



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2018

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 25 pages.

NOTE TO MARKERS

- These marking guidelines are intended as a guide for markers.
- The marking guidelines will be discussed with the marking panels before marking commences at the marking centres.
- Candidates' responses must be considered on their merits.

MARKING GUIDELINES

1. Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. **(The candidate may not answer the essay and the contextual question on the same genre.)**
2. If a candidate has answered all four questions in SECTION A (prescribed poems), mark only the first two.
3. If a candidate has answered two contextual or two essay questions in SECTIONS B and C, mark the first one and ignore the second. If a candidate has answered all four questions (novel) and/or all six 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, the first of which is wrong and the next one correct, mark the first answer and **ignore** the next.
5. If answers are incorrectly numbered, mark according to the marking guidelines.
6. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
7. *Essay question*
If the essay is shorter than the required word count, do not penalise, because the candidate has already penalised himself/herself. If the essay is too long, assess on merit and discuss with senior markers.
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/justification is what should be considered.
10. No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation/justification is what should be considered.
11. Answers to contextual questions must be assessed holistically in the light of the discussion during the standardisation of the marking guidelines.

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'FIRST DAY AFTER THE WAR' – Mazisi Kunene**

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 24 for the rubric to assess this question.

The poem is a celebration of the end of apartheid and of new beginnings.

- The poem deals with excitement and the desire to tell people about the dawn of a new era, which suggests a fresh start and is a symbol of hope and change.
- The wedding metaphor symbolises celebration. It is the beginning of a new life and a time of peace and harmony. The reference to the 'songs' at the 'wedding party' conveys joyous celebration.
- The allusion to freedom illustrates the lifting of the restrictions and oppression of the apartheid era. This is cause for jubilation.
- 'Then without waiting we ran to the open space' conveys the people's excitement. Their joy is spontaneous, unrestrained and boundless. They erupt in celebration.
- The word, 'suddenly' suggests that the ending of oppression and subsequent unification are unexpected pleasures to be celebrated.
- The end of the war, together with the eradication of suffering, is met with great festivity and jubilation.
- Words like 'calling', 'shook', 'demanding' and 'shouted' are forceful. They convey the people's enthusiasm and determination to enjoy the occasion. They are unable to contain their joy, which is expressed in wild actions.
- The use of the onomatopoeic word, 'ululating' conveys the sound of the people's spontaneity and expression of ecstasy and elation. The word is associated with traditional forms of African celebration.
- The repetition of 'we' emphasises the coming together of people who were previously divided. This is reinforced by their holding hands – a gesture of intimacy and comfort. There is a sense of harmony, ubuntu and accord. A common humanity is celebrated.
- Because of the celebratory mood, people demand the 'first fruits of the season'. The occasion is so great that only the best will do. It is also an expression of gratitude for blessings bestowed.
- The announcement of the advent of democracy is shared with all. The spirit is so infectious that people 'came from all the lands' to join the unification.
- Even the ancestors join the celebration. They are proud and 'travelling tall'.
- The tone initially is one of disbelief that oppression has come to an end, then restrained joy, followed by ecstatic celebration, jubilation and pride. The tone might also be celebratory/enthusiastic/excited.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Credit valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'REMEMBER' – Christina Rossetti**

- 2.1 The repetition highlights the speaker's desire to be remembered after her death as she fears being forgotten. Initially, she wants to be in her loved one's memory constantly. Later, she wants to be remembered only if it does not cause her loved one pain.

Candidates might refer to the repetition as reflecting the imperative tone to create a forceful and urgent appeal. They might also comment on how the repetition emphasises the depth of love the speaker feels for her loved one.

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

- 2.2 The lines suggest a close, intimate relationship where plans are made for a shared future. The lines also allude to the active role the loved one plays in the plans; this possibly suggests his significant role in the relationship. The speaker's reminder to her loved one that a time will come when he will not be able to 'counsel' or 'pray' for her suggests that he offers her guidance, support, advice and comfort.

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

- 2.3 Darkness suggests death and the unknown. It conveys her fear of death and a sense of foreboding of the desolation/despair that her passing might bring. The word, 'corruption' refers to the dreadful physical effects of illness which may alter the body; it also refers to the decay of the body after death. The speaker is concerned that witnessing the harsh physical manifestations of the illness will leave a sad memory of what she used to be. This might lead to a distorted image of her that would bring pain to her loved one. It is for this reason that she would rather he forget her.

