

MARKING GUIDELINES

EXAMINATION		NATIONAL SENIOR CERTIFICATE	
GRADE	12		
DATE	NOVEMBER 2025		
SUBJECT	ENGLISH HOME LANGUAGE		
PAPER	2		
MARK TOTAL	80		
DURATION (HOURS)	2½		
NUMBER OF PAGES	32		



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 guideline is intended as a guide for markers.
- The marking guidelines 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 questions:* 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

TALK TO THE PEACH TREE – Sipho Sepamla

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.

Sepamla's poem *Talk to the Peach Tree* explores the speaker's frustration with the breakdown of meaningful human communication and the search for truth in a disordered world. Through diction, imagery and tone, the poet conveys a longing for sincerity and understanding.

- The repeated phrase 'Let's talk to ...' suggests the speaker's desire to find meaning beyond human interaction.
- The poem opens with gentle imagery: 'swallows', 'afternoon shadow', and 'pets', implying a yearning for calm, honest voices.
- The line 'words have lost meaning' (line 7) introduces the theme of disillusionment with language.
- The speaker criticises how language has been 'misused', highlighting social and political dishonesty.
- Everyday objects and natural elements – heat, moon, trees and rubbish – are personified as potential sources of truth.
- Imagery such as 'ask how the stench is like down there' (line 14) evokes discomfort, reflecting a decaying society.
- The peach tree, a symbol of growth and rootedness, is ironically questioned about its life 'in the ground'. Symbolising truth, it questions the untrustworthiness of humans.
- The tone becomes increasingly confrontational as the poem progresses.
- The repetition of commands, such as 'talk', 'tell' and 'speak', conveys the urgency and a desperate plea for humans to become truthful and transparent.
- The closing line, 'let's talk to the devil himself', reflects a shift from passive questioning to active confrontation.
- The poet moves from calm reflection to frustration, showing the speaker's growing urgency.
- The poem critiques a society where even simple truths are obscured or ignored.
- The speaker calls for deeper reflection by using unexpected listeners (the natural elements) instead of people.
- Diction throughout is emotive and direct, yet suggestive of a deeper discontent and plea for honesty, urging people to 'speak' of the same honesty as nature itself.

[Credit valid alternative responses.]

[10]

QUESTION 2: CONTEXTUAL QUESTION**THE MORNING SUN IS SHINING – Olive Schreiner**

2.1 The visual image conjured in the phrase/the specific use of the word 'dance' creates a playful/joyful/cheerful/warm tone.

[Award 2 marks only if the link between the phrase and tone is evident.] (2)

2.2 The image of 'fountain bubbles merrily' suggests not only continuous motion but also a light-hearted energy, while 'yellow locusts spring' conveys a sense of vibrancy and life. Together, they paint a picture of a world filled with sound and movement, creating a lively/vibrant/uplifting atmosphere.

[Award 2 marks only if the link between the lines and atmosphere is well- explained.] (2)

2.3 These lines introduce a shift in the poem from joyful observation of nature's vibrancy to a deep personal sorrow, conveying the speaker's profound sense of emotional isolation. The physical imagery of a hand and face creates a sense of closeness, but the speaker immediately tells us that these are absent/unreachable. The contrast between the vibrancy and joy of the natural world and her inability to reach a loved one, reinforces her pain and emotional isolation.

[Award 1 mark for identifying the speaker's 'state of mind' and 2 marks for a discussion of emotional isolation.] (3)

- 2.4
- The words 'sunshine' and 'song' suggest light, hope and life. However, by questioning their meaning, the speaker suggests that they have become insignificant to her, emphasising her grief at having lost a loved one./
 - The repetition of 'what is' shows how her experience of the world has changed; the things that once brought delight now seem hollow. This questioning highlights how her personal loss has stripped beauty of its meaning./
 - The use of the rhetorical question expresses the depth of the speaker's grief/inner turmoil, suggesting that she is disconnected from life's joys due to a deep emotional loss.

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

[10]

QUESTION 3: CONTEXTUAL QUESTION***IT IS A BEAUTEOUS EVENING, CALM AND FREE – William Wordsworth***

- 3.1 The use of the words 'beauteous', 'calm' and 'free' in line 1 establishes a gentle and tranquil setting creating an atmosphere of peace and serenity that is sustained throughout the poem.

[Award 2 marks only if the link between the line and atmosphere is evident.] (2)

- 3.2 The imperative 'Listen!' suggests a sense of urgency and immediacy, drawing attention to the divine presence in nature. By referring to God as a 'mighty Being', the poet introduces a tone of reverence and wonder, highlighting the powerful, eternal force that animates the natural world.

[Award 2 marks for any TWO ideas.] (2)

- 3.3 The comparison of the mightiness of God to the sound of thunder, suggests that God's presence is constant and powerful. The use of the word 'everlastingly' gives this sound a sense of timelessness, implying that the divine is always speaking through the natural world. This reinforces the poem's spiritual message that nature is a reflection of eternal truths.

[Award 3 marks only if the image is discussed in relation to theme.] (3)

- 3.4 The poet sees the child as having an innate and unconscious closeness to God. Phrases like 'Abraham's bosom' and 'Temple's inner shrine', which are biblically symbolic of heavenly attributes, suggest protection, innocence and spiritual purity. Unlike adults, who must consciously seek holiness, the child is naturally and unknowingly connected to the divine, by virtue of her innocence and purity. The poet's admiration of the child's instinctive grace reinforces the theme that spirituality can be innate rather than learned.

