings, continuing his strategy of feigned madness.

[Award 3 marks for THREE distinct ideas.]

(3)

- 13.2 Hamlet warns Polonius to guard Ophelia's chastity as she could be compromised and she could conceive a child out of wedlock, giving cause for shame. In the image 'if the sun breed maggots in a dead dog', he portrays the sun (which is a life-giving force) as a cause of decay and corruption. This suggests his misogynistic/cynical/bitter/hostile attitude toward women and their sexuality.

[Award 3 marks only if the warning is explained and the attitude is evident.]

(3)

- 13.3 Hamlet's supposed reading from a book ridicules old men, describing them as having 'grey beards', wrinkled faces, oozing eyes, being weak and lacking in wit. This is comical exaggeration, but at the same time it is a pointed insult directed at Polonius, who fits the description. Hamlet's satirical tone suggests his disdain of Polonius whom he perceives as being pompous/foolish/ridiculous rather than respectable and worthy of esteem.

[Award 3 marks only if both the tone and attitude are discussed.]

(3)

- 13.4 The dramatic irony lies in the fact that Polonius believes that Hamlet is insane, but that his words contain hidden sense. Polonius senses that there is intelligence in Hamlet's words, but he misinterprets their meaning and does not grasp Hamlet's true purpose. However, the audience knows that Hamlet is merely feigning madness, acting with deliberate intention of investigating Claudius to determine if he is guilty of the King's murder.

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

(3)

- 13.5 Hamlet's tone conveys anger/disappointment/accusation. He is outraged that his mother had married Claudius so soon after King Hamlet's death and blames her for being so easily morally compromised. He believes that she has betrayed King Hamlet. His sharp and accusatory tone also reflects the intensity of his emotional turmoil, and the betrayal that he also feels.

[Award 1 mark for tone and 2 marks for an explanation.]

(3)



- 13.6 Polonius's death is the direct result of his own actions throughout the play. He is meddling in the lives of others; convinced of his own cleverness; and is eager to serve the king by spying for Claudius. He also manipulates situations out of self-interest and social mobility; he wishes to win the favour of the court. In this scene, his decision to hide behind the arras while Hamlet confronts Gertrude shows his intrusive and deceptive nature. Hamlet kills him impulsively, believing he may be Claudius, but the fact that Polonius is in such a position is a consequence of his devious characteristics. His death symbolises the dangers of deceit and manipulation, as his schemes to control Ophelia, test Hamlet's madness, and spy for Claudius ultimately cost him his life.

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

(3)

- 13.7 The actor should deliver this line quickly and with sudden intensity, showing a burst of adrenaline and suspicion. Hamlet's tone should be sharp and impulsive, reflecting his belief that he is confronting Claudius rather than Polonius. His voice might carry a mix of anger and urgency, as if striking out at an enemy who has been spying on him. His eyes should widen with alertness, and he should lunge or stab impulsively towards the curtain, his expression filled with grim determination or reckless triumph. This delivery would emphasise Hamlet's instinctive reaction rather than thoughtful judgement, suggesting his growing emotional instability and loss of control.

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

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

[Credit valid alternative responses.]

(3)

13.8 **YES.**

This moment shows a significant shift in Hamlet's character. Unlike earlier scenes where he hesitates and reflects endlessly, here he acts impulsively and violently. His killing of Polonius suggests that he is no longer paralysed by indecision and is beginning to embrace action, though still recklessly. Alternatively, one could argue that this act does not reflect clarity or growth, but rather a loss of control, indicating that Hamlet is becoming more unpredictable and emotionally unstable. Either interpretation reflects his development as a tragic figure grappling with internal and external pressures.

OR



NO.

Hamlet's actions in this extract do not show a real shift in his character, but rather confirm traits that he already possesses. His violent outburst and emotional instability have been foreshadowed in earlier scenes, especially in his erratic treatment of Ophelia and his frustration in soliloquies. The killing of the figure behind the arrays, whom he then realises is Polonius, is rash and lacks the moral clarity or purposeful revenge that would show authentic character development. Hamlet is still acting without a clearly devised plan for avenging King Hamlet's death.

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

[Credit valid alternative responses.]

[Credit mixed responses.]

(4)

[25]

TOTAL SECTION B: [25]



SECTION C: DRAMA – *DISTRICT SIX AND OTHER PLAYS*, Michael Williams

QUESTION 14: ESSAY QUESTION (*NONGENI, THE RHINO AND THE CANNIBAL*)

- 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.
- Refer to the rubric on the last two pages to assess this question.