[Award 3 marks only if 'darkness' and 'corruption' are discussed.] (3)

- 2.4 A reconciliatory, consoling and comforting tone is used. The speaker is at peace with her impending death and separation from the physical world. The two contrasting ideas, 'forget and smile' and 'remember and be sad', help to reinforce the tone of acceptance. The speaker wants her lover to be happy and continue to live a fulfilled life and not be melancholic when he remembers her.

[Award 3 marks only if the tone and central idea are fully discussed.] (3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'somewhere i have never travelled, gladly beyond' – ee cummings**

- 3.1 The speaker is enthusiastic about, and open to, the new possibilities in his life. Although it is the unknown, the anticipation fills him with excitement. He welcomes the thought of the adventure and looks forward to the experience.

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

- 3.2 By capitalising the word, the importance and power of Spring is recognised. Spring is the giver of life and transforms the winter landscape into something of beauty. Like Spring, his beloved has transformed him by bringing love into his life.

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

- 3.3 The speaker's inability to touch something despite its nearness is contradictory. His feelings for his beloved are 'too near' to his heart/an intimate part of him and he is reluctant to expose himself as he is afraid that his love makes him vulnerable/defenceless to potential heartbreak and pain.

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

- 3.4 The speaker's tone is of admiration/awe/wonder/reverence. He finds it amazing that her mere presence can overwhelm his senses, thoughts and emotions. The expression in her eyes conveys the intensity of her love for him. The unusual connection the speaker makes between the senses suggests that even without words, there is communication and understanding between the lovers. The description conveys the idea of love's being inexplicable, mysterious and spiritual. There is no logic to explain why his beloved is able to exert absolute power over him yet instinctively he is willing to accede to her.

[Award 3 marks only if the tone and central idea are discussed.] (3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'AN AFRICAN ELEGY' – Ben Okri**

- 4.1 The rhetorical question emphasises the inexplicable nature of the people's reaction to their suffering. The mystery lies in their ability to 'sing and dream sweet things' despite their hardship. The speaker is puzzled by their magnanimous reaction.

Candidates might refer to the reaction of the people's being paradoxical as they are able to express joy despite their pain.

[Award 2 marks for any one point well discussed.] (2)

- 4.2 The local people's problems are a burden which they put up with without anger. They endure and tolerate their hardship without distress or annoyance. They are accepting of their suffering and are prepared to live with it. The word conveys the extent and relentlessness of their suffering.

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

- 4.3 The music is gratifying/rewarding/pleasurable/harmonious. It is significant because it is an expression of the people's optimistic attitude to life. The air 'remembers' because people are aware of the music even after it has ended. Its impact on the surroundings resonates and the feeling of upliftment endures.

Candidates might refer to the sounds carried by the air as being a reminder of the close spiritual connection between nature and the ancestors.

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

- 4.4 The tone is optimistic/contemplative/meditative/thoughtful. The speaker is in awe of the magical quality of nature and life. He focuses on the promise of a better life and the need to be in harmony with our world. The speaker's tone reflects his amazement at the people's faith and endurance. The message of the poem is that Africans are eternally hopeful in spite of hardship. They are able to find positives even in difficult situations.

[Award 3 marks only if the tone and central idea are fully discussed.] (3)
[10]

UNSEEN POETRY (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION****'AUTUMN' – Douglas Ridley Beeton**

- 5.1 The leaves of the trees reflect the warm, golden colours of autumn. The 'khaki veld' appears drab, dull and dry. The aloes, which bloom in autumn, stand in bright contrast to the plainness of the landscape.

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

- 5.2 'Hums' is a soft-sounding word which suggests the mellow and relaxed mood of the time of day when the busyness has calmed down. There is a feeling of calmness and laziness. The drawn-out sounds of 'long' and 'noon' convey a mood of tranquillity and peacefulness. 'Dream' suggests that it is a time of reflection and nostalgia.

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

- 5.3 The image of the night air 'stabbing' is effective because it suggests that the speaker is suddenly aware of the coldness of the night which is sharp and acute. The change in temperature is so intense and severe that it is piercing and painful.

