

<b>EXAMINATION</b>		<b>NATIONAL SENIOR CERTIFICATE</b>	
<b>GRADE</b>		12	
<b>DATE</b>		NOVEMBER 2024	
<b>SUBJECT</b>		ENGLISH HOME LANGUAGE	
<b>PAPER</b>		2	
<b>TOTAL</b>		80	
<b>DURATION</b>		2½ Hours	
<b>NUMBER OF PAGES</b>		45	
<b>MARKING GUIDELINES</b>			



SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE  
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## NOTE:

- This marking memorandum is intended as a guide for markers.
- The memorandum should always be discussed with the marking panel before marking commences.
- Candidate's 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 2023**  
**QUESTION 1: ESSAY QUESTION**

**WEATHER EYE – Isobel Dixon**

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.

The poem 'Weather Eye' by Isobel Dixon contrasts the ordered and comforting life of childhood with the uncertainties and challenges of adulthood. The imagery, diction, and tone used in the poem highlight this contrast, evoking a sense of nostalgia and longing for the simplicity of the past.

- The title 'Weather Eye' suggests a careful watchfulness, indicating the parents' attention to weather. It is also a metaphor for their protective role in the speaker's childhood.
- The 'thin brass shrilling' of Christmas beetles provides auditory imagery that connects to the hot, vibrant atmosphere of summer.
- The imagery of 'lapping at the sheet' personifies the heat, making it an active force that disrupts comfort and rest, pushing the speaker out into the world.
- The metaphor of the house as 'a cool, dark cave' contrasts with the external heat, represents a place of refuge and safety during childhood.
- The contrast between the interior 'cool, dark cave' and the external 'flaming nasturtiums' highlights the separation between the controlled, protected environment of home and the wild, uncontrollable nature outside.
- The pressure cooker 'chugging in tandem with the steamy day' symbolises the constant, measured rhythm of life during the speaker's childhood, linked to the heat of the day.
- The evening routine of the father checking 'the scientific facts' adds a layer of order and logic, contributing to the sense of a well-regulated and predictable world during the speaker's youth.
- The diction throughout the poem shifts to reflect the speaker's changing perception of life, moving from the sensory and descriptive language of childhood to the more mechanical and detached language of adulthood.
- Words like 'whipping' and 'barricaded' in the childhood scenes convey a sense of purpose and protection, contrasting with the colder, less personal diction of adulthood, such as 'chill machines' and 'regulation'.
- The poem's tone is nostalgic and reflective, especially in phrases like 'how well the world was ordered then', which conveys the speaker's longing for the structured and comforting world of their youth.
- The tone shifts in the later stanzas to one of uncertainty and wistfulness, with the speaker expressing doubt and a desire to return to the security of the past, evident in lines just as 'my judgement isn't quite as sure'.



- The reference to the 'front door wide now' symbolises openness and a release from the day's heat, but also suggests a transition from the controlled environment of childhood to the more open, unpredictable world of adulthood.
- The poem's closing lines express a yearning to return to the past, with the speaker's plea to 'come home', underscoring the emotional pull of childhood memories and the difficulty in navigating adult life.
- The contrast between childhood and adulthood is reinforced by the shift from the ordered regulation of the 'burning days' to the speaker's uncertainty in 'faced with weather-signs', indicating a loss of confidence and control in the adult world.

[Credit valid alternative responses.]

[10]



## QUESTION 2: CONTEXTUAL QUESTION

2.1 The words 'spectre-grey' and 'desolate' indicate that the landscape is lifeless and bleak. (1) 'Spectre-grey' suggests an eerie, ghostly quality to the frost, while 'desolate' emphasises the emptiness and abandonment of the scene. (2)

[Award 2 marks only if both words are discussed.] (2)

2.2 The 'broken lyres' symbolises the loss of harmony and beauty in the world./ It reflects the disorder and lack of joy in both nature and human life, highlighting the desolate atmosphere.

[Award 2 marks for ONE idea.] (2)

2.3 The metaphor compares the land to a corpse and the century to a crypt, creating a vivid image of decay and death. This comparison effectively conveys the sense of an ending era, with nature and life appearing lifeless. The wind as a 'death-lament' enhances the sombre mood, reinforcing the poem's theme of decline.

[Award 1 mark for identification of metaphor and 2 marks for a critical discussion.] (3)

2.4 These lines introduce the thrush, whose joyful song contrasts sharply with the surrounding gloom and despair. Despite its frail and aged appearance, the thrush sings with 'joy illimited,' symbolising a spark of hope and resilience amidst the darkness. This contrast highlights the poem's central theme: the persistence of hope and the possibility of renewal even in the bleakest circumstances. The thrush's song suggests that there may be a deeper, unseen reason for optimism, offering a counterpoint to the speaker's despondency.

[Award 1 mark for identification of theme and 2 marks for a critical discussion.] (3)

[10]

AL

**QUESTION 3: CONTEXTUAL QUESTION**

- 3.1 The opening lines reveal the writer's frustration and rebelliousness. By striking the board and declaring 'No more,' the writer expresses a sense of exhaustion and disillusionment with his current state.

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

- 3.2 The title 'The Collar' refers to a clerical collar, symbolising the constraints and responsibilities associated with clerical life. It introduces the main idea of the poem by suggesting the speaker's struggle with the restrictive nature of its role and his desire to break free from these limitations.

[Award 2 marks only if the link between the title and the main idea is made.] (2)

- 3.3 The imagery/metaphor in these lines compares the priest's service and hard work to a harvest. The writer feels that instead of reaping any rewards, he is left with pain and anguish. The imagery of thorns symbolises suffering, akin to the 'thorn in his side' or Christ's crown of thorns, while 'cordial fruit' represents worldly pleasures and satisfaction. This contrast between 'thorn' and 'cordial fruit' highlights the speaker's sense of loss and longing for physical fulfilment, deepening his frustration.

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

- 3.4 The language conveys a complex shift from frustration to acceptance, reflecting the writer's internal conflict and eventual reconciliation with divine guidance. The writer's furious raving is interrupted by a divine voice calling them 'Child!' This gentle, authoritative address contrasts sharply with the speaker's earlier defiance. The response 'My Lord' indicates a sudden recognition of God's authority and a return to a more submissive attitude.

[Award 3 marks for the identification of specific language use and for a critical discussion.] (3)

**[10]**



## QUESTION 4: CONTEXTUAL QUESTION

4.1 These lines convey that the death of 'virtuous' men is a quiet, gentle process. Unlike dramatic reactions, their departure is subtle, with some observers recognising the moment of death while others do not. This reflects the idea that their passing is serene and unobtrusive. Their death is portrayed as a peaceful, imperceptible event.

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

4.2 The hyperbole in 'tear-floods' and 'sigh-tempests' exaggerates the emotional responses typically associated with parting, reinforcing the message that their love is so pure and refined that it should not be tarnished by overt displays of grief. The writer's message is that true love transcends physical presence and emotional outbursts. Unlike ordinary relationships that are marked by visible sorrow during separation, the speaker's love is portrayed as enduring and spiritual, unaffected by physical absence.

[Award 2 marks only if the link between the hyperbole and the writer's message is made.] (2)

4.3 These lines contrast the speaker's love with that of 'dull sublunary lovers,' whose love is based solely on sensory experiences and therefore cannot endure physical separation. In contrast, the speaker's love is described as 'so much refined' that it transcends physical presence, encompassing both mental and spiritual dimensions. This pure, intellectual connection ensures that physical separation does not diminish their bond. Unlike ordinary, sensory-based affections, the speaker's relationship remains profound and enduring, as they maintain their unity in mind and spirit despite physical distance.

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

4.4 The compass shows that while the lovers are separate, they remain connected. Each leg of the compass is distinct but interdependent. The 'fixed foot' represents the lover at home, providing stability, while the other foot moves away. This symbolises how their bond remains strong despite physical distance. The compass signifies a spiritual bond that transcends physical presence, showing that their love grows stronger through separation.

[Award 3 marks only if the conceit is critically discussed.] (3)

[10]



## SECTION A: POETRY PRESCRIBED POETRY 2024

### QUESTION 1: ESSAY QUESTION

#### **REMEMBER – Christina Rossetti**

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.

Christina Rossetti's poem 'Remember' explores the human experiences of love, mortality, and memory through diction, imagery, and tone. The imperative 'remember' emphasises the speaker's urgent plea to be remembered after death.

- The poem opens with the imperative 'Remember,' creating a sense of urgency and personal connection between the speaker and their beloved.
- The repeated use of the verb 'remember' underscores the speaker's deep desire to be remembered after death, reflecting the theme of memory.
- Diction such as 'darkness' and 'silence' emphasises the finality and sombre nature of death, reinforcing the concept of mortality.
- In contrast, the words 'sunlight' and 'sweetness' evoke the vibrancy of life, highlighting the stark difference between the living and the dead.
- Imagery in the poem contrasts life with death. 'The silent land' symbolises the stillness and unknown nature of death, while imagery related to life, such as 'sunlight,' evokes warmth and activity.
- The visual contrast between 'sunlight' and 'darkness' serves to underscore the permanence of death compared to the fleeting nature of life.
- The tone begins with a plea for remembrance, creating an emotional appeal to the beloved. This tone reflects the speaker's hope for their love to persist beyond their own death.
- As the poem progresses, the tone shifts to resignation and acceptance of the inevitability of forgetfulness. This shift mirrors the speaker's internal conflict between the desire for permanence and the acceptance of mortality.
- The resigned tone at the end of the poem reveals the complexity of the human experience regarding love and loss. It captures the tension between the wish to be remembered and the reality of being forgotten.
- The poem's exploration of these themes through diction, imagery, and tone illustrates the enduring nature of love despite the inevitability of death and the limitations of human memory.