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

[10]

QUESTION 4: CONTEXTUAL QUESTION***THIS WINTER COMING* – Karen Press**

4.1 The lines suggest that the people described live in a state of constant hardship and emotional struggle. The repetition of 'every' highlights how widespread the suffering is, while images of 'sad women', 'dogs barking', and 'children ... crying' create a sense of despair and chaos that defines their daily existence.

[Award 2 marks for any TWO ideas.] (2)

4.2 The word 'tolling' is generally associated with mournfulness and danger; and the words 'black bell' reinforces this tone as 'black' is symbolic of darkness, hopelessness and death. Collectively, the comparison of the sky to the tolling sound, conveys a sombre, heavy tone, which deepens the sense of dread, suggesting that tragedy is inescapable.

[Award 2 marks for a well-developed discussion.] (2)

4.3 The metaphor compares the women's grief to an unstoppable tide, suggesting that their sadness has become a powerful force. This collective emotion is not passive – it threatens to 'drown the world', indicating the magnitude of their suffering. The imagery shows how pain, when ignored or suppressed, can build up until it becomes overwhelming and destructive.

[Award 3 marks only if the imagery is well-discussed.] (3)

4.4 The poet uses contrast and repetition to highlight the theme of social inequality in the poem. These linguistic techniques highlight the division between the privileged and the poor. The phrase 'bright cars' filled with 'sated faces' suggests wealth and comfort in contrast to the poor and underprivileged, for whom life is painful. The repetition of 'pass them' (three times) emphasises how the rich ignore those who suffer. The men are reduced to passive observers, reinforcing their invisibility and society's failure to acknowledge their struggle.

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

[10]

QUESTION 5: UNSEEN POETRY – COMPULSORY QUESTION

WAR PHOTOGRAPHER – Carol Anne Duffy

5.1 The opening lines create an impression of a quiet, controlled, and almost sacred environment. The phrase ‘dark room’ suggests isolation and stillness, while ‘spools of suffering set out in ordered rows’ highlights the contrast between the chaos of war and the calm, methodical way the photographer now processes those memories. The setting feels solemn and reflective, as if he is engaging in a ritual.

[Award 2 marks for any TWO ideas.] (2)

5.2 The list of cities – all linked to war and violence – represents places where many lives have been lost, suggesting that death is a common outcome of conflict. The phrase ‘All flesh is grass’ compares human life to grass – fragile, short-lived, and easily destroyed. This reinforces the idea that life is temporary and vulnerable, especially in times of war.

[Award 2 marks for explanation of both the allusion and its link to mortality.] (2)

5.3 The image of ‘a half-formed ghost’ conjures both the process of a photograph developing and the lingering memory of death. The ‘twisting features’ suggest that the subject’s pain and suffering are becoming clearer. The phrase ‘blood stained into foreign dust’ symbolises how the trauma of war becomes part of the landscape, irreversible and permanent.

[Award 3 marks for any two of these ideas well-developed.]
[Credit valid alternative responses.] (3)

5.4 The phrase ‘a hundred agonies’ indicates the vast emotional toll recorded by the photographer, yet only ‘five or six’ are published, showing how editorial decisions reduce immense suffering to selected snippets. The reference to the readers shedding ‘tears between the bath and pre-lunch beers’ mocks their brief, superficial reaction. The final line shows the photographer’s disillusionment; he sees the horrors of war, yet society remains indifferent.

[Award 3 marks for any TWO ideas, critically discussed.]
[Credit valid alternative responses.] (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.

Confession and secrecy are central to the moral and psychological tension in *The Picture of Dorian Gray*. Wilde uses these notions to examine the nature of guilt, accountability and redemption. The quotation, 'It is the confession, not the priest, that gives us absolution,' suggests that the act of acknowledging one's wrongdoing is more powerful than seeking external forgiveness. In the novel, characters either avoid confession or fail to confront their guilt honestly, leading to their continued moral decay or ultimate ruin.

- Dorian Gray's relationship with the portrait is a symbolic form of confession, as it reflects the truth of his soul while he hides reality from the world.
- Despite recognising the corruption displayed in the painting, Dorian refuses to admit his guilt or seek genuine repentance.
- The secrecy surrounding the portrait allows Dorian to maintain his public image while committing increasingly immoral acts.
- His attempt to hide the portrait represents a desire to avoid confronting the truth rather than to confess and change.
- Dorian occasionally experiences moments of remorse, such as after Sibyl Vane's death and after sparing Hetty, but these moments are short-lived and self-serving.
- When Basil encourages Dorian to confess his sins and seek spiritual redemption, Dorian reacts violently and kills him, showing his rejection of moral accountability.
- Dorian's murder of Basil is both an attempt to silence his conscience and a response to the threat of being exposed.
- The longer Dorian avoids confession, the more fragmented and paranoid he becomes, revealing the psychological cost of secrecy.
- Lord Henry, who influences Dorian's descent, dismisses the idea of guilt and confession, promoting a philosophy of aesthetic detachment and irresponsibility.
- Although Lord Henry avoids overt criminal acts, his refusal to acknowledge the impact of his influence contributes to the novel's atmosphere of moral evasion.
- Wilde contrasts the idea of public repentance with private guilt, suggesting that absolution must come from honest self-examination rather than social ritual.
- Dorian's final act of stabbing the portrait could be interpreted as a symbolic confession or attempt to destroy his guilt, but it is ultimately too late.
- His death, with the portrait restored and his body aged and corrupted, indicates that the truth cannot be hidden forever.