Candidates might refer to the effectiveness of the cold air as having pricked the speaker's conscience and having alerted him to his judgemental attitude toward his father.

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

- 5.4 Initially, the speaker is dismissive of his father's outlook and feels his father is old-fashioned and that his opinions are out-dated and irrelevant. The speaker's attitude is that his father is narrow-minded and not prepared to think about the future or consider his son's views. He believes his father is stubborn and uncompromising; the father's repetition of 'wrong' suggests his stubbornness.

However, the speaker is reminded of the changes that nature undergoes and his new-found awareness of the majesty and vigour of nature modifies his attitude toward his father. He is prepared to be more accepting and accommodating of his father's opinions.

[Award 3 marks only if the change in the speaker's attitude is discussed.] (3)
[10]

TOTAL SECTION A: 30

SECTION B: NOVEL**THE PICTURE OF DORIAN GRAY – Oscar Wilde****QUESTION 6: THE PICTURE OF DORIAN GRAY – 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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

- Dorian Gray's introduction via his portrait establishes the importance of art in Dorian's world. His referral to the portrait as being 'part of [himself]' suggests he is unable to separate himself from the image in the portrait.
- According to Basil, Dorian inspires him to find wonder in reality and the art he produces while Dorian is his muse is better as a result.
- By creating Dorian's image in the portrait, Basil feels that he has captured Dorian's spirit. He also worries that his feelings for Dorian have been exposed. Later, when Dorian leaves with Lord Henry, Basil says he prefers to stay with the 'real Dorian'. This indicates Basil's failure to discriminate between illusion and reality.
- When Basil wants to destroy the portrait, Dorian says it would be tantamount to 'murder'. This personification is an indication of how real the portrait is to Dorian.
- There is an element of unreality in Dorian's constant search for new experiences to escape the ordinariness of his life. He avoids dealing with the reality of his sinful behaviour because the portrait bears the consequences on his behalf. He is not held accountable for any of the dubious acts he commits.
- Lord Henry believes that art is superior to life and he encourages Dorian to live his life as if it is art. He states that 'being natural is simply a pose', implying that reality is a sham. He also suggests that being detached from reality and being a 'spectator of one's own life' protects one from experiencing hardship and misery.
- Dorian's commitment to these ideas is reflected in his use of the yellow book as a template for his own life. His imitation of the life led by its protagonist is an indication of how his concept of reality is blurred.
- Sibyl Vane's artistry allows Dorian to escape reality. His love for her is an illusion based on the characters she plays rather than who she really is. Her poor performance deprives him of this illusion. Lord Henry encourages Dorian to see Sibyl's death in artistic terms which allows Dorian to detach himself from reality.
- In contrast, Sibyl's love for Dorian makes her aware that art is only a reflection of life. She rejects her art in order to experience the reality of love. Sibyl's limited experience of life outside the theatre and her referring to Dorian as Prince Charming indicates her inability to distinguish between romantic notions of love and reality. This leads to her suicide after she is discarded by Dorian.
- When Dorian can no longer deny the reality of the ugliness of his soul, he destroys the portrait and finally reveals the truth of his debauchery.
- Candidates might refer to Basil, Alan Campbell, James Vane and Mrs Vane as well as those whose lives have been ruined as a consequence of their association with Dorian.
- Credit references to the general attitude displayed by the wealthy members of society that exposing the poor to art can alleviate their suffering. The consequence of this callous attitude is the resentment the poor have for the wealthy.

[Accept valid alternative responses.]

[25]

QUESTION 7: *THE PICTURE OF DORIAN GRAY* – CONTEXTUAL QUESTION

- 7.1 Basil has come to say goodbye to Dorian before leaving for Paris. Although he finds it difficult to believe the rumours, he has confronted Dorian about his debauched lifestyle. In response, Dorian takes Basil up to the room in which he has been hiding the portrait to show Basil his 'soul'. On viewing the altered portrait, Basil is horrified at the realisation that Dorian is as wicked as people have said he is.

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

- 7.2 Basil is referring to Dorian's vain desire to remain forever young and good-looking while his portrait reflects the signs of his aging. Basil is suggesting that it is Dorian's pride that has caused his despair. At the same time, Basil reminds Dorian that the circumstances he finds himself in are of his own making.