[Credit valid alternative responses.]

[10]

FLG  
AL



## QUESTION 2: CONTEXTUAL QUESTION

2.1 The personification in these lines represents people who visit South Africa, comparing them to swallows that come to visit. This comparison suggests that South Africans could communicate with these visitors and learn about the countries they come from. The poet or speaker highlights the need to converse with them to understand their experiences and share what is happening in South Africa. This introduces the main theme of communication.

[Award 2 marks for ONE idea well-explained OR any TWO distinct ideas.] (2)

2.2 The repetition of 'Let's talk' emphasises the poet's call to engage in dialogue and reflection. It suggests an active, participatory approach to understanding the world around us, encouraging the reader to explore different perspectives and question the status quo./ This repetition also creates a rhythmic and insistent tone, reinforcing the importance of communication in addressing the atrocities of apartheid.

[Award 2 marks only if the significance is well-explained.] (2)

2.3 The use of words like 'stench' and 'rubbish', highlight the inferiority of marginalised people and how they were treated like objects. The reference to 'down there' also shows how they were considered below others. The reference to them as rubbish can also highlight the disgusting living conditions that they were exposed to. These words symbolise the systemic neglect and dehumanisation experienced by marginalised communities in South Africa, portraying their marginalised status and the oppressive conditions they endured under Apartheid policies.

[Award 1 mark for the identification of diction and 2 marks for a discussion.] (3)

2.4 These lines introduce an urgent/ confrontational/ resistant tone. The call to talk to the devil himself suggests a readiness to confront harsh injustices of the time. The phrase 'it's about time' further emphasises the urgency and necessity of facing these darker aspects, indicating a pivotal moment of reckoning.

[Award 1 mark for the identification of tone and 2 marks for a relevant comment.] (3)

[10]

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*Am*



### QUESTION 3: CONTEXTUAL QUESTION

3.1 These lines introduce the main idea of the poem by highlighting the speaker's first exposure to the harsh realities of animal death on a farm. The image of drowning kittens together with Dan Taggart's cold dismissal of the act, sets the tone for the poem's exploration of cruelty and desensitisation to death in rural life. The speaker's initial shock is contrasted with Dan's practical approach, introducing the tension between sentiment and necessity.

[Award 2 marks ONE idea well-explained OR any TWO distinct ideas.] (2)

3.2 The simile in this line compares the kittens' frantic movements to something wild and uncontrolled. It highlights the desperation and helplessness of the kittens as they struggle against their fate. This description vividly conveys the intensity of the speaker's initial emotional response to witnessing the cruelty.

[Award 2 marks only if the simile is well-explained.] (2)

3.3 The change of tone in these lines reflects the speaker's shift from initial horror to a resigned acceptance of animal death. The casual shrug and the dismissive phrase 'bloody pups' suggest that the speaker has become desensitised to the cruelty he once found shocking. This change indicates that the speaker now views such actions as a practical necessity in rural life, reflecting a loss of innocence and emotional detachment.

[Award 3 marks only if the shift in tone is well-discussed.] (3)

3.4 The concluding irony lies in the contrast between the humane sentiments expressed in urban settings and the harsh realities of farm life, where killing is deemed necessary for survival. The irony is effective in emphasising the speaker's acceptance of this reality, while also critiquing the gap between urban and rural perspectives on cruelty and death. The poem ends with a resigned acknowledgment that, on farms, such acts are inevitable, highlighting the moral complexities of the situation.

[Award 1 mark for the identification of irony and 2 marks for a comment on its effectiveness.]

(3)

[10]



## QUESTION 4: CONTEXTUAL QUESTION

4.1 These lines introduce the main idea of the poem, which is the juxtaposition of survival and loss. The word 'Glee!' conveys a sense of joy and relief for those who have survived the storm and reached land safely. However, this positive emotion is tempered by the knowledge that while four have survived, many others have perished, indicating the harsh reality of life where joy and tragedy often coexist. This contrast between life and death, safety and danger, is central to the poem's exploration of the consequences of natural disasters.

[Award 2 marks for ONE idea well-explained OR any TWO distinct ideas.] (2)

4.2 The words 'Ring' and 'Toll' are significant in the context of the poem as they represent the traditional sounds associated with life and death. 'Ring' suggests a celebration or a call to salvation, possibly for those who have survived. On the other hand, 'Toll' is associated with a funeral bell, symbolising mourning for the 'bonnie souls' who have died. Together, these words highlight the duality of the situation – salvation for some and death for others.

[Award 2 marks only if both words are explained.] (2)

4.3 The metaphor/ personification, 'When winter shakes the door' is effective as it evokes the sense of cold and harshness that often accompanies both the literal season of winter and the figurative 'winter' of loss, death and memory. In the context of the poem, winter symbolises the chilling effect of recalling the tragedy, suggesting that the memory of the shipwreck will linger and continue to haunt those who remember it. The metaphor/ personification emphasises the enduring impact of the disaster on the survivors and their community.

[Award 3 marks only if the effectiveness of the metaphor/ personification is well-discussed.] (3)

4.4 The personification in these lines convey the central message of the poem: the impact of tragic loss of life due to uncontrollable natural disasters. The 'silence' that 'suffuses the story' suggests that there are no answers or explanations for the children's questions about the dead. The 'softness' in the teller's eye indicates an emotional response, possibly grief or resignation. The personification of the waves as the only ones left to 'reply' emphasises the idea that the sea, which took the lives, is indifferent to human suffering.

[Award 1 mark for a reference to at least one specific poetic device and 2 marks for a critical comment.] (3)

[10]

AL  
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## QUESTION 5: UNSEEN POETRY - COMPULSORY QUESTION

- 5.1 In these lines, the speaker presents the idea of love as a 'war-game,' suggesting that it is something both exciting and potentially dangerous. The phrase conveys the idea that the teenage daughter is embarking on a new, intense experience that is both alluring and challenging. The comparison to a war-game implies that love involves strategies, risks and possibly conflicts, highlighting the complexities and emotional battles that is associated with romantic relationships.

[Award 2 marks for any TWO ideas or ONE idea well-explained.]

(2)

- 5.2 The diction is effective in illustrating the way the teenage girl is preparing for the 'war-game' of love. The short, ordered line structure mirrors a military strategic fashion, reinforcing the sense of discipline and readiness. The diction 'stand arrayed' suggests a sense of order and preparation, likening the objects on the dressing table to soldiers ready for battle. This militaristic language influences the structure of the poem.

[Award 1 mark for the identification of diction and 1 mark for its link to structure.]

(2)

- 5.3 In these lines, the poet uses vivid imagery to describe the beauty products on the dressing table as if they were part of a miniature army prepared for battle. The phrase 'miniature armies' suggests that the items, though small, are powerful and ready for the 'war-game' of love. The 'little jars' are metaphorically described as containing 'scented dynamite', which effectively conveys the idea that these beauty products, though seemingly delicate and fragrant like flowers, have the potential to create a significant impact, much like dynamite. This juxtaposition of delicacy and power highlights the allure and influence these products are believed to have in the pursuit of love and attraction.

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

(3)

- 5.4
- The tone in these lines is both humorous/ comical/ amusing, which effectively conveys the writer's advice. The humorous tone is evident in the playful warning that love may not always be the most important thing in a teenage boy's life, as it must compete with 'football, motor-cycles, cars,' and even 'a plate of chips'. This light-hearted approach makes the advice more engaging and relatable for the daughter./
  - At the same time, the realistic tone underlines a genuine concern. By listing these everyday distractions, the writer acknowledges that teenage boys often prioritise other interests over romantic relationships./
  - The blend of humour and realism makes the advice more accessible, helping the daughter understand the realities of love without feeling overly burdened by the seriousness of it. The tone, therefore, effectively balances affection, caution, and a grounded perspective on the challenges of young love.

[Award 1 mark for the identification of tone and 2 marks for a comment.]

(3)  
[10]

TOTAL SECTION A:[30]

RLG  
AL



## SECTION B: NOVEL – *DIAMOND BOY*, Michael Williams

### 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.

'Diamond Boy' by Michael Williams, explores the tragic irony in Patson's journey highlighting themes of shattered dreams, the harsh transition from childhood to manhood, pervasive greed and corruption, and profound loss. The experiences of Patson and other characters in the diamond fields reveal the novel's critique of the unpredictable and often devastating nature of life.