- The novel suggests that secrecy corrodes the soul and that confession, while painful, is necessary for redemption.
- However, because Dorian never fully admits or accepts responsibility, he never achieves true absolution.
- Wilde implies that confession must be sincere and accompanied by change in order to be redemptive.
- The absence of real confession in the novel reflects a broader critique of superficial morality and the consequences of living a double life.
- Wilde shows that personal redemption cannot be achieved without honest self-reckoning; the characters who deny guilt remain spiritually or morally lost.

[Credit valid alternative responses.]

[25]

QUESTION 7: CONTEXTUAL QUESTION**EXTRACT 1**

- 7.1 This extract takes place after Dorian has noticed that the portrait is beginning to change and reflect his inner corruption. He becomes increasingly secretive and paranoid, especially toward Basil, who painted the portrait. Dorian hides the painting behind a screen to prevent Basil from seeing the horrifying changes. This moment reflects the growing divide between Dorian's outward appearance and his concealed moral decay.
- [Award 2 marks for any THREE distinct ideas.] (2)
- 7.2.1 Basil's tone is friendly and casual, suggesting that he trusts Dorian completely. He does not expect Dorian to hide anything from him and assumes that the portrait was only covered for practical reasons and not to conceal a deeper issue.
- [Award 2 marks for ONE idea well-discussed OR TWO distinct ideas.] (2)
- 7.2.2 The lines create a mood of rising tension and unease. Basil's light-heartedness contrasts with Dorian's defensiveness, which builds suspense and hints that something is seriously wrong.
- [Award 1 mark for mood and 1 mark for an explanation.] (2)
- 7.3 Dorian's cry of terror/panic and his urgent refusal to let Basil see the portrait expose the growing gap between his charming appearance and the corruption hidden within himself. Dorian is afraid that Basil will discover the truth in the portrait – the visible corruption of his soul. The portrait reveals the consequences of his immoral life while he remains outwardly youthful and innocent, highlighting the theme that outward appearances can be deceptive, concealing the truth of moral decay.
- [Award 3 marks only if the difference between the two concepts is well-discussed.] (3)
- 7.4 Dorian's extreme reaction and threatening tone show that he values the secret of the portrait more than his friendship with Basil. He threatens to end their relationship rather than allow the truth to be revealed, suggesting that he is now fully consumed by fear and guilt. His obsession with hiding the truth and keeping up appearances overrides any loyalty he once had.
- [Award 3 marks only if the attitude toward both Basil and the portrait are critically discussed.]
- [Award 2 marks if the attitude toward only Basil OR only toward the portrait is critically discussed.] (3)



- 7.5
- The figurative language in these lines transforms Dorian's emotional state into a physical experience, highlighting his emotional turmoil/mental anguish./
 - The phrase 'feet of lead' suggests an intense sense of heaviness and dread, as though each step is burdened by guilt and fear. It conveys his reluctance to move forward, both physically and emotionally, as if he is weighed down by the consequences of his actions./
 - The 'monstrous winds' suggest overwhelming external forces, symbolising the guilt and dread that consumes him./
 - The 'black cleft of precipice' evokes an image of falling into something dark and irreversible, which mirrors his descent into despair./
 - The contrast between the dragging, heavy time and the violent inner turmoil contributes to a mood of psychological unease. The natural imagery used is wild and chaotic, suggesting that Dorian is no longer in control of his own thoughts or emotions.

[Award 1 mark for Dorian's state of mind and 2 marks for an explanation of any TWO examples of figurative language.]

[Credit valid alternative responses.]

(3)

- 7.6
- Dorian's sigh of relief when the servant announces Alan Campbell shows how much pressure he has been under, not from remorse, but from anxiety about being caught. The 'colour came back to his cheeks' signals a return to composure, but it is not rooted in honesty or repentance. Ironically, he feels empowered again because he has a plan to cover up his crime. The line 'his mood of cowardice had passed away' is also ironical as he does not become braver, rather he becomes colder and more manipulative.

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

(3)

- 7.7
- Alan's 'stern' expression and 'pallor' foreshadow the anguish and moral conflict he will have to endure when Dorian asks him to dispose of Basil's body. It hints at his dread and moral discomfort, suggesting he is being reluctantly drawn into something dark and sinister. The stark contrast between his pale face and 'coal-black hair' symbolises the conflict between innocence and corruption, foreshadowing how Dorian will manipulate him into becoming complicit in a moral crime.

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

(3)

7.8 YES

Dorian's final decision to destroy the portrait can be seen as an attempt to confront the consequences of his actions. By destroying the portrait, he attempts at reclaiming his innocence. Although it results in his death, it restores a sense of moral resolution and justice in the novel. By destroying the painting, he also destroys the false separation between his outer appearance and inner corruption. The portrait, which had absorbed the effects of his sin while he remained outwardly unmarked, returns to its original form, while his body bears the full weight of his moral decay. This reversal symbolises that no one can hide from the truth forever, and that justice, though delayed, is ultimately served through his self-inflicted end.

OR

NO

Dorian's final decision is not about justice but self-preservation. He does not act out of remorse but out of frustration and fear, and a desire to escape from his ambiguous morality. His death is a consequence of his actions and not because he is being redemptive. He does not fully acknowledge or take responsibility for the harm he has caused others. Thus, while his ending may seem fitting, it does not necessarily satisfy the reader's sense of justice as he dies without truly making amends.