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

- 7.3 Basil suggests that having self-restraint is a more appropriate response to life, as yielding to temptation will have dire consequences. Lord Henry, on the other hand, believes that one should yield to temptation and not deny oneself anything one might desire, regardless of the moral implications. Basil has a strong sense of morality while Lord Henry has very little regard for it. Basil's urging Dorian to pray shows his caring nature and concern for the state of Dorian's soul. This contrasts with Lord Henry's lack of concern for the moral well-being of others.

[Award 3 marks only if the differences between both characters are discussed.] (3)

- 7.4 Dorian feels that his actions have become so depraved and his soul so tarnished that there is no possibility of absolution or redemption. As a result of it being 'too late for him' to change, Dorian rationalises that he might as well continue on this path of evil. Even when he does consider reforming, Dorian sees no change in his portrait and therefore feels that any attempt to change his lifestyle is futile. Dorian's assertion might be seen as correct as he is not prepared to give up his decadent lifestyle since the thrill of leading a double life intrigues him.

However, the fact that Dorian experiences moments of remorse and regret for the evil he has committed does indicate his potential for redemption and for him to change his life for the better.

[Accept valid alternative responses.]

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

7.5 YES

Dorian is angered by Basil's pious reaction to the reality of his (Dorian's) sins as he holds Basil responsible for igniting his vanity. Had his wish to remain forever young and attractive not been granted, he might have been less debauched in his behaviour. Dorian might also hate Basil for introducing him to Lord Henry, whose controversial philosophies have set Dorian on his path of moral corruption.

OR**NO**

Dorian's hatred for Basil is not justified because he should take responsibility for his own actions rather than blame those around him for the lifestyle he has chosen. Although Basil has idolised Dorian, he has always expressed a concern for Dorian's well-being. Dorian's decision to live a life of debauchery is not directly a result of his association with Basil.

[Accept valid alternative/mixed responses.]

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

7.6 Dorian is feeling sad and nostalgic. He yearns for Hetty's simple outlook and wishes he could regain his lost innocence. There is a sense of despair/despondency in his envy of her unworldliness. Dorian might also experience regret for the immoral choices he has made.

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

7.7 Hetty's view is that a person's appearance is an indicator of character. Because Dorian is young and attractive, Hetty does not believe that he can be evil. Sibyl is attracted to Dorian because of his gentlemanly appearance, despite her not knowing anything about him. This is an attitude also held by the Victorian upper class who believes that physical attractiveness and 'manners' are more important than morals. Basil's seeing Dorian as the ideal of beauty and purity while ignoring his 'wilful, petulant nature' and Lord Henry's assertions about being beautiful validate Hetty's statement. Dorian's infatuation with Sibyl is based on her appearance and her acting skills rather than who she really is.

[Accept valid alternative responses.]

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

7.8 AGREE

Hedonism encourages one to selfishly pursue pleasure without regard for the consequences or the impact on others. Dorian is introduced to the idea of hedonism by Lord Henry who encourages him to give in to temptation and not deny himself anything. Dorian becomes decadent, and his desire for new experiences contributes to his degeneration. He is aware that his corruption and destructive influence has warped his soul. He can no longer bear the evil that is reflected in the portrait. Too late, he realises that what he has lost of himself is irretrievable and the weight of this knowledge is too great to bear. This results in his destroying the portrait and ultimately himself.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)
[25]

LIFE OF PI – Yann Martel**QUESTION 8: LIFE OF PI – 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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Candidates might agree to a greater or lesser degree with the statement but are unlikely to disagree wholeheartedly.