- Patson's journey, initially filled with dreams of wealth, leads instead to immense change and loss, contrasting with his naive optimism.
- The journey profoundly alters the lives of Patson, Joseph, Grace, James Banda and Commander Jesus, highlighting the unpredictability of life in the diamond fields.
- Patson's dreams of prosperity, symbolised by diamonds, are shattered by the brutal reality of life in Marange, dominated by figures like James Banda and Commander Jesus.
- The mines, under violent and corrupt control, turn Patson's hopes into a nightmare, leaving him with physical and emotional scars.
- Patson's journey is also a coming-of-age story, where the harsh realities of the mines force him to grow up quickly, leading to a transition from a naive child to a disillusioned young man.
- The diamond mines are epitomised by greed and corruption, with characters like James Banda and Commander Jesus exploiting miners through violence and fear.
- Loss is a central theme: Patson loses his dreams, Joseph Moyo loses his wife, job, his dreams and ultimately his life.
- Joseph Moyo's journey from a hopeful father to a tragic figure highlights the broken promises of the diamond fields.
- Grace Moyo's journey, marked by trafficking and constant danger, embodies the hard life faced by girls and women in the mines.
- James Banda, symbolising greed and corruption, and Commander Jesus, representing brutal enforcement, exemplify the dark side of human nature driven by greed.
- Boubacar, a mercenary with a dark past, contrasts the pervasive corruption and provides a glimmer of hope and humanity in a brutal world.

[Credit valid alternative responses.]

 [25]





## QUESTION 7: CONTEXTUAL QUESTION

### EXTRACT 1

7.1 The Moyo family moved to Marange in the hopes of a better life and job for Joseph Moyo; Junction Gate High School is closed, and Joseph Moyo is unemployed. In the extract Joseph Moyo asks James Banda for work, assuming it will be more administrative rather than menial labour. Following this, Patson embarks on a tour of the mines with Jamu, and his life as a miner is about to begin, which will serve as the catalyst for the loss to come.

[Award 3 marks for any THREE distinct ideas.]

(3)

7.2 Patson feels embarrassed for his father, a man of academic excellence, who is reduced to begging his brother-in-law for work at the mine. Patson knew that his father felt humiliated having to stoop to this level, especially because he was a man with a degree who had worked as a teacher. Patson feels sorry for his father and experiences empathy. However, Patson also feels ashamed of his father, believing that Joseph has let the family down by not being able to provide for them. In Patson's eyes, his father is seen as a pathetic person, as he holds no power, at this stage of the novel.

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

(3)

7.3 Patson wishes to become a diamond miner, as he knows this is the only way he and his family can make enough money to survive and eventually move away from the mines. When Patson finds a diamond, he feels that his Shavi is looking out for him and begins to harbour a glimmer of hope that finding diamonds will lift them out of the poverty they have fallen into. The diamonds ultimately provide Patson and Grace the means to live and support themselves, especially after being orphaned due to the events that unfolded in the novel. However, the diamonds also bring significant negative consequences. The promise of wealth comes with a heavy price, leading to the loss of Patson's father, his leg, and his friend Arves.

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

(3)

7.4 At this stage of the novel, readers are likely to view James Banda with a sense of distrust<sup>1</sup> and apprehension. James is dismissive, ignoring Joseph's desire for Patson to focus on education and instead places value on materialism and diamonds. He does not appreciate the importance of education. James is also manipulative, enticing Patson with the promise of wealth and the reward of being seen as a man. His true motive is to get people to work in his mine, with little regard for Patson's future. James Banda is feared; he is a large, physically intimidating man who rules his home and children through fear. As an ex-boxer, his reputation for physically abusing miners further amplifies the fear he commands.

[Award 1 mark for the reader's attitude and 2 marks for a motivation.]

(3) AL  
RHS



7.5 In the novel, 'shavi' signifies ancestral spirits or spiritual guidance. For Patson, it represents a source of hope and protection amidst his struggles. His belief in 'shavi' provides reassurance, especially when he finds a diamond, seeing it as a sign of favour. Overall, 'shavi' reflects the role of cultural beliefs in shaping and influencing Patson's experiences and expectations.

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

(3)

7.6 The statement that people kill for a girazi highlights the extreme value and peril associated with diamonds. Specifically, it foreshadows the Marange massacre, where the ruthless quest for diamonds leads to widespread violence and loss of life. Characters like Commander Jesus are driven by this greed, showing the lengths to which they will go, including murder and exploitation, to obtain diamonds. The latter part of the lines, 'get away from here before,' foreshadows the urgent need for escape that becomes critical for Patson and Arves. This warning hints at their desperate attempts to flee from the Zimbabwean military's control, highlighting the imminent danger they face. The foreshadowing is realised through the subsequent events of the novel, including Grace's trafficking, Patson's injury and loss of his leg, and the deaths of Joseph and Arves.

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

(3)

7.7 As Patson's mentor and friend, he offers essential advice for navigating the dangers of diamond mining and helps safeguard the family from threats. Boubacar's past, marked by the murder of his sister and brother, drives his actions. Patson and Grace remind him of his lost siblings, and he sees helping them as a chance to atone for his past mistakes. Grace's name, shared with his murdered sister, deepens his sense of obligation. When Patson loses his leg in an explosion, Boubacar quickly arranges for medical treatment and later aids in rescuing Grace from trafficking in South Africa. He physically carries Patson across a river and through Kruger National Park, and his connections are crucial for Patson's escape from a police van and treatment for his infected leg. Boubacar plays a crucial role throughout the novel, guiding and protecting the Moyo family from their arrival in Marange.

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

[Credit responses that discuss Boubacar as both a guardian and as a poor role model.]

(3)

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RS

**7.8 YES**

in the novel, Patson's life unravels significantly, demonstrating a loss of control. His initial ambition to improve his family's situation through diamond mining. However, this intention soon becomes overshadowed by greed and obsession with acquiring more girazis. This obsession leads to dangerous decisions, such as refusing to leave the mines despite the risks. The consequences are severe: Patson loses his leg in an explosion, which is a direct result of his relentless pursuit of diamonds. The turmoil extends to his family; his father dies in the Marange massacre and Grace becomes a victim of trafficking, further highlighting the chaotic impact of Patson's choices. These events illustrate how Patson's life spirals out of control as a result of his greed to acquire more diamonds.

OR

NO

Patson does not entirely lose control of his life. Despite the significant challenges and losses in the diamond fields, Patson manages to reclaim some control over his situation. After losing his leg and enduring the trauma of his father's death and Grace's trafficking, Patson uses the girazis to secure an education for himself and Grace, honouring their father's memory and wishes. His resourcefulness and determination help him build a new life. This shows that, despite the hardships and losses, Patson retains agency over his future and makes constructive choices to improve his and Grace's lives.

[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 PICTURE OF DORIAN GRAY*, Oscar Wilde

### 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.

'No guilt is forgotten so long as the conscience still knows of it,' applies to Dorian Gray; despite his attempts to suppress his guilt, his conscience impacts his actions and results in his ultimate downfall.

- Dorian Gray starts as a young, innocent man whose beauty captivates everyone around him.
- Under the influence of Lord Henry, Dorian becomes obsessed with maintaining his youth and indulging in hedonistic pleasures.
- The portrait painted by Basil Hallward, which ages and becomes grotesque with each of Dorian's immoral acts, symbolises his conscience and the weight of his guilt.
- Despite Dorian's attempts to dissociate from his guilt by immersing himself in a life of excess, the portrait ensures that his guilt is never truly forgotten.
- Dorian's conscience intermittently surfaces, reminding him of the consequences of his actions.
- After cruelly rejecting Sibyl Vane, leading to her suicide, Dorian initially feels guilt but quickly suppresses these feelings by rationalising her death.
- The portrait's increasing grotesqueness reflects the lingering guilt in Dorian's conscience, even though he outwardly denies it.
- The murder of Basil Hallward further exemplifies Dorian's inability to escape his guilt.
- After the murder, Dorian experiences horror and regret but convinces himself that the portrait will bear the burden of his crime.
- Dorian becomes increasingly paranoid and fearful as the novel progresses, unable to escape the haunting presence of his guilt-laden conscience.
- The portrait becomes a symbol of the guilt he cannot forget, despite his attempts to distance himself from it.
- Dorian's downfall is a testament to the validity of Zweig's reflection, as the guilt he tries to bury resurfaces with a vengeance.
- In a desperate attempt to rid himself of guilt, Dorian destroys the portrait, an act that ironically leads to his own death.
- Dorian's tragic end underscores the inescapability of guilt and the enduring power of the conscience.

[Credit valid alternative responses.]

[25]

**QUESTION 9: CONTEXTUAL QUESTION**

9.1 Dorian Gray's wish to remain youthful while his portrait bears the marks of age has come true. Under the influence of Lord Henry, Dorian embarks on a life filled with vice. Basil Hallward, the artist, confronts Dorian about his moral decline, and in response, Dorian unveils the hideous portrait. In this extract, Basil implores Dorian to pray and seek forgiveness, but Dorian, feeling it is too late and overwhelmed by guilt, rejects the idea.

[Award 3 marks for THREE distinct ideas.]