[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 the profound impact of political upheaval on individual lives, illustrating how systemic violence and instability permeate personal experiences. Through a tapestry of characters, the novel delves into the ways political turmoil shapes identities, relationships and aspirations.

- Genie, the protagonist, is born into a world marred by political unrest. Her life is a testament to the personal toll of national conflict, as she navigates the complexities of identity and belonging in a society fractured by war and oppression.
- Golide Gumede, Genie's father, embodies the transformation from being a freedom fighter to a man haunted by the consequences of his actions. His involvement in the liberation struggle and subsequent endeavours reflect the lingering effects of political violence on personal dreams and relationships.
- Elizabeth Nyoni, Genie's mother, harbours aspirations of becoming a country singer in Nashville. Her dreams are stifled by the socio-political constraints of her environment, highlighting how political instability can oppress individual ambitions.
- The Beauford Farm and Estate serves as a microcosm of the nation's turmoil. Once a place of hope, it becomes a site of tragedy, illustrating how political conflict devastates communities and alters the course of individual lives.
- Characters like Eunice Masuku exhibit the psychological scars inflicted by political upheaval. Her paranoia and distrust, particularly toward her own family, underscore the deep-seated fear and trauma engendered by a history of surveillance and betrayal.
- The novel portrays the pervasive reach of political violence, demonstrating that no aspect of personal life remains untouched. From familial relationships to personal aspirations, every facet is influenced by the overarching political climate.
- Ndlovu employs magical realism to underscore the surreal nature of living under constant political threat. This stylistic choice amplifies the emotional and psychological dissonance experienced by individuals in such environments.
- The recurring motif of flight symbolises the desire to escape the confines of a politically oppressive society. Characters yearn for liberation, both physical and emotional, from the constraints imposed by their circumstances.
- Through its characters and narrative arcs, the novel emphasises the resilience of individuals amidst adversity. Despite the pervasive impact of political upheaval, characters strive to reclaim agency and forge paths of self-determination.

[Credit valid alternative responses.]

[25]

QUESTION 9: CONTEXTUAL QUESTION

9.1 This scene occurs shortly after Vida has been insulted by boys who question his masculinity. He runs home in tears and encounters his father, Ezekiel, who is often emotionally distant. This moment becomes a turning point in their relationship, as Ezekiel acknowledges Vida's emotional pain and offers him a rare moment of fatherly reassurance and love.

[Award 2 marks for TWO distinct ideas.] (2)

9.2.1 It shows a developing, yet uncertain bond. Vida is unsure of his father's expectations and fears disappointing him, suggesting the emotional distance between them. However, Ezekiel's quiet acceptance and loving reassurance reveal a deeper, unconditional love that begins to bridge this gap.

[Award 2 marks for any TWO ideas.] (2)

9.2.2 The mood is tense/uncertain/sombre/reflective, created by Vida's fear of judgement by his father and emotional vulnerability/his desire not to disappoint or fail him.

[Award 1 mark for identifying the mood and 1 mark for an explanation.] (2)

- 9.3
- The red toolbox symbolises the unspoken bond between father and son. While words are scarce, the toolbox, representing work, repair and legacy, sits between them as a quiet reminder of shared identity and generational connection. It bridges the emotional distance that has existed between them and creates space for the development of a new, more supportive relationship between them./
 - The red toolbox was passed down through the generations to Genie, symbolising the passing down of knowledge and legacy across generations. For Genie, it is also symbolic of her own strengths in having the ability (tools) to navigate her trauma.

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

[Credit valid alternative responses in the context of the novel.] (3)

9.4 Vida serves as a gentle, affirming presence in Genie's life. His quiet strength, acceptance, and love contrast with the chaos around her. He offers her stability and emotional safety, encouraging her to understand her worth, accept herself and navigate the ghosts of her past. His love/presence helps her recover parts of her identity, gives her hope, and opens her to the possibility of love and connection.

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



- 9.5.1
- The stained mattress is a physical symbol of Genie’s physical and emotional trauma of the loss of her parents and having been violated by the soldiers. The ‘stain’ signifies a permanency in that the impact of her trauma cannot be erased; it has left an indelible emotional and psychological scar on her./
 - The stained mattress symbolises both the physical reality of Genie’s approaching death and the emotional history she shares with Vida. While the mattress represents comfort, memory and intimacy, the stain marks a final moment of pain and vulnerability. In addition, the stain suggests that even in death, she will leave a trace of her being on earth, perpetuating the generational legacy of resilience.

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

[Credit valid alternative responses in the context of the novel.]

(3)

- 9.5.2
- The imagery of ‘fluid borders’ suggests that identities, both personal and national, are not fixed but are in constant flux as a consequence of past experiences involving political changes and personal trauma. Just as borders can change, one’s abode and sense of self can also change. The various characters’, especially Genie’s, connection to the land – which are shaped by loss, return and rediscovery – mirrors this sense of fluidity as they seek to rediscover a place where they truly belong and rediscover themselves.

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

[Credit valid alternative responses.]

(3)

- 9.6
- The writer presents absence as something that leaves a lasting emotional presence in Genie’s life, such as the absence of her parents. Through Marcus, she learns that absence can be felt as deeply as presence. This understanding helps her navigate grief, memory, and love. It shapes her emotional journey by allowing her to accept loss while still holding on to meaningful connections.