- Reason is the power to think about, understand, and form judgements logically. It helps one to consider the effects before taking any action. Faith, on the other hand, is a belief in a higher power. Although these might appear to be contradictory concepts, the novel suggests that reason and faith can co-exist.
- In the *Author's Note*, the element of faith is introduced when the narrator is told that Pi's story 'will make you believe in God'.
- Pi's love for the logic of science is nurtured by his Biology teacher, Mr Kumar, as well as through his observation of animal behaviour at his father's zoo.
- Pi embraces all three religions to which he is exposed because he recognises that they all reflect the common element of love for God.
- His passion for science and religion is encouraged by his role models, the two Mr Kumars. Despite their different perspectives, one scientific and the other religious, they are able to reach consensus on their appreciation of the zebra. This suggests that these two ideas, reason and religion, can co-exist.
- Atheists are also capable of having faith although their faith lies in science rather than in a belief in God.
- Some agnostics believe that reason and faith cannot co-exist and that everything should have a logical explanation.
- On the lifeboat, both reason and faith help Pi to survive. His faith allows him to maintain focus and hope while his scientific knowledge and his ability to think logically sustain him physically.
- Pi's reason makes him realise that he has to abandon his vegetarianism and resort to killing in order to survive. He is able to reconcile himself to his savagery by showing reverence for and praying over his kill. He also rationalises the need to distance himself from the savagery to which he descends. The creation of Richard Parker, his alter ego, enables him to cope with the horror of his actions.
- Later, at university in Canada, Pi's choice of subjects reflects his ability to find commonality in seemingly disparate world views.
- His choice of science as a career and his religious nature reflect his ability to reconcile reason and faith.
- Furthermore, the Japanese officials do not believe Pi's version of the story with the animals and the algae island because it defies logic. Nevertheless, Pi uses the example of the floating bananas in an attempt to prove the truth of his experiences. He maintains that, at times, one has to have faith and belief, such as the belief in the existence of God, without any empirical evidence.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 After finding himself on the lifeboat, Pi spots Richard Parker in the water. Being pleased to see a familiar figure and out of concern for the tiger's safety, Pi helps the tiger onto the boat. Richard Parker prefers to hide himself away because he finds himself in unfamiliar territory and is feeling sea-sick.

Candidates might focus on the second story and suggest that Richard Parker is present as Pi's alter ego, which enables him to cope with his ordeal. Richard Parker's being out of sight is because, at this point, Pi is still able to control his savagery.

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

- 9.2 Pi feels despair and hopelessness as the ship sinks. A sense of Pi's distress and vulnerability is reinforced by the description of the waves as 'marauding'. The phrase, 'flotsam of tragedy' suggests that Pi feels broken, desolate/alone and at the mercy of the elements. The finality of the lights being extinguished emphasises Pi's feelings of despondency. The bleakness of the description is a reflection of Pi's state of mind.

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

- 9.3 In both stories, the hyena/French cook is portrayed as unpredictable, greedy, cunning and vicious. As scavengers, hyenas prey on those who are perceived as weaker, but are cowardly and afraid of confronting a more powerful adversary. In the same way, the French cook is cowardly and viciously attacks the injured sailor. The hyena is a reminder of the savagery of which humans are capable when survival is at stake.

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

- 9.4 Pi's early years are spent at his father's zoo where he is able to observe animals at close quarters. His interests in science and zoomorphism give him detailed knowledge of animal behaviour. Without this knowledge, Pi would not have known how to tame the tiger and predict how the animals would respond on the lifeboat. His father's lesson in the danger of anthropomorphising animals is also instrumental in his survival. In addition, the knowledge gained from the survival manual about which sea creatures are edible also ensures his survival.

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

- 9.5 Soon after Pi's encounter with the blind Frenchman, Pi and Richard Parker come across an island of trees. At first Pi thinks that it is an illusion, especially when he notices that the island has no soil. His scepticism is overcome when he falls overboard and encounters solid land.

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

- 9.6 Richard Parker follows his predatory instinct by rushing off to hunt. However, through his training of Richard Parker, Pi has established himself as the dominant force in order to survive. Richard Parker's giving Pi 'a wide berth' indicates that he accepts Pi as the alpha male and respectfully avoids intruding on Pi's territory. Richard Parker's disappearance on the island foreshadows his leaving Pi when they reach Mexico.

Candidates might focus on how, in the safe confines of the island, Pi is able to keep the tiger's savagery at bay and thus Richard Parker is allowed to disappear. Richard Parker's behaviour foreshadows Pi's separation from his alter ego when it is no longer required to ensure his survival.

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

- 9.7 On the island, Richard Parker (Pi's alter ego) kills more meerkats than he can eat. Pi greedily eats and hoards any food he is given in hospital, and as an adult, Pi stockpiles food in his home. Pi needs the security of knowing that he has enough food and that he will never again have to resort to savagery. This is an indication that Pi is still psychologically scarred by his ordeal. The memory of the deprivation he has suffered remains with him throughout his life.