(3)

9.2 Basil believes that Dorian has come to understand the grave consequences of his hedonistic and immoral lifestyle, which have not only affected his soul but also manifested in the grotesque transformation of his portrait. The 'lesson' refers to Dorian's realisation of the extent to which his pursuit of pleasure and disregard for moral values have led to his profound moral decay. This is evident in the stark contrast between his outward appearance, which remains youthful and untainted, and the portrait, which has become increasingly disfigured and horrifying as a reflection of his inner corruption. It serves as a moral warning about the consequences of surrendering to one's baser instincts without consideration for the ethical implications.

[Award 3 marks for any TWO ideas, well-developed response.]

(3)

9.3 'The picture' serves as a powerful symbol of Dorian Gray's internal moral decay. While Dorian remains outwardly youthful and beautiful, the portrait reflects the true state of his soul, becoming increasingly grotesque as he indulges in a life of hedonism and vice. The picture acts as a constant reminder of the consequences of Dorian's actions, embodying the theme of the corrupting influence of vanity and the pursuit of pleasure without moral consideration. It is the picture, rather than Dorian himself, that bears the physical manifestations of his sins, highlighting the duality of his existence. The portrait's transformation is central to the novel, representing the destruction of Dorian's character and ultimately leading to his tragic downfall.

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

(3)



9.4 The reader is likely to admire/ respect Basil for his profound moral and religious convictions. Kneeling and praying symbolise a deep act of repentance and the earnest pursuit of forgiveness, embodying the character's attempt to reconcile with her/his moral and spiritual failings. For Basil prayer represents not just a ritual but a genuine plea for redemption and a way to confront and forgive sin. His insistence indicates that he still believes in the possibility of redemption and is hopeful that Dorian can be saved from his moral downfall. Despite Dorian's apparent loss of faith and the profound sense of hopelessness he feels, Basil's plea for prayer signifies his unwavering belief in the transformative power of repentance.

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

(3)

9.5 Dorian is attacked by Sibyl Vane's brother, James, who had sworn to exact revenge on Dorian for his role in Sibyl's tragic death. James holds Dorian directly responsible for Sibyl's suicide, convinced that Dorian's cruel and heartless behaviour precipitated her demise. Fuelled by grief and anger, James has spent several years searching for Dorian, driven by a relentless desire to punish him for the pain he caused his sister. When James encounters a woman in the opium den who refers to Dorian as 'Prince Charming' – a term of endearment that Sibyl had used for Dorian – he is immediately struck by the belief that he has finally located the man he has been hunting.

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

(3)

9.6 Dorian has meticulously crafted a life centred around beauty and the gratification of his every desire. The irony in Dorian's desire to 'escape from himself' lies in his belief that a life of unrestrained pleasure and excess would bring him happiness. However, the opposite occurs; as he immerses himself in indulgence, he finds himself growing increasingly miserable and unsatisfied. Additionally, Dorian's regret does not propel him towards a constructive transformation or a more meaningful existence. Instead, it drives him further into a world of depravity, illustrating how his attempts to evade his internal struggles only deepen his moral and emotional entrapment.

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

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- 9.7
- The setting of the 'dim archway' and 'ill-famed place' suggests a dark alley and corrupt place, respectively, mirroring Dorian's descent into the darkness of his psyche./
  - His haste in 'quickenning his step as he went' and 'darting' into the archway reflect his eagerness to immerse himself in moral degradation./
  - The hostile setting is further portrayed in 'the brutal hand around his throat', mirroring his sense of suffocation and entrapment by his conscious choice of a hedonistic lifestyle./
  - The description of Dorian as 'callous' and 'concentrated on evil' blends with the antagonistic setting, mirroring his hardened, morally numb state as he is consumed by his pursuit of hedonistic pleasures and rebellion./
  - Dorian's 'stained mind' and 'soul hungry for rebellion' also merges with the hostile setting as he pursues a path of danger and moral degradation.

Critical comment: Collectively, the setting suggests that Dorian is besieged by not only the external forces but by his inner demons, from which he cannot escape./ The physical attack emphasises his psychological distress, as he struggles to escape from both his pursuers and his own troubled conscience./ The setting captures the intensity of Dorian's inner conflict and the inescapable nature of his moral degradation.

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

9.8 YES

Dorian Gray is solely responsible for his hedonistic lifestyle. His presence in the opium den illustrates the destructive impact of his relentless pursuit of pleasure, symbolising the extent of his moral decay. Despite external influences, Dorian makes the conscious choice to immerse himself in such a degrading environment, eroding his ethical foundation. His desire to escape from himself, while maintaining a youthful appearance, reveals his internal corruption. The novel suggests that Dorian's personal choices, driven by his quest for indulgence, ultimately lead to his downfall.

OR

NO

Dorian Gray is not solely responsible for his hedonistic lifestyle. Although he actively pursues pleasure, his choices are significantly influenced by Lord Henry, who introduces him to a hedonistic philosophy. Dorian's immersion in the opium den and his moral decay are partly a result of the toxic ideas instilled in him by others. The novel implies that while Dorian is responsible for his actions, his lifestyle is also shaped by external forces, particularly Lord Henry's manipulations.

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

[Credit valid alternative responses.]

[Credit mixed responses.]

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TOTAL SECTION B: [25]

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

### 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 Theory of Flight' by Sipiwe Ndlovu, is an exploration of triumph and defeat that do not lead to new beginnings. The narrative explores how the characters' experiences of success and failure deepen their existing struggles rather than resolving them.

- Genie's triumph lies in her resilience and free spirit, which inspire those around her; she embodies mystery and possibility.
- Genie's defeat comes from struggling with her unique origins and the complexities of her existence, marked by inner conflict and external challenges.
- Genie's story reflects no new beginning, as it does not lead to a fresh start; instead, it highlights the ongoing struggle for identity and purpose, culminating in her choice to die on her own terms and gain her wings.
- Golide's triumph is his dream of flight and aeronautics, with his determination to build an airplane symbolising triumph over adversity.
- Golide's defeat is found in the obstacles he faces, including financial constraints, societal limitations, and personal losses, with his unfinished aircraft serving as a reminder of unachieved dreams.
- Golide's story reveals no new beginning in his tragic fate – being massacred by a soldier and falsely identified as a rebel – underscoring the cyclical nature of unfulfilled aspirations.
- Thandi's triumph is seen in the special treatment she receives due to her beauty, her marriage to Dingani, becoming a mother of two, and immigrating to the US for a better life.
- Thandi's defeat is in her struggle with societal expectations and the trauma of war, with issues of identity and motherhood weighing heavily on her.
- Thandi's journey shows no new beginning as her path remains entangled with the past, suggesting that true liberation eludes her.
- Dingani's triumph lies in his ability to grapple with societal norms and personal aspirations, reflecting the complexities of love, family, and duty.
- Dingani's defeat is seen in the internal conflicts and external pressures he faces, with his roles as father and husband weighing heavily on him.
- Dingani's story shows no new beginning as it emphasises the struggle to break free from inherited patterns, only admitting his role in the massacre after Genie falls into a coma.
- Beatrice's triumph is in her use of wealth to fund freedom fighters during the war, symbolising triumph against oppressive systems.

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- Beatrice's defeat comes from facing betrayal and loss, haunted by the deaths of her sons in a plane crash.
- Beatrice's story reflects no new beginning as her legacy remains complex, reflecting unresolved tensions of her time. In her later years, she enters a nursing home, befriends Genie, supports Vida's art, and witnesses Genie's postmortem ascension.
- Vida's triumph is in navigating a complex existence as a bisexual street dweller, with his artistic spirit triumphing over adversity.
- Vida's defeat is rooted in the bullying he faces for his bisexuality and the deep losses he suffers, including the death of his lover Everleigh during the war and the loss of his parents in an accident.
- Vida's story reflects no new beginning as it echoes the ongoing fight for acceptance and self-discovery, with the novel implying that he eventually helps Genie achieve her desired end.

[Credit valid alternative responses.]

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## QUESTION 11: CONTEXTUAL QUESTION

11.1 Golide Gumele meets aspiring singer Elizabeth Nyoni, who dreams of flying to Nashville. Golide resolves to make Elizabeth's dream come true by building an aeroplane from spare parts. On September 3, 1978, during the war, Golide sees elephants crossing the Zambezi River and envisions Elizabeth hatching their daughter Genie from a golden egg. In a tragic moment, Golide shoots down a passenger plane carrying Beatrice Beit-Beauford, her two mixed-race sons, and others. Beatrice, who funded the freedom fighters, survives, but her sons and others die.

[Award 3 marks for THREE distinct ideas.]

(3)

11.2 The aeroplane represents the clash of political forces and Beatrice Beit-Beauford's defiance. As a wealthy white heiress funding freedom fighters during the civil war, her flight to face treason charges orchestrated by the colonial government's spymaster, Emil Coetzee, emphasises her commitment to justice. The plane becomes a battleground where these forces collide, and Golide's action heightens the conflict. Beatrice's two mixed-race sons, symbols of racial unity and hope, embody the potential for reconciliation. Their tragic death in the crash not only eliminates their physical presence but also extinguishes their symbolic role in bridging racial divides.