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

[Credit valid alternative responses that might refer to the absence/ dispossession from social and political structures.]

(3)

9.7 YES

Genie's decision to die amongst the sunflowers offers a transformational resolution in the novel. The sunflowers symbolise beauty, peace, hope and regeneration. By deliberately choosing her place of death, Genie reclaims agency over her life – she asserts her identity and belonging despite the history of displacement and trauma she endured. Her death becomes an act of resistance and restoration, as she returns to the land that was taken from her. In this way, her final choice embodies the novel's overarching themes of hope, healing, and the deep connection between land, memory and identity, providing a transformational conclusion to her journey.

OR

NO

[An unlikely response but consider on merit.]

Genie's decision to die amongst the sunflowers does not necessarily offer a transformational resolution. Instead, it can be seen as a romantic and emotive choice that gives the reader psychological ease if they empathise with Genie. Her death stems from the cumulative burden of loss, pain and trauma that she could no longer endure. Rather than representing transformation, it suggests resignation – a desire to die peacefully in a place she loved. Thus, the ending serves as a sobering reminder of the devastating impact of social and political systems, rather than offering true transformation.

[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.

Khetiwe's story reveals how personal effort is often not enough to overcome systemic inequality and how opportunities can carry emotional and psychological costs for those who feel they must prove they belong.

- Khetiwe attends a prestigious private school on a swimming scholarship, making her education entirely dependent on her performance as a swimmer.
- Her home background contrasts starkly with the affluence of her peers, intensifying her awareness of social and economic difference.
- She views the school, and especially its swimming programme, as her only chance to escape generational poverty and change her future.
- The novel shows that access to elite spaces does not guarantee acceptance; Khetiwe must work harder than others just to keep her place.
- Her financial status makes her feel like an outsider, both in the classroom and on the team, where she is often marginalised.
- The school community assumes her achievements are due to charity rather than merit, fuelling her anxiety and self-doubt.
- Teachers and students sometimes make subtle comments that reflect class-based prejudice, even when they are not openly discriminatory.
- Khetiwe experiences a constant burden to succeed, not just for herself, but for her family and community.
- Her swimming becomes transactional; it is no longer a passion but a means to survival and upward mobility.
- The fear of failure is heightened by the knowledge that losing her scholarship could send her back to a life with fewer opportunities.
- Her rival, Farrah, represents entitlement and inherited privilege, creating a stark contrast between effort and ease.
- Farrah's attempts to sabotage Khetiwe reinforce the idea that those with power often resist sharing space with the disadvantaged.
- Khetiwe's emotional journey shows how difficult it is to stay motivated when support is conditional, and success feels fragile.
- The novel critiques a system that places disadvantaged learners in high-pressure environments without adequate support.
- By the end of the novel, Khetiwe chooses to leave St Anne's, a sign that real empowerment may lie not in assimilation but in finding or creating spaces where dignity and talent are truly recognised.

[Credit valid alternative responses.]

[25]

QUESTION 11: CONTEXTUAL QUESTION

11.1 Khetiwe has just returned from a stressful day. She is still adjusting to life at St Anne's, where she faces constant pressure to perform. This extract shows her in a rare moment of peace, but also reveals her anxiety about being judged. Her reflections about Ms Richmond's visit and Miss Wilson's intentions highlight her fear that her scholarship is under threat and that she may not be good enough. This moment occurs before a major turning point in the novel when her self-doubt begins to affect her behaviour more visibly.

[Award 3 marks for THREE distinct ideas.] (2)

11.2.1 This reflection reveals that Khetiwe continues to feel like an outsider at St Anne's. Although she is beginning to find small moments of calm, such as walking slowly through the forest, she cannot shake the feeling that she is fundamentally different from the other girls at the school. The imagined voices of the trees confirm her deep-rooted belief that she doesn't truly belong in this privileged space. Her inner conflict lies in her desire to fit in and succeed while constantly battling the insecurity that she is not 'good enough' or truly accepted.

[Award 2 marks for any TWO ideas.] (2)

11.2.2 The lines contribute to a mood of quiet melancholy/ introspection/ reflection/ peacefulness/acceptance. Khetiwe does not feel afraid of the woods as she normally would have/she does not 'rush past' but 'stroll[s]' through the woods. Instead, by attending to the message it imparts, she achieves a calm reconciled state of mind.

[Award 1 mark for identifying the mood and 1 mark for an explanation.] (2)

11.3 These lines reflect the theme of insecurity/identity/belonging/alienation/self-doubt. Khetiwe feels threatened by Ms Richmond's visit, not because of the visit itself, but because of what it might symbolise. Her fear that she is being assessed shows how fragile her sense of belonging is. This moment reveals her deep anxiety about being accepted and about whether others see her as deserving of her place.

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

11.4 YES

Miss Wilson can be seen as a transformational figure, even though her influence is quiet and understated. Throughout the novel, she consistently supports Khetiwe with kindness and subtle guidance. While Khetiwe initially mistrusts her, thinking her encouragement might be insincere or condescending, she later begins to recognise Miss Wilson's genuine belief in her. This steady support plays an important role in Khetiwe's growing self-belief and her acceptance that she has earned her place at St Anne's. Miss Wilson helps shift Khetiwe's thinking, making her a key figure in her personal development.