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

- 9.8 AGREE

At first the island is a sanctuary to Pi and Richard Parker as it provides for all their essential needs. However, Pi realises that, rather than being a paradise which offers salvation, the island is carnivorous and deadly. The island seems to be like the Garden of Eden/Paradise, but Pi discovers the human teeth, suggesting beastly characteristics. This leads to the realisation that the island is evil; this symbolises a shallow faith. It is not the safe haven that Pi has assumed it to be. It is this knowledge that finally spurs him to leave the island.

Candidates might refer to Pi's being in a hallucinatory state and being unable to distinguish between what is real and what is imaginary.

[A cogent 'Disagree' response is unlikely. However, treat all such responses on their merits.]

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA***HAMLET* – William Shakespeare****QUESTION 10: *HAMLET* – 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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Candidates might agree or disagree with this statement, or they may offer a mixed response.

- Gertrude and Ophelia live in a patriarchal society and are considered to be frail and weak-minded. This enables their being manipulated and exploited.
- Soon after the death of her husband, Gertrude is seduced into marrying her brother-in-law, Claudius, an act that earns the anger of her son, Hamlet.
- Gertrude's hasty marriage is evidence of her dependence on men and inability to take control of her own life. Her shallowness and desire for status and affection make her easy prey for Claudius. Claudius's marriage to Gertrude might be seen as opportunistic and as a means of usurping Prince Hamlet's position as king.
- Hamlet's perception of women as being dishonest and fickle is influenced by his mother's allowing Claudius to seduce her.
- Claudius expects Gertrude to reject Hamlet and to be loyal to him only. Although Gertrude protects Hamlet from Claudius after Hamlet has killed Polonius, she goes along with Claudius's plan to send Hamlet into exile.
- Ophelia is portrayed as gentle, loyal and obedient and looks to her father and brother for advice and guidance. She is viewed as naïve and innocent and unable to know her own mind.
- When Polonius asks Ophelia to reject Hamlet's attentions, she meekly obeys him, returning Hamlet's gifts. She allows Polonius to use her to spy on Hamlet.
- Ophelia is on the receiving end of Hamlet's anger and disillusionment with all women. He uses Ophelia to reinforce the impression that he is mad, which aids him in implementing his plan of revenge. Ophelia passively accepts his abuse. After Hamlet kills Polonius, Ophelia becomes mad with grief and drowns.
- Gertrude continues to display her concern for Hamlet and requests that Rosencrantz and Guildenstern discover the cause of his behaviour. She also summons Hamlet to her chamber because of his behaviour at the play, which upset Claudius. She admits that her marriage to Claudius was 'o'er-hasty', but never actively opposes Claudius. Her final act of warning Hamlet about the poisoned wine shows that she is able to act independently and that she is prepared to sacrifice herself for her son. This displays her strength and loyalty, not passivity.
- Ophelia occasionally acts independently. When Laertes warns her about Hamlet's dishonourable intentions, she thanks him, but accuses him of double-standards. During the play, she challenges Hamlet's sexual innuendos.
- In her madness, Ophelia becomes outspoken. She gives Claudius flowers symbolising ingratitude and infidelity, thus indicating her disapproval of his actions.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

- 11.1 Hamlet has been behaving strangely and this has led to the summoning of Rosencrantz and Guildenstern, two of Hamlet's school friends, to Elsinore. The King and Queen seem to be concerned about his wellbeing and hope that his friends will discover the cause of his behaviour and that their presence might lift his spirits.

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

- 11.2 Hamlet is grieving over the death of his father and he has fallen into a state of depression. His uncle, Claudius, whom he detests, has been crowned the new king of Denmark, despite the fact that Hamlet is heir to the throne. He is shocked to discover that Claudius has also married Hamlet's mother very soon after his father's death. Hamlet suspects foul play and feigns madness as a means of corroborating the Ghost's allegations.