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

(3)

11.3 Golide's realisation highlights the theme of human insignificance within the vastness of the natural world. This moment of self-awareness emphasises the novel's exploration of existential themes and the search for meaning. By recognising his smallness, Golide gains a sense of humility and freedom, which contrasts with his earlier sense of power and agency. This insight prompts readers to reflect on the broader themes of the novel, such as the tension between individual actions and the larger forces at play, and the delicate balance between human ambition and the enduring harmony of nature.

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

(3)

11.4 The golden egg symbolises potential, hope and transformation, serving as a metaphor for new beginnings and the promise of life. This vision emphasises the future birth of Imogen Zula, highlighting her significance within the story. Imogen's existence becomes a central element that connects past and future events, underlining themes of legacy and continuity. Golide's role as Imogen's father is pivotal, as his actions and choices will shape Imogen's life and influence the broader community. The cracked egg symbolises vulnerability and imperfection, indicating that while Imogen's life may not be flawless, it will be profoundly meaningful.

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

(3)



11.5 The irony lies in Goliath's assertion of fairness and order in a context where chaos and unresolved issues prevail. The tension is palpable when Valentine arrives with a 'white' man. This shows that the racial tensions are still high and that the fairness of the situation where the street people are living on the derelict farm due to the racial climate of the country, is anything but fair. His statement contrasts with the reality of the situation, highlighting the disparity between perception and reality.

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

(3)

11.6 The convergence of all the characters at the Beauford Farm and Estate near the end of the novel signifies Genie's aspirational influence on the people she knew, highlighting her impact. This gathering emphasises the interconnectedness of individuals who share a country and history, as exemplified by Goliath, Vida's former street acquaintance, who now owns the farm. This convergence symbolises closure, and historical context, fostering themes of acceptance, peace, rebirth, and healing. It also highlights the characters' development and relationship dynamics, linking their personal and political histories to a sense of closure and connection with loved ones.

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

[Credit valid alternative responses.]

(3)

- 11.7
- Her death reflects her deep connection to nature and her cultural roots. The sunflowers, symbolising resilience, hope, and growth, mirror Genie's inner strength and acceptance of her fate. By choosing this setting for her final moments, Genie asserts her autonomy and finds peace and beauty in a way that feels true to her character. Although she did not inform Vida, her life partner, or anyone who cared about her, her decision to embrace the transformative power of nature and personal agency in her final moments was a profound act of self-determination. Genie's choice to die among the sunflowers, while painful for those left behind, makes her death feel less like a tragedy and more like the culmination of a life lived with purpose, leaving a deep sense of respect for her courage and the peace she ultimately finds./
  - While the symbolism behind Genie's choice to die among the sunflowers can be understood, her decision is heartbreaking. The sunflowers represent resilience, hope, and growth, and by choosing to end her life there, Genie seems to reject these very qualities that the flowers embody. Her acceptance of death, though peaceful, feels like a surrender rather than an act of strength. Moreover, her decision not to tell Vida, her life partner, or anyone who cared about her, adds a layer of pain and anguish to her choice. The people who loved her would have been tormented by her sudden disappearance, only to be devastated when her body was found in

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the sunflower field. Instead of finding solace in her choice, the reader would feel a sense of loss and disappointment, as it seems she gave up on the possibility of a future that the sunflowers might have inspired her to pursue. Her decision, while deeply personal, leaves behind unresolved grief and sorrow for those who cared about her.

[Award 1 mark for the reader's attitude and 2 marks for a motivation].

[Credit valid alternative responses.]

[Credit mixed responses.]

(3)

#### 11.8 YES

These sentences are highly effective in conveying the lingering effects of violence in the community examined in the novel. The imagery of the war veterans 'always harvesting bones' emotionally evokes the persistent presence of past evils. The land, scarred by violence, continually reveals the remains of the dead, symbolising how the community cannot escape its traumatic history. The refusal to allow the fields to be ploughed further reinforces the idea that the violence of the past continues to inhibit growth and renewal in the present. The juxtaposition of the bones with the unploughed fields powerfully illustrates how the community remains trapped in a cycle of trauma, unable to heal or move forward.

OR

NO

These sentences are not entirely effective in conveying the lingering effects of violence in the community. While the reference to 'harvesting bones' suggests a connection to past violence, the imagery might come across as too abstract or symbolic, lacking the emotional impact needed to fully convey the depth of trauma experienced by the community. The mention of preventing the fields from being ploughed hints at a disruption of normal life, but it does not fully capture the psychological and emotional toll that such violence would leave behind. The sentences could have been more impactful if they directly addressed the ongoing suffering and struggles of the people in the community, rather than relying on metaphorical language alone.

[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*, Catherin Jarvis

### 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.

In 'The Swim Team' by Cathrin Jarvis, swimming is used as a metaphor to explore the complexities of Khethiwe's life and social interactions. This metaphorical representation delves into the challenges Khethiwe faces at St Anne's Academy, her internal growth, and the broader themes of identity, belonging, and resistance.

- Swimming symbolises Khethiwe's attempt to navigate the challenges of being a young black girl in a predominantly white, affluent school.
- Khethiwe's talent for swimming earns her a scholarship, offering an escape from her socio-economic background.
- This talent also exposes her to prejudice, competition, and the pressure to conform in a vastly different environment.
- The swim team, led by Farrah, represents the social hierarchy and tensions at St Anne's Academy.
- Farrah, embodying privilege and entitlement, views Khethiwe as a threat both in the pool and socially.
- The rivalry between Khethiwe and Farrah is driven by Farrah's jealousy and fear of being overshadowed, highlighting broader class and racial struggles.
- Khethiwe's experiences in the swimming pool mirror her internal conflicts, where she confronts insecurities and learns to assert herself.
- Initially hesitant, Khethiwe doubts her place in the team and school, paralleling her struggle to fit in socially.
- As the story progresses, Khethiwe gains strength and confidence both in the pool and in her social interactions.
- Her growth is symbolised by her increasing confidence in the pool, where she learns to push against the current – both literally and figuratively.
- Swimming serves as a metaphor for Khethiwe's broader quest for belonging and identity.
- The water, representing fluidity and change, mirrors the uncertainties and challenges of adolescence.
- Mastering swimming is akin to Khethiwe mastering the complexities of her life at St Anne's.
- Through persistence and resilience, Khethiwe carves out a place for herself as an athlete and an individual with agency.
- The swimming pool is intricately tied to themes of identity, belonging, and resistance.
- Khethiwe's journey highlights the challenges of navigating an unwelcoming world and the courage it takes to stay afloat.

[Credit valid alternative responses.]

[25]



### QUESTION 13: CONTEXTUAL QUESTION

13.1 Khethiwe endures significant challenges at St Anne's, including bullying, exclusion, and intense pressure to excel. Farrah's antagonism stems from racial and class differences, creating a hostile environment for Khethiwe. However, her friendship with Rey provides essential support and a sense of stability amidst these struggles. Khethiwe's sense of exclusion and pressure intensifies, with Farrah's negative influence growing more pronounced. Farrah not only bullies the other girls but also purposefully excludes Khethiwe, exacerbating her isolation.

[Award 3 marks for THREE distinct ideas.]

(3)

13.2 Khethiwe's initial struggle to adapt to the new training regimen and school environment significantly affects her confidence and integration with her teammates. Coming from a different socio-economic and cultural background, she feels out of place both academically and athletically. The demanding training becomes a physical manifestation of her broader difficulties. Her struggles in the pool reflect her challenges with social expectations, eroding her confidence and making her feel inadequate compared to her more privileged teammates. This lack of confidence is reinforced by her social interactions, where her outsider status further isolates her. This isolation prevents her from forming important social bonds, making it harder for her to feel like she belongs. Only by overcoming these hurdles – gaining confidence and integrating with her team – can Khethiwe begin to bridge the gap and achieve a sense of belonging and acceptance.

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

(3)

13.3 In the extract, Khethiwe's comparison of herself to Piggy from 'Lord of the Flies' is highly effective in conveying her self-perception. Piggy, a character from the novel, is depicted as an outsider, constantly bullied and eventually meeting a tragic end due to the cruelty of the other boys on the island. By comparing herself to Piggy, Khethiwe reveals her feelings of alienation and vulnerability within her social group. The effectiveness of this comparison lies in the stark imagery it evokes. Just as Piggy is banished and ultimately destroyed by the group, Khethiwe feels isolated, unimportant, and at the mercy of those around her. The comparison highlights her low self-esteem and the fear that she could be metaphorically 'pushed off a cliff' by her peers if she tries to assert herself. This metaphor not only emphasises her perception of herself as weak and defenseless but also underlines the potential cruelty of the social dynamics she is entangled in. The fleeting nature of the thought, described as 'flittering,' suggests that these feelings are always lurking in her mind, even if she tries to suppress them.