OR

NO

Miss Wilson cannot be seen as a transformational figure in Khetiwe's life. While she may offer polite encouragement, her impact remains limited. Throughout the novel, Khetiwe frequently doubts Miss Wilson's intentions, questioning whether she truly believes in her. The lack of open, honest communication between them means Miss Wilson has not addressed Khetiwe's deeper fears or identity struggles directly. Any growth Khetiwe experiences happens through her own reflection and resilience rather than through a clear shift caused by Miss Wilson's involvement. As such, her role is supportive but not transformative.

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

- 11.5 Farrah's bullying of Khetiwe is echoed by other characters in the novel. Ms Richmond reinforces this through institutional prejudice – she tends to side with Farrah and minimises Khetiwe's struggles, implying that she should be grateful for her scholarship. Miss Wilson also passively enables Farrah's behaviour by failing to intervene when Khetiwe is humiliated, such as during the changeroom incident. These actions, whether active or passive, compound Khetiwe's sense of exclusion and alienation.

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

[Credit valid alternative responses.] (3)

- 11.6 The reader would feel sympathetic/proud/admiration for Khetiwe as her conscience triumphs and she confesses to her actions, even though there is no proof against her. Khetiwe is not proud of her own reaction of vandalism to vandalism, and attempts to make amends for it by confessing the truth. This conveys her strong moral compass which the reader could perceive as being worthy and thus admirable.

[Award 1 mark for attitude and 2 marks for a discussion.] (3)



11.7 She has just made a vulnerable confession, hoping for resolution and validation. However, the fact that Farrah could not have written the graffiti destabilises everything Khetiwe believed, forcing her to re-evaluate her assumptions and perceptions. This moment is important because it highlights Khetiwe's tendency to internalise blame and see herself as responsible for solving the conflict or being a victim. The twist also deepens the reader's view of misunderstanding and misjudgement, as well as the difficulty of knowing whom to trust. Khetiwe's confusion reflects how easily her sense of security is shaken and pushes her towards greater emotional independence as the story progresses.

[Award 3 marks only if the impact on Khetiwe is well-discussed.]

(3)

11.8 YES

Khetiwe's decision to leave the swim team resolves the central conflicts in the novel because it marks the moment she takes control of her own narrative. Much of the novel's tension comes from the pressure she feels to conform, perform, and prove her worth. By stepping away from the swim team, she actively rejects those expectations and chooses her well-being and sense of self over external validation. This choice brings emotional clarity and allows her to begin redefining success on her own terms, offering resolution to her internal struggle.

OR

NO

Khetiwe's decision to leave the swim team does not fully resolve the central conflicts in the novel. While it is an important step in her journey toward self-assertion, the broader issues she faces – including her struggle for belonging, identity, and navigating a system that judges her through a lens of class and race – still remain. The novel ends with her becoming more self-aware, but the social and emotional pressures that shaped her conflict are not completely resolved by this single action.

[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 relationships with Gertrude and Ophelia contribute to their emotional and psychological decline. He treats both women harshly, projecting his bitterness and grief unto them. Ophelia faces rejection and trauma, while Gertrude is torn between Hamlet and Claudius. Hamlet's behaviour causes their tragic fates, revealing how his personal struggles affect those closest to him.

- Hamlet once loved Ophelia, but he turns against her suddenly and harshly.
- He uses her to support his feigned madness, contributing to her confusion.
- He cruelly rejects her by calling her deceitful and impure, and even suggests that she would bear sinners and should never marry.
- He manipulates her in the nunnery scene and refuses to trust her intentions.
- Ophelia is used as a pawn by her father and Claudius, deepening her helplessness.
- After Polonius is killed by Hamlet, she loses her last source of guidance and control.
- Her traumatic mental state is shown through disconnected songs and talk of death and flowers; and she speaks in riddles and double meanings.
- Her drowning is framed passively, possibly suggesting suicide or emotional surrender.
- Hamlet blames Gertrude for marrying Claudius so soon after his father's death and accuses her of incest and moral corruption.
- Gertrude is shocked by Hamlet's words and begins to feel guilty about her choices.
- She struggles with her role as mother and queen, feeling torn between Hamlet and Claudius.
- Her character lacks clear allegiance, which adds to her emotional tension.
- Gertrude does not know that Claudius murdered King Hamlet, but suffers under suspicion.
- Hamlet refuses to comfort her or acknowledge her grief, isolating her even further.
- Gertrude tries to mediate between Hamlet and Claudius, but is unsuccessful.
- Tragically and unknowingly, she drinks the poison intended for Hamlet and dies in confusion.
- Hamlet's obsession with revenge blinds him to the emotional consequences of his actions.
- His treatment of both women mirrors his larger distrust of female sexuality and loyalty.



- Both women represent innocence destroyed by the political and emotional rot at the centre of the court.
- Their emotional collapse shows the human cost of Hamlet's actions and the corrupt world they live in.

[Credit valid alternative responses.]

[25]

QUESTION 13: CONTEXTUAL QUESTION

13.1 The scene follows Laertes' warning to Ophelia about becoming too involved with Hamlet, cautioning her that Hamlet's affections may not be genuine or lasting. After Laertes leaves, Polonius confronts Ophelia about her relationship with Hamlet. He has just heard rumours of Hamlet's romantic interest and is concerned about Ophelia's honour and reputation.