In the play, memory is used as a means of resisting erasure and protecting identity in the face of oppressive systems. The act of telling stories becomes a way to preserve truth and carry cultural knowledge forward, particularly through Nongeni's actions and the community's use of oral tradition.

- Nongeni's story is chosen and retold not just for entertainment, but as a moral and cultural lesson.
- The storytelling chorus frames the entire play, showing that the community chooses to remember rather than forget.
- The chorus opens the action with a call for stories, insisting that remembering is urgent and necessary.
- By remembering her story, the community asserts control over its own history and refuses to let it be erased.
- Nongeni's personal memories – of tradition, values, and betrayal – shape her actions and responses throughout the play.
- She remembers the teachings of her elders and the customs that governed her upbringing, which influence her behaviour.
- When she chooses to help others, even when unacknowledged, she draws on memories of cultural responsibility and ubuntu.
- The folk tale of the Cannibal and the Maidens is remembered and retold as a warning about danger, temptation and power.
- This memory-within-a-memory structure shows how stories are layered and passed down, each carrying important truths.
- The rhino, Sheba, becomes a symbol of memory and legacy – endangered, but who continues fighting to exist.
- The Hunter's desire to kill the rhino represents an attempt to erase heritage and claim dominance, but the story exposes his motives.
- Through storytelling, the rhino is remembered not just as an animal, but as a sacred part of the land and the people's identity.
- The chorus acts as the collective memory of the people, ensuring that what happened is witnessed and not lost.
- Even painful memories are preserved – betrayal, danger, and fear are included, not hidden, showing that remembering requires courage.
- Nongeni's memory of her own mistake (breaking tradition) is not dismissed – it becomes part of her growth and understanding, reminding her of the importance of humility, respect and learning from one's actions.



- Her story is told as one of both warning and resilience, teaching others through what she has endured.
- Memory in the play is not static – it is shared, shaped, and kept alive by retelling.
- In the face of power that silences or distorts truth, the act of remembering becomes a powerful form of resistance and survival.

[Credit valid alternative responses.]

[25]



QUESTION 15: CONTEXTUAL QUESTION (*DISTRICT 6*)

- 15.1 This extract occurs shortly after the letter arrives informing Galiema that she is to be relocated. The group is gathered and discussing the implications of the letter, which confirms the forced removals under the Group Areas Act. Their reactions range from disbelief to anger, and the tension rises further when Sandy enters looking for a stolen camera.

[Award 3 marks for three distinct points.]

(3)

- 15.2 The forced removal leaves Hester deeply scarred, both emotionally and psychologically. Losing her home and community creates a lasting bitterness that shapes her character throughout the play. She turns to gambling as a way to cope with her despair and displacement, which also reflects the destructive impact of trauma on her daily life. Her anger and resentment strain her relationships, as she struggles to trust others or find stability. Hester embodies the long-term effects of forced removals, showing how the loss of place and belonging continues to haunt individuals long after the physical act of eviction.

[Award 3 marks for any two well-discussed ideas OR three ideas.]

(3)

- 15.3 Nines's reaction to Sandy's use of the term 'skollie' is explosive and reveals the deep-seated tensions surrounding identity, race, and dignity in the community. The word 'skollie' is a loaded term historically used by white authorities to label coloured and black youth as criminals or delinquents. Nines interprets the word as a personal attack and as a broader insult to his community. His outburst reflects a need to defend his self-worth and challenges the derogatory stereotypes that outsiders impose on them. This moment reveals the psychological toll of living under constant judgement and surveillance, and the way such labels provoke defensiveness and aggression.

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

(3)

- 15.4 Sandy's presence and her seemingly innocent request to retrieve the camera quickly become symbolic of a much larger power imbalance between white authorities and the residents of District Six. While Sandy claims not to want trouble, her actions – taking photographs and labelling boys as 'skollies' – reflect a dehumanising view of the community. She represents the invasive force of those who document and control under the guise of legality and order. The fact that the residents are being removed from their homes while being photographed by outsiders, further reinforces their lack of agency. This interaction highlights the broader theme of displacement and the unequal distribution of power, where even the most basic dignity is undermined by those in positions of authority.

[Award 3 marks for TWO well-discussed ideas and if a critical comment is evident.]

(3)



- 15.5 Nines's aggressive threat to Vosloo is a direct result of the emotional and psychological strain caused by the community's displacement. His anger reveals a character who is deeply protective of his space and identity, and who is unwilling to remain passive in the face of institutional injustice. The fact that he uses a flick-knife and confrontational language reveals a reactive coping mechanism born from powerlessness. His internal conflict is apparent – he wants to resist and protect his people, yet his resistance is ultimately symbolic. The knife, though threatening, does not result in actual violence. This suggests that Nines's rage is rooted more in frustration and fear than genuine malice, highlighting the vulnerability masked by his bravado.