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

(3)

13.4 Farrah's behaviour in this extract significantly shapes the reader's perception of

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her, portraying her negatively. She appears manipulative and domineering, as shown by her control over the conversation and her unilateral decisions for the group. Her directive statement, 'But you're still going,' demonstrates her authority and expectation of compliance, suggesting she is accustomed to having her way with little regard for others' feelings or autonomy. Farrah's dismissive attitude toward Khethiwe, particularly her indifference to Khethiwe's exclusion from group plans, further portrays her as uncaring and potentially cruel. As a result, the reader is likely to view Farrah with distrust and disapproval, recognising her as a character who exacerbates Khethiwe's feelings of isolation and inferiority. Farrah's behaviour exemplifies the toxic social dynamics that can develop in such environments, making her an unsympathetic character in this context.

[Award 1 mark for the reader's attitude and 2 marks for a motivation.]

(3)

- 13.5 The language in these lines captures Khethiwe's heightened anxiety and fear. The 'pounding heart' suggests a state of extreme nervousness or panic, while the repeated phrase 'I keep thinking' indicates that she is overwhelmed by her own thoughts and unable to focus clearly. The imagined sounds of footsteps and other noises reflect her paranoid state, implying that she feels threatened and is expecting something bad to happen. This use of language vividly conveys Khethiwe's inner turmoil and sense of dread, mirroring her fear of an impending confrontation or danger.

[Award 1 mark for the identification of specific language use and 2 marks for an explanation.]

(3)

- 13.6 The description of Farrah in these lines contrasts with the tranquillity of the woods. The woods, typically associated with peace and calm, are disrupted by Farrah's unsettling presence. She is depicted as a threatening figure, emerging from the shadows with 'a face contorted with hate,' which immediately creates a sense of tension. Her 'lean and muscular frame' suggests strength and aggression, which is at odds with the serenity of the natural setting. The imagery of Farrah 'swaying' with 'a dangerous glint' in her eyes, holding a glass bottle and a cigarette, further enhances this contrast. The bright red glow of the cigarette against the dim evening light adds a menacing touch, highlighting her wild and volatile nature. This portrayal of Farrah not only disrupts the calm of the woods but also introduces an element of danger, emphasising the stark difference between her chaotic presence and the peaceful environment.

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

(3)

- 13.7 Aidan plays a pivotal role in escalating the conflict between Khethiwe and Farrah. Due to his manipulative behaviour toward Khethiwe, Aiden sows discord between she and Farrah. This is exacerbated by his romantic involvement with both girls, which breeds jealousy and resentment. Aidan's lack of transparency and honesty further fuels misunderstandings and mistrust, while his influence on Farrah's

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actions and attitudes intensifies the conflict dynamics. Additionally, his privileged background and ignorance contribute to the tension. Though Aidan attempts to mend the situation, his efforts ultimately add to the strain rather than resolving the issues.

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

(3)

13.8 YES

Farrah's assumption that Khethiwe is 'happy with herself after what [she] did today' is not justified. Farrah is projecting her own guilt, anger, and emotional turmoil onto Khethiwe, wrongly assuming that Khethiwe's actions were intentionally aimed at causing her pain. It is more plausible that Khethiwe's actions were not meant to hurt Farrah and that any negative consequences were either unintentional or unavoidable in the context of the story. Farrah's emotional state clouds her judgement, leading her to misinterpret Khethiwe's intentions. This assumption reflects Farrah's insecurity and the widening rift between the two characters, but it is not a fair or accurate evaluation of Khethiwe's motives.

OR

NO

Farrah's view might be justifiable if Khethiwe's actions had directly impacted her in a way that could be seen as deliberate. If Khethiwe's behaviour was intended to undermine Farrah, then Farrah's feelings of being hurt and her assumption about Khethiwe's satisfaction could be valid. In this case, Farrah's perception would be shaped by her experiences and emotional response, which, although perhaps exaggerated, might reflect a real sense of betrayal or harm. Thus, Farrah's reaction, while possibly influenced by her emotional state, could be seen as justified if Khethiwe's actions were indeed aimed at causing her distress.

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

[Credit valid alternative responses.]

[Credit mixed responses.]

(4)

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**TOTAL SECTION B: [25]**



## SECTION C: DRAMA – *PYGMALION*, George Bernard Shaw

### QUESTION 14: 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.

In Bernard Shaw's *Pygmalion*, language is a powerful tool that can transform identity, social status, and personal relationships. The play uses dynamic characters to illustrate how speech influences one's position in society, self-perception, and interactions with others.

- Eliza Doolittle's coarse Cockney accent initially marks her as a member of the lower class, limiting her opportunities and trapping her in poverty.
- In Edwardian society, speech acts as a clear indicator of social standing, with refined accents associated with the upper class.
- Professor Henry Higgins, a phonetics expert, views Eliza's accent as 'a disgrace to the English language' and takes it upon himself to teach her to speak with an upper-class accent.
- As Eliza's speech improves, she successfully passes as a duchess at an ambassador's garden party, demonstrating Shaw's argument that language, rather than wealth or inherent qualities, is a key determinant of social status.
- By altering her speech, Eliza is able to transcend class boundaries and access social circles previously closed to her.
- The transformation of Eliza's speech also plays a crucial role in reshaping her personal identity. Initially, she sees herself as a common flower girl, content with her station in life.
- As she learns to speak like a lady, her self-perception shifts, and she begins to view herself as someone deserving of respect and independence.
- This change is evident when Eliza declares her independence from Higgins, asserting that she no longer needs his approval or guidance to define herself.
- The play also explores the impact of language on personal relationships, particularly the dynamic between Higgins and Eliza.
- Initially, Higgins treats Eliza as merely an experiment, referring to her dismissively as a 'squashed cabbage leaf'.
- As Eliza's speech becomes more refined, Higgins begins to recognise her as a person, though he continues to view her through a lens of condescension.
- Despite her improved speech, Higgins' inability to see Eliza as his equal ultimately leads to the breakdown of their relationship, highlighting that language alone cannot forge genuine human connections.
- The relationship between Eliza and Colonel Pickering, however, contrasts with that of Higgins. Pickering treats Eliza with respect from the beginning, showing

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that genuine relationships are built on more than just language – they require mutual respect and understanding.

- Eliza’s father, Alfred Doolittle, also undergoes a transformation through language, albeit in a different context. His rise from a dustman to a member of the middle class is driven by his newfound rhetorical skills, which he uses to navigate his changed social position.
- Shaw illustrates the multifaceted power of language – not only as a tool for social mobility but also as a means of shaping personal identity and influencing relationships.

[Credit valid alternative responses.]

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## QUESTION 15: CONTEXTUAL QUESTION

15.1 Higgins, a professor of phonetics, had discovered Eliza whilst selling flowers on the street. Both disgusted and fascinated at her speech, he proclaimed that he could transform Eliza into a lady by teaching her speak 'properly'. Taking him up on his offer, Eliza thus arrives at Higgins' home, seeking speech lessons to improve her social standing and be able to work in a flower shop instead of selling flowers on the street. In the extract, she asserts her readiness to pay for the lessons, but is met with condescension and is regarded with disdain by Higgins, who commands her to sit down.

[Award 3 marks for THREE distinct ideas.]

(3)

15.2 These lines underscore the theme of social divides by revealing the condescension with which the lower classes are treated by those in higher social positions. Eliza's desire to better herself and her willingness to pay for lessons in spite of her poverty, is met with disdain and disbelief. This reflects the entrenched societal attitude that those of a lower class, like Eliza, are not expected or even allowed to aspire to a higher status, as they are seen as inherently inferior and incapable.

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

(3)

15.3 Higgins's commanding manner of speaking, coupled with his expectation of immediate compliance, signals that he views Eliza not as an equal partner but as a subject to be moulded according to his will. By treating Eliza as a project rather than recognising her as an autonomous individual, Higgins emphasises the inherent inequality in their relationship. Eliza's eventual rebellion and desire to assert her independence further highlight the critique of social hierarchies and the limitations they impose on personal freedom. Higgins's authoritative control not only establishes his dominance but also illuminates the play's exploration of social and gender constructs and the challenges of navigating personal identity within rigid structures of power.

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

(3)

15.4 Higgins' and Pickering's responses to Eliza's request for lessons reveal their differing attitudes toward class and power. Higgins, who is abrupt and commanding, sees Eliza as a mere subject for his experiment, indifferent to her feelings or social standing. Pickering, on the other hand, is more courteous and empathetic, reflecting a more genteel approach to the situation. While both men are products of the upper class, Higgins' response highlights his disregard for social norms in favour of intellectual curiosity, whereas Pickering's response shows his adherence to a code of conduct that respects individuals regardless of their class.

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

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- 15.5
- By this point in the play, Higgins has displayed his cold, analytical, autonomous and even misogynist character. Bent on winning his bet that he could transform Eliza into a lady, he has been treating Eliza as an experimental project rather than a human with emotions. It is ironical that he should now offer to adopt Eliza as a daughter, as it is in stark contrast to his dismissive and insensitive behaviour toward her, thus far. It is also ironical as fatherhood entails love and understanding amongst other human compassions – emotions that Higgins has not been able to display toward Eliza./
  - Although the offer might seem generous, it is ironically superficial and dismissive of Eliza’s deeper concerns. Higgins’s proposal trivialises her genuine struggle with the loss of personal autonomy and self-respect, reducing her complex emotional issues to a simplistic arrangement./
  - Additionally, the irony is heightened by the romantic tension between them and their relative ages. Higgins’s offer is made with a paternalistic attitude, disregarding the fact that Eliza is a young woman with her own desires and aspirations, while Higgins himself is significantly older. This dynamic makes the offer seem even more insincere and controlling, as it fails to acknowledge her as an independent individual and reinforces the power imbalance in their relationship.