[Award 3 marks for THREE distinct ideas.] (3)

13.2 Polonius dismisses Ophelia's experience and feelings by calling her a 'green girl', suggesting she is naive and unwise. His condescending tone shows how women are not trusted to make their own decisions. This reflects a wider pattern in the play, where female characters like Ophelia and Gertrude are controlled and manipulated by the men around them, often being silenced or expected to obey without question.

[Award 3 marks for any TWO ideas well-discussed OR THREE ideas.]
[Credit valid alternative responses which might include specific reference to other male characters.] (3)

13.3 This line shows Ophelia's uncertainty and lack of confidence in her own thoughts. She seems unsure of her feelings and looks to her father for guidance, suggesting she has been raised to rely on male authority. This may evoke sympathy from the audience, as she appears vulnerable and easily influenced, setting up the tragedy of her eventual breakdown later in the play.

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

13.4 Polonius uses the image of fire to warn Ophelia that she must not be fooled by Hamlet's declaration of love. The references to 'more light to heat', 'blazes' that are 'extinct in both/Even in their promise' reflect his belief that Hamlet's declarations of love might be impressive, but they are brief and meaningless. He views Hamlet's passion as dangerous and fleeting, comparing it to a fire that burns brightly but gives no warmth. This metaphor shows his mistrust not only of Hamlet but of youthful love in general. It also reveals his low opinion of Ophelia's discernment, seeing her as someone who is easily fooled by appearances.

[Award 3 marks only if the comparison is clear and a critical comment is evident.] (3)



13.5 The ghost serves as the catalyst for the entire plot. It introduces the idea that King Hamlet was murdered and sets Hamlet on his path of revenge. However, the ghost's origins and truthfulness are uncertain, which fuels Hamlet's internal conflict and indecision. If the ghost is real and honest, Claudius is guilty and must be punished. If it is a demonic spirit or a figment of Hamlet's imagination, then acting on its message could be sinful or unjust. The ghost symbolises the tension between action and doubt, and revenge and morality, which drive Hamlet's tragic outcome.

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

[Credit valid alternative responses in the context of the play.]

(3)

13.6 Hamlet's plan to 'rivet' his eyes on Claudius and compare judgments with Horatio shows his ongoing internal battle between action and uncertainty. He is torn between trusting the ghost's word and fearing that it may be a demonic deception. His decision to use the play as a test shows his intellectual and cautious approach to revenge, revealing his struggle to act without definitive proof. This moment shows that Hamlet cannot act until he is sure and also reflects his obsessive need for certainty in a world he no longer trusts. It highlights his growing anxiety and moral unease about committing regicide based only on the ghost's word.

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

(3)

13.7 The actor playing Hamlet should respond with dry sarcasm and veiled mockery. His tone should be amused yet cutting, using the historical parallel to hint at Polonius's fate later in the play. A slow, knowing smile or a sideways glance would add to the irony, while he might pace slightly or lean in toward Polonius, using physical proximity to assert dominance. The humour must carry a dark undertone, as Hamlet is fully aware of the double meaning behind his reference to Caesar's assassination. This would show the audience Hamlet's cleverness and bitterness, whilst foreshadowing the accidental killing of Polonius later in the play.

[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)

13.8 ENHANCE

Hamlet's behaviour in this scene is likely to enhance the audience's sympathy because it shows the emotional toll of his responsibility and how carefully he treads before taking action. Instead of blindly obeying the ghost, he seeks proof through the staged play, which reveals a desire for justice rather than simple revenge. His plan to observe Claudius shows intelligence and restraint. The sarcastic tone he adopts particularly in his remarks to Claudius and Polonius can be understood as a mask for his inner pain and mistrust of the corrupt court. Audiences may sympathise with his loneliness, especially as he navigates a world where betrayal and deception are common. His performance of being 'idle' further suggests how isolated and burdened he feels, highlighting the emotional cost of his mission.

OR**DIMINISH**

Hamlet's behaviour in this scene is likely to diminish the audience's sympathy as his sarcasm and erratic language could come across as cruel or unhinged. Rather than communicating openly with others, he plays games and mocks people like Polonius, which might seem immature or even mean-spirited. His approach can be interpreted as manipulative, especially in the way he treats those who care about him. Moreover, by delaying action yet again and engaging in wordplay instead of honesty and action, he risks losing the audience's patience. His seeming enjoyment in mocking Claudius may detract from the seriousness of his task, making him appear more self-involved than genuinely moralistic or brave.

[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

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.

The characters in *District Six* use humour and storytelling to survive the trauma of forced removals and cultural destruction. By turning their suffering into shared songs, comic sketches and anecdotes, they preserve their identity and resist the silence imposed by apartheid. Humour allows them to remain human in inhuman conditions, and storytelling becomes a form of memory, healing and rebellion.

- The residents share stories of the old District with warmth and wit, using memory to recreate what has been taken from them.
- Vendors and street performers inject humour into daily routines, as seen in Henry's playful fruit-seller rhymes that energise the market scenes.
- Banter between neighbours reflects how humour was part of everyday interactions, showing that laughter fostered a sense of community even in hardship.
- Comic exaggeration is used to describe struggles such as poverty and overcrowding, softening the emotional impact of these realities.
- The Cape Flat carnival celebration ridicules the absurdity of apartheid, especially the Group Areas Act and racial classifications.
- This mocking tone exposes how the community sees through the government's cruelty, using humour to highlight injustice.
- The Seven Steps become a space of gossip, debate, and storytelling, reinforcing oral tradition and communal reflection.
- Nostalgic references to songs and monologues recall details of life before the removals, coloured houses, familiar faces and local shops, helping characters hold onto their identity.
- The character of Damaka speaks in proverbs and old sayings, grounding others in tradition and offering wisdom from within the community.
- Humour is used to defuse tension in gang scenes, especially when the boys tease each other around the fire and joke about food.
- Even during conflict, jokes allow the characters to assert control and show solidarity, rather than succumb to fear.
- The carnival scenes reveal how parody and laughter serve as forms of resistance, with characters donning costumes and using satire to cope with their pain.
- The club performances provide joyful escapism and freedom of expression, especially for marginalised identities.