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

- 11.3 Polonius's self-serving behaviour is evident here. He is intent on ingratiating himself with Claudius. He is unscrupulous and, by supporting Claudius's kingship, has secured the position as Claudius's chief councillor. His belief in his superior intellect leads to his making unfounded assumptions regarding the reason for Hamlet's behaviour. In order to advance his own prospects, he does not hesitate to use his daughter as bait in order to spy on Hamlet for the King. His spying on the conversation between Gertrude and Hamlet later in the play is also an attempt to help Claudius.

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

- 11.4 Ophelia is unwittingly used by her father and Claudius to discover Hamlet's secrets. Hamlet's view of women as liars and deceivers is reinforced by Ophelia's lying to him about her father's whereabouts; he is aware that Polonius is eavesdropping on their conversation. Gertrude's betrayal of Hamlet's father and himself has already caused him to mistrust women, and Ophelia's actions reinforce his poor opinion of them.

Candidates might refer to Hamlet's attitude toward women as being more complex and more sympathetic; his uncertainty about Ophelia might support this assertion.

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

- 11.5 Rosencrantz and Guildenstern are Hamlet's friends and should show care, support and loyalty. They are expected to protect him from harm. In these lines, Guildenstern pledges that they will do all in their power to help Hamlet. However, they readily accede to being exploited by Claudius to spy on Hamlet, with the expectation of a reward. Later in the play they agree to Claudius's desire to exile Hamlet from Denmark. This betrayal almost leads to Hamlet's death. 'Practices' is ambiguous – it could connote manipulative, dishonest behaviour.

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

- 11.6 Although Claudius acknowledges the depth and severity of his crime and wrestles with his conscience, his attempts to pray for forgiveness for the murder of his brother are unsuccessful because he cannot bring himself to be truly repentant. His greed for power and his reluctance to give up his queen and throne overcome any desire to be truly remorseful, even though he understands that he might spend eternity in hell.

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

(3)

- 11.7 Hamlet might creep up stealthily behind Claudius, his hand ready to draw his sword or he might stand behind the kneeling Claudius and look down at him. Hamlet's tone might be eager/satisfied/determined. Hamlet's suspicions of Claudius's guilt have been confirmed and there is no longer any reason for him to delay avenging his father's murder. He finally has the opportunity to kill the man whom he detests so intensely.

[Accept valid alternative responses.]

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

[Award 3 marks only if the candidate discusses both body language and tone and includes a justification.]

(3)

- 11.8 **AGREE**
Hamlet's procrastination is simply a way of avoiding taking action. Although he now has proof of Claudius's guilt and realises that his vengeance is justified, his reasons for not acting are simply excuses that might be seen as evidence of his cowardice. The time and opportunity have provided themselves, yet he is not brave enough to take advantage of these and confront Claudius. His indecisiveness paralyses him and he postpones his revenge. Hamlet himself questions his bravery when he compares himself to Fortinbras and Laertes.

OR

DISAGREE

Rather than being a coward, Hamlet is an intellectual. He is a rational thinker and does not want to be impulsive. Initially, Hamlet delays taking revenge because he needs to verify the ghost's accusations. It is Hamlet's sensitivity that causes him to delay avenging his father's death. His theological beliefs, moral fortitude and restraint prevent him from killing Claudius while he is at prayer. Furthermore, in Hamlet's desire for revenge, he wants Claudius to suffer the same torments of hell to which Claudius has condemned his father by not allowing King Hamlet to confess his sins or find salvation. Hamlet's hesitation is justifiable and not a sign of cowardice.

[Accept valid alternative/mixed responses.]

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)

[25]

OTHELLO – William Shakespeare**QUESTION 12: OTHELLO – 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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Venetian women are subject to a patriarchal society and are expected to be submissive. At times, Desdemona and Emilia adhere to the stereotype, while at other times they challenge their society. The perception of women as sexually immoral does not apply to Emilia and Desdemona.