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

(3)

- 15.6 Eliza has experienced a profound transformation, gaining both confidence and a sense of self-worth that significantly shifts her relationship with Higgins. No longer feeling subservient, she rejects his authority and asserts her independence with a newfound assertiveness. This moment marks a crucial turning point in her character development, as she moves from being a passive pupil under Higgins’s control to an autonomous individual who can stand up for herself and make her own decisions. Her rejection of Higgins’s authority illustrates her growth beyond the role he initially assigned her, highlighting her ability to challenge his control and redefine her own identity.

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

(3)

- 15.7 The actor should shift his position uncomfortably to emphasise Higgins’s discomfort and disapproval. He should use a facial expression that moves from surprise to stern irritation. The tone should be one of surprised irritation, combining shock with frustration. This approach reflects Higgins’s reaction to Freddy’s boldness and his frustration with the intrusion into their lives, highlighting his disapproval and the broader critique of social propriety 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.]

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(3)

*RLG*



## 15.8 YES

The playwright denies the traditional conventions of romance to emphasise the play's exploration of social issues and individual transformation. Shaw deliberately avoids the expected romantic resolution between Higgins and Eliza, instead focusing on Eliza's journey toward independence. This choice reinforces the theme that personal growth and self-respect are more important than conforming to societal expectations of romance. By rejecting a conventional romantic ending, Shaw challenges the audience to consider the importance of self-realisation and autonomy over the typical romantic storyline, highlighting the play's focus on social critique rather than sentimental resolution.

[A 'NO' response is unlikely, but credit on merit.]

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

[Credit valid alternative responses.]

[Credit mixed responses.]

(4)

[25]

**TOTAL SECTION B: [25]**

RLG



## SECTION C: DRAMA – *HAMLET*, William Shakespeare

### QUESTION 16: 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 main idea is that madness, both feigned and genuine, significantly impacts relationships and drives the events in 'Hamlet'. Through Hamlet's strategic madness and Ophelia's genuine insanity, Shakespeare explores themes of identity and morality, highlighting the tragic consequences of emotional turmoil and societal corruption.

- Hamlet adopts madness as a calculated strategy to investigate King Claudius's role in his father's murder. This façade allows him to move through the court with reduced scrutiny.
- By feigning madness, Hamlet creates an air of unpredictability that serves his investigative purpose, giving him the freedom to explore his suspicions.
- Hamlet's erratic behaviour and unpredictable actions lead Ophelia to doubt her own sanity, significantly affecting her emotional stability.
- Ophelia's emotional turmoil, exacerbated by Hamlet's harsh and confusing treatment, ultimately results in her tragic descent into madness.
- The breakdown of Ophelia contrasts with Hamlet's feigned insanity, as her madness is rooted in genuine grief over her father's death and societal pressures.
- Ophelia's genuine madness and subsequent death act as catalysts for Laertes' quest for revenge against Hamlet, further developing the play's theme of vengeance and familial duty.
- Hamlet's madness also creates a significant rift with his mother, Gertrude. She struggles to understand his behaviour and motives, reflecting broader themes of familial betrayal and misunderstanding.
- Initially, Claudius is manipulated by Hamlet's apparent madness, but his growing suspicion underscores the play's exploration of the difference between appearance and reality.
- The tension between Hamlet's pretended madness and genuine emotional struggles contributes to the play's broader themes of existential uncertainty and the search for truth.
- Hamlet's struggle with madness intertwines with his indecision, as he grapples with existential questions that inhibit his ability to act decisively.
- The accidental killing of Polonius by Hamlet while in a state of rage marks a pivotal turning point, escalating the tragedy and increasing the chaos within the Danish court.

*Ans.*

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- This act of violence sets off a chain reaction, intensifying tensions and leading to further tragic outcomes, including additional deaths and political instability.
- Hamlet's mental state raises profound questions about the nature of self, authenticity, and morality, illustrating his complex duality as both prince and madman.
- The portrayal of madness in 'Hamlet' serves as a critique of the moral decay and corruption of the Danish court, exposing the fragility of human relationships and the consequences of betrayal.
- The theme of madness in the play operates on multiple levels, impacting character dynamics and plot development while emphasising the fragile nature of the human mind.

[Credit valid alternative responses.]

[25]

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## QUESTION 17: CONTEXTUAL QUESTION

17.1 Hamlet, Horatio and Marcellus encounter the ghost of King Hamlet on the battlements, who reveals that he was murdered by his brother, Claudius, the current king, and that Claudius has also married Queen Gertrude. This revelation prompts Hamlet to seek revenge. Hamlet discloses the ghost's message to Horatio and Marcellus, urging them to keep it secret, and reveals his plan to feign madness to investigate the truth and navigate the treacherous court politics. Hamlet returns to court with Horatio and Marcellus and begins his pretence of madness. His bizarre behaviour alarms the court, particularly Polonius, who believes Hamlet's actions are a result of Ophelia's rejection. This leads to further complications in the court's dynamics and intensifies Hamlet's pursuit of revenge.

[Award 3 marks for THREE distinct ideas.]

(3)

17.2 Hamlet's concern with secrecy reflects his need to protect his plan for revenge. After learning from the ghost that Claudius murdered his father, Hamlet requires Horatio and Marcellus to keep this information confidential. This secrecy is crucial to safeguard himself and his strategy, as revealing the ghost's message or his own intentions could endanger his plans and expose him to suspicion or danger. Hamlet's ability to feign madness and investigate Claudius depends on maintaining this confidentiality, making it vital for the success of his revenge.

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

(3)

17.3 The irony in Hamlet's statement lies in his broad generalisation about the corruption of all Danes while he himself is deeply entangled in the moral and ethical corruption of the Danish court. Hamlet's condemnation of the entire nation as being villainous is ironic because it contrasts sharply with his own position, where he is struggling with his sense of duty, revenge, and the moral implications of his actions.

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

(3)

17.4 The Ghost's revelations introduce Hamlet to a world of deceit and supernatural elements, which challenges his previous, simpler understanding of existence. This shift in perspective foreshadows Hamlet's future actions as it marks the beginning of his profound mistrust and suspicion. The newfound awareness of hidden truths and moral ambiguity leads Hamlet to adopt the strategy of feigning madness, allowing him to investigate Claudius and navigate the treacherous court without arousing suspicion. This altered worldview sets the stage for his subsequent decisions and behaviours, which revolve around uncovering the truth and dealing with the complexities of corruption and betrayal.

[Award 3 marks for a well-developed response that addresses both the 'psyche' and 'actions'.]

(3)

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17.5 The language used by Claudius conveys his deep assessment of his crime. The terms 'rank' and 'smells to heaven' suggest that Claudius views his offence as profoundly corrupt and offensive, indicating that it is not only morally reprehensible but also deserving of divine condemnation. The reference to the 'primal eldest curse' alludes to the Biblical story of Cain and Abel, suggesting that Claudius sees his crime as a severe and ancient sin, comparable to the original murder in the Bible. This allusion underscores the gravity of his own crime. Furthermore, Claudius acknowledges his inability to genuinely repent, stating 'Pray can I not, / Though inclination be as sharp as will.' This admission of his failure to achieve true repentance, despite his desire, highlights his internal struggle and the overwhelming nature of his guilt.

[Award 1 mark for the identification of specific language use and 2 marks for an explanation.]

(3)

17.6 The actor should adopt a hunched posture, indicating the burden of guilt, and display a pained, anguished expression with furrowed brows and a downcast gaze. Subtle gestures like clutching the chest can emphasise the internal struggle, and a moment of stillness or slow movement can convey the weight of his confession. The tone should be one of deep guilt and self-reproach. The actor should use a sombre, weighted tone to reflect the gravity of acknowledging such a profound sin. This approach will effectively highlight Claudius's awareness of the enormity of his crime and his deep internal conflict, enhancing the audience's understanding of his moral turmoil.

[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)

17.7 Claudius's acknowledgment that his prayers lack sincerity reveals the contrast between outward appearances and internal truths, a recurring motif in the play. His superficial display of repentance is not matched by genuine remorse, illustrating how appearances can be deceptive. This theme is mirrored in Hamlet's own feigned madness, which he uses to uncover the truth about his father's murder. Overall, the line underscores the play's critique of the discrepancy between what characters outwardly present and their true intentions, emphasising that real understanding often lies beneath the surface.

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

[Credit valid alternative responses.]

(3)

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## 17.8 YES

Hamlet's delay in seeking revenge can be viewed as an act of cowardice, as his procrastination ultimately stems from a fear of confronting the consequences of his actions. His repeated hesitations and rationalisations – despite having a clear opportunity to kill Claudius – reveal a lack of resolve and an inability to act decisively. Hamlet's continual deferral of revenge, while cloaked in philosophical and moral justifications, may be interpreted as an avoidance of the personal responsibility and danger inherent in carrying out the act. This hesitation demonstrates a reluctance to face the grim reality of avenging his father's murder, suggesting that cowardice plays a significant role in his inaction.