- Humour also hides sadness, as jokes and songs have cheerful facades which mask sorrow over displacement and broken families.
- Storytelling reclaims ownership of their narrative, rejecting the official history written by apartheid policies.
- Music and performance become ways to process grief and keep culture alive in a system designed to erase it, and bring the characters momentary relief and joy in dark circumstances.
- Through storytelling, characters pass on lessons and memories, ensuring that the spirit of District Six lives on even after its destruction.
- The play uses humour and memory not only to cope with life histories and circumstances but to rebuild what was lost, showing that their identity cannot be taken by force.

[Credit valid alternative responses.]

[25]

**QUESTION 15: CONTEXTUAL QUESTION (DISTRICT SIX)**

15.1 This extract appears at the climax of the play, when the hunter is attempting to shoot the rhino. Siphso, who has been working alongside the hunter, becomes caught in the middle of the confrontation between Sheba and the hunter. The extract captures the destruction caused by the hunter's selfish pursuit, the sacrifice made by Siphso, and the symbolic defiance and eventual death of Sheba. It sets up the themes of resistance, sacrifice, and exploitation, and illustrates the devastating effects of colonisation and greed.

[Award 3 marks for any THREE distinct points.]

(3)

15.2 The hunter's curt command reflects his arrogance and sense of superiority, common traits in colonial attitudes. He dismisses the pilot's concerns and insists on acting with complete authority. His reliance on his weapon demonstrates how colonial figures are often equated power with violence. His sense of entitlement over both the land and the people, including Siphso, shows a disregard for life and nature. His tone is imperious, highlighting how he views himself as being dominant over all others.

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

(3)

15.3 Sheba's charge is symbolic of nature's resistance to human exploitation. Her act of charging the helicopter disrupts the hunter's planned attack and represents a last act of courage and defiance. Though Sheba is ultimately killed, her attack enables Dindi to escape, symbolising hope and survival for future generations. Her death is tragic, but it underscores the theme of sacrifice and the brutal cost of freedom. Her action reflects the broader struggle of indigenous people and animals against the forces of colonisation and commercial greed.

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

(3)

15.4 The use of 'CASTS' allows the ensemble to step in and out of roles, creating a shared storytelling space. This technique draws attention to the broader community rather than just individual characters. It highlights how issues like poaching, colonial greed and environmental destruction affect everyone. By having the CASTS narrate events and respond together, the audience sees a collective consciousness that reflects wider social and political commentary. It breaks traditional theatre form, making the audience think critically about power, injustice and collective responsibility.

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

(3)

15.5 The sangoma's advice brings emotional and narrative closure by guiding each group of characters towards healing and new beginnings. He encourages Nongeni to return to her village, make peace with her past, and choose how her story will be told. His words to the orphans and maidens stress that life must continue with hope and responsibility. This advice helps tie together the themes of redemption, renewal and personal agency, showing that freedom is not only physical but also emotional and spiritual.

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

15.6 The cannibal symbolises destructive power and greed, and the way in which fear can be used to manipulate others. Rather than simply being a villain, he represents a system that consumes the weak, especially those who are vulnerable and believe they have no other choice. His control over the maidens through magical necklaces reflects how people are kept bound by fear, tradition or false beliefs. In a broader sense, he signifies corrupt leadership and dangerous ideologies that feed off the vulnerable in society.

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

15.7 I would instruct the actors to deliver the lines with a mix of confusion and vulnerability. Their tone should be unsure, almost childlike, reflecting their fear of the unknown after being cured. They should stand close together, shoulders slightly hunched, glancing between each other and the sangoma, showing dependence. This body language captures their uncertainty but also their desire to begin again. The scene should reflect a turning point – a quiet plea for direction after years of being lost.

[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 YES

The transformation of the three orphans is credible and meaningful because it reflects the personal growth of the three characters, after healing. They begin their journey as being uncertain and fearful children, shaped by their hardships and loss. However, after being cured, in expressing uncertainty about their future, they reveal their self-reflection and a desire for change. The sangoma's instruction encourages them to live meaningful lives – becoming parents, ploughing lands, and abandoning their destructive pasts. This moment symbolises that true transformation requires responsibility and action. Their change is believable because it is not immediate perfection but a guided step towards redemption.

OR

NO

The transformation of the orphans may seem sudden and lacks the depth needed to make it fully credible. Although they show some regret and ask for direction, there is little evidence of a true inner change or understanding of their past harm. The sangoma's advice is wise but brief, and the play moves quickly from their healing to a hopeful ending. While the theme of redemption is present, the orphans' journey feels too quick and idealised to carry the emotional and psychological weight that such a transformation would realistically require.

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

[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 12-15	Skilful 9-11	Moderate 6-8	Elementary 4-5	Inadequate 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.
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.