[Award 3 marks for any TWO well-discussed ideas OR any THREE distinct ideas.]

(3)

- 15.6
- Damaka's monologue uses rhythm, repetition, and imagery to stress the theme of cultural and spiritual loss through forced removals.
 - The 'Devil's wind' serves as a metaphor for apartheid's destructive power, sweeping away lives and memories.
 - By cursing the stones and bricks, he highlights the sacredness of the community's physical space and condemns its destruction as sacrilege.
 - His words make him appear as a prophet, using oral tradition to preserve memory and truth.
 - The poetic form expresses both pain and resistance, showing that even in destruction, the spirit of District Six survives.

[Award 3 marks for a discussion of any TWO language uses that are well-linked to the theme.]

[Credit valid alternative responses.]

(3)

- 15.7 An actor playing Damaka in this line should first show sorrow and defiance through body language. His stance must be upright, with feet planted firmly to suggest that he is standing his ground, while his eyes should be lifted in appeal to a higher witness – whether nature, memory, or the audience itself. His voice should sound cracked, but steady, as though each word is pushed out under the heavy weight of grief. The tone must remain passionate, yet solemn, showing that this is more than a lament: it is a call for remembrance. The emotional delivery should balance resignation to fate with an unyielding spirit, refusing to let the memory of District Six fade away.

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

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

[Accept valid alternative responses.]

(3)



15.8 **COURAGE.**

Damaka's final stand is an act of courage. Though he is blind, elderly, and physically vulnerable, he refuses to flee or stay silent. By placing himself in front of the bulldozers, he becomes a living symbol of resistance. His words are not only poetic, but deeply spiritual, turning his final moments into an act of testimony and prophecy. Damaka understands that he cannot stop the demolition, but his courage lies in bearing witness to the injustice and ensuring that the memory of District Six is not erased. His decision to confront destruction with dignity and voice – rather than violence or retreat – shows his moral strength. His actions reflect a deep understanding that legacy is not in buildings, but in the courage to speak truth in the face of erasure.

OR

RESIGNATION.

While Damaka's final stand appears defiant, it can also be interpreted as an act of resignation. His words carry a tone of sorrow and acceptance – the 'Devil's wind' becomes a metaphor not just for destruction, but for his own wish to be swept away. His poetic lament suggests that he sees no hope or future for himself in the wake of the demolition. Rather than resisting physically or attempting to change the outcome, he stands alone, reciting a final farewell. His desire to be blown into Table Bay can be seen as an emotional surrender to loss and despair. Therefore, while his actions may be moving and significant, they reflect a final acceptance of defeat rather than an act of courage.

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

[Credit valid alternative responses.]

[Credit mixed responses.]

(4)

[25]

TOTAL SECTION C: [25]

GRAND TOTAL: [80]



ASSESSMENT RUBRIC FOR LITERARY ESSAY (POETRY)

[10]

CRITERIA	Exceptional	Skilful	Moderate	Elementary	Inadequate
	6-7	5	4	2-3	0-1
CONTENT Interpretation of topic; Depth of argument; Justification and grasp of text 7 MARKS	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.
	3	2	1	1	0
STRUCTURE AND LANGUAGE Structure, logical flow and presentation, tone and style in essay 3 MARKS	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.



ASSESSMENT RUBRIC FOR LITERARY ESSAY (NOVEL/DRAMA)

[25]

CRITERIA	Exceptional	Skilful	Moderate	Elementary	Inadequate
	12-15	9-11	6-8	4-5	0-3
CONTENT Interpretation of topic; Depth of argument; Justification and grasp of text 15 MARKS	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.	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.	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.	Scant interpretation of topic; Hardly any aspects explored in detail; Few points in support of topic; Very little relevant arguments; Little understanding of genre and text.	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.
	8-10	6-7	4-5	2-3	0-1
STRUCTURE AND LANGUAGE Structure, logical flow and presentation, tone and style in essay 10 MARKS	Coherent structure; Excellent introduction and conclusion; Arguments well-structured and clearly developed; Language, tone and style mature, impressive and correct	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.	Some evidence of structure; Logic and coherence apparent, but flawed; Some language errors; Tone and style mostly appropriate; Paragraphing mostly correct.	Structure shows faulty planning; Arguments not logically arranged; Language errors evident; Inappropriate tone and style; Paragraphing faulty.	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.