OR

NO

Hamlet's delay in seeking revenge is not merely an act of cowardice but a reflection of his deep internal conflict and existential questioning. His hesitation is rooted in a profound contemplation of moral and ethical issues, as well as the search for certainty about Claudius's guilt. Hamlet's philosophical nature and concern for the authenticity of his actions drive his reluctance to act impulsively. His delay is a manifestation of his struggle with the implications of revenge and his desire to ensure that his actions are morally and justifiably grounded, rather than a simple fear of confronting the consequences.

[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]**

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## SECTION C: DRAMA – *DISTRICT 6* and *OTHER PLAYS*, Michael

### Williams

#### QUESTION 18: ESSAY QUESTION (*DISTRICT 6*)

- 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 play's narrative and character development effectively showcase the human cost of apartheid's policies. The forced removals from District Six serve as a microcosm of broader racial oppression, demonstrating how displacement enforces segregation and control. The play evokes empathy and understanding for those affected by apartheid and underscores the resilience of marginalised communities.

- The play illustrates how the forced removal from District Six results in significant physical and emotional distress.
- Characters are uprooted from their homes, affecting their mental health and sense of identity.
- The displacement disrupts established social networks and community cohesion.
- The breakdown of community bonds highlights the loss of cultural and social capital, integral to the residents' sense of belonging.
- The removal from District Six represents a broader erasure of cultural heritage.
- The community's vibrant traditions and collective identity are dismantled, reflecting the systemic attempt to erase non-white cultures.
- Nostalgia for their former homes underscores the profound emotional connection between people and place.
- The apartheid regime's use of racial classifications and forced removals exemplifies its control over individuals' lives.
- Systemic oppression is reflected in the characters' loss of agency and autonomy.
- Enforced relocation impacts physical space and undermines personal and communal identities.
- Characters are reduced to arbitrary categories by the regime, stripping them of their individuality.
- The play depicts the economic and social challenges faced by the displaced residents.
- These hardships serve as a critique of the apartheid system, exposing its dehumanising effects.
- Despite the oppression, the community's resilience and resistance are central themes.
- Characters' efforts to maintain their identity and fight for justice illustrate the enduring human spirit in the face of systemic injustice.

[Credit valid alternative responses.]

[25]

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### QUESTION 19: CONTEXTUAL QUESTION (*NONGENI, THE RHINO AND THE CANNIBAL*)

19.1 The arrival of the hunter, his wife and Siphon are introduced by Cast 6, following the episode of Siphon taking sexual advantage of his fiancée, Nongeni, in the reeds near the lake. Nongeni was helping the Sangamo, rescuing her from the muds, when Siphon coerced her to emerge from the water, declaring that he was in pain. When Nongeni relinquishes, Siphon seduces, disgraces and abandons her, leaving her hurt and crying. It was thus that she was discovered by the three maidens who were threatened by the Cannibal; they had to secure him a meal or be eaten by him.

[Award 3 marks for three distinct points.]

(3)

19.2 The wife treats animals as mere commodities, dismissing them as 'skin and bones', which reflects a colonial mindset focused solely on economic gain. Her sense of entitlement to comfort, as shown by her request for an air-conditioned tent, mirrors how colonialists imposed their lifestyles on foreign lands without consideration for the local environment or people. Additionally, her lack of interest in the animals her husband has killed reveals a superficial engagement with nature, similar to how colonialists exploited resources without appreciating their cultural and ecological significance. Her focus on material comfort and disdain for wildlife underscores her disconnection from the natural world, akin to the colonialist view of Africa as a place to exploit rather than as a complex ecosystem with intrinsic value.

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

(3)

19.3 The black rhino, a symbol of rarity and prestige, reflects the hunter's desire for dominance and validation, mirroring colonial practices of exploiting exotic animals for trophies. It also represents black Africans under colonialism, highlighting their exploitation and struggle. The hunter's pursuit disrupts the ecological balance, with the rhino's role as a keystone species being disregarded. This obsession serves as a metaphor for greed and unchecked ambition, illustrating the destructive impact of colonialism on both nature and people.

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

(3)

19.4 Siphon's role in exemplifies the ultimate betrayal through his actions and motivations, revealing a significant violation of his culture and values. His assault on Nongeni symbolises a betrayal of his people's purity and beliefs, representing a profound moral and cultural corruption. By placing personal gain above communal welfare, Siphon's actions demonstrate a selfishness that erodes the collective integrity of his community. Additionally, by assisting the hunter in locating prized game, Siphon facilitates the exploitation of African wildlife for colonialist purposes. This act of guiding the hunter for financial gain underscores

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Sipho's prioritisation of personal profit over the preservation of his heritage and environment, further highlighting his betrayal of traditional values and cultural purity. Moreover, his involvement in the hunting of Sheeba, a symbolic and sacred creature, emphasises his disregard for cultural sanctity in favour of monetary gain and self-advancement.

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

19.5 The Sangoma's words foreshadow the Cannibal's ultimate fate later in the play. The 'gifts' refer to the curse placed upon the Cannibal, ensuring that he will never again be trusted or able to deceive others. This foreshadows his downfall and eventual chase by the bees, which symbolises the retribution for his wrongdoings and serves as a form of justice for his past actions. The Sangoma's curse sets the stage for the Cannibal's eventual punishment, reinforcing the theme of inevitable consequences for betrayal and moral corruption.

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

19.6 The irony in the maidens' statement lies in the fact that they believed they were powerless, when in fact, they were not. They believed that the 'magical' necklaces they wore ensured that the Cannibal knew their whereabouts and they could thus not escape from him. They were also fearful for their lives, as their sister was eaten by the Cannibal when they had not provided him with a person to eat. Thus, the maidens claim that they had no choice but to betray Nongeni, in an effort to save their own lives. However, as revealed by the Sangoma, the necklaces had no real power, and they could have removed them at any time to free themselves. This realisation underscores the tragic irony that the maidens' sense of helplessness was based on an illusion.

[Award 3 marks only if the irony is identified and well-discussed.] (3)

19.7 The actor should stand tall, projecting authority, and emphasise the word 'foolish' to convey frustration. A sharp hand gesture, mimicking the action of removing the necklaces, should accompany 'Just take them off!' to reinforce the simplicity of the solution. The Sangoma should deliver these lines with a firm, slightly exasperated tone. The final line, 'And free yourselves,' should be delivered with a softer tone, signalling encouragement. This approach would underscore the Sangoma's authority and the theme of self-liberation.

[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)

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## 19.8 YES

One could argue that Dindi's survival is critical for conveying the theme of hope and the potential for new beginnings. Despite the tragic loss of her mother, Sheeba (symbolic of Africa's cultural heritage), being hunted by colonists, Dindi's survival embodies the possibility of renewal. Her birth and continued existence represent resilience and the enduring spirit of cultural identity, suggesting that even in the face of profound loss, there is potential for regeneration and the continuation of cultural values. This idea reinforces the hope that, despite the challenges posed by colonialism, there is a chance for cultural traditions to be revitalised and sustained.

OR

NO

Dindi's survival, while symbolically significant, is not necessarily critical for conveying the theme of hope and new beginnings. The play's exploration of resilience and renewal could be communicated through other characters or events, even if Dindi had not survived. For instance, the characters' ability to confront their struggles, learn from their past, and move forward could still convey a message of hope and the potential for regeneration. The theme of renewal does not solely depend on Dindi's survival but on the broader narrative of overcoming adversity and reclaiming cultural identity.

[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]**

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*Ans.*



## ASSESSMENT RUBRIC FOR LITERARY ESSAY (POETRY)

[10]

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

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## ASSESSMENT RUBRIC FOR LITERARY ESSAY (NOVEL/DRAMA)

[25]

CRITERIA	Exceptional 12-15	Skilful 9-11	Moderate 6-8	Elementary 4-5	Inadequate 0-3
<b>CONTENT</b>  Interpretation of topic; Depth of argument; Justification and grasp of text  <b>15 MARKS</b>	<b>14-15:</b> Outstanding response; <b>12-13:</b> 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.
<b>STRUCTURE AND LANGUAGE</b>  Structure, logical flow and presentation, tone and style in essay  <b>10 MARKS</b>	<b>8-10</b> Coherent structure; Excellent introduction and conclusion; Arguments well-structured and clearly developed; Language, tone and style mature, impressive and correct	<b>6-7</b> 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.	<b>4-5</b> Some evidence of structure; Logic and coherence apparent, but flawed; Some language errors; Tone and style mostly appropriate; Paragraphing mostly correct.	<b>2-3</b> Structure shows faulty planning; Arguments not logically arranged; Language errors evident; Inappropriate tone and style; Paragraphing faulty.	<b>0-1</b> 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
<b>MARK RANGE</b>	<b>20-25</b>	<b>15-18</b>	<b>10-13</b>	<b>5-9</b>	<b>0-4</b>

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

*Am*

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