- Brabantio expects Desdemona to be dutiful and obedient. However, she defies him by eloping with Othello.
- Roderigo regards Desdemona as a prize; as someone whose affections can be bought. Desdemona contradicts his view of women by rejecting him and the wealthy Venetian suitors, instead marrying for love.
- Iago objectifies women of Desdemona's class as a means of improving one's status. He is a misogynist with no respect for women. As Iago's unwitting tools in his plan for revenge, Desdemona and Emilia passively accept his requests and advice. However, they both ultimately prove that he under-estimates women.
- Initially, it is Desdemona's strength of character that Othello admires; he regards her as an equal. However, Othello's perception of Desdemona and women in general is altered as a result of Iago's manipulation and deception, and his (Othello's) jealousy. He now sees both Desdemona and Emilia as immoral.
- At the beginning of the play, Desdemona is strong and determined. She asserts herself with her father and at the Venetian Senate by courageously choosing Othello. She stubbornly disregards Othello's wishes that she not pursue the matter of Cassio's reinstatement.
- Desdemona defiantly lies about the whereabouts of the handkerchief, thus reinforcing Othello's belief in her immorality.
- Later, Desdemona appears passive and submissive, even blaming herself for Othello's unjust behaviour toward her. Despite Othello's public display of violence against her, she is dignified and justifies Othello's altered behaviour as his being stressed by 'matters of state'. She feels that she has accused him unfairly. Her conversation with Emilia about men's insensitive treatment of women contradicts the stereotype that all women are immoral. She cannot even bring herself to say the words, let alone commit adultery. Desdemona remains devoted and loyal to Othello, even defending him on her deathbed.
- Emilia reveals her non-traditional views on marriage and gives Desdemona worldly advice. Despite her inadvertently betraying Desdemona by giving Iago the handkerchief, she is courageous when she exposes Iago by speaking against him, thus proving her loyalty to Desdemona. She clearly displays the characteristics of a strong-minded woman by exposing her husband and denouncing Othello.
- Candidates might refer to the men's perception of Venetian women as adulterers. However, both Desdemona and Emilia contradict this view as they are loyal to their husbands.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

- 13.1 Brabantio believes Othello has bewitched and thus coerced Desdemona into marriage. Despite this being a private matter, Brabantio appeals to the authorities because he wants Othello to be punished. Brabantio also wants the marriage to be annulled. His sense of entitlement causes him to believe the Senate and the Duke will be sympathetic to his appeal.

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

- 13.2 The Duke is moved by Othello's account of how he and Desdemona fell in love, leading to their marriage. He refutes Brabantio's allegations of kidnapping and witchcraft. The Duke advises Brabantio to make the best of the situation and to come to terms with it. Also, he does not want to lose Othello's services as the general of the Venetian army.

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

- 13.3 Brabantio believes Desdemona to be obedient, submissive and timid. He cannot conceive of her voluntarily marrying Othello. This perception is inaccurate because Desdemona has been a willing participant in the relationship, encouraging Othello's advances. She does not refute Othello's version of her involvement in the courtship and readily shows her allegiance to Othello as her husband.

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

- 13.4 Othello is respected as the general of the Venetian army and is trusted to protect and defend Cyprus from the Turks. The Duke expects him to put his duty before his personal life. However, Othello becomes so enraged and consumed with jealousy when he believes that Desdemona has betrayed him, that his duty becomes secondary. Instead of ruling rationally and honourably, he and Iago plot the deaths of Cassio and Desdemona. Othello is supposed to be in Cyprus to uphold law and order; however, he compromises his honour and duty as governor by subverting justice.

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

- 13.5 Iago has implied that Desdemona has been unfaithful with Cassio. Othello has demanded 'ocular proof' of the adultery. Iago mentions the incriminating 'ocular' proof – the handkerchief – which he says he has seen in Cassio's possession. This reference to the handkerchief (Othello's love token for Desdemona) will encourage Othello's desire for revenge, which is exactly what Iago intends to achieve.

Candidates might refer to Cassio's demeaning use of Othello's love token, which would enrage Othello even further.

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

- 13.6 Othello might fall to his knees with clenched fists raised above his head or hit/bang his chest. He might clench his teeth or block his ears; his eyes might be tightly shut to indicate his anguish at the graphic description of Cassio and Desdemona's making love. Othello might cry out with a pained/anguished/tormented/angry/horrified tone because he feels betrayed by Desdemona and his trusted friend.

[Accept valid alternative responses.]

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

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

(3)

- 13.7 Iago apparently wants to pacify Othello by implying that when Othello later views the situation, he might change his mind and not desire Desdemona's and Cassio's deaths. However, it is actually part of Iago's plan to drive Othello to a state of madness. Iago's insinuations and lies have affected Othello so intensely that he has become obsessed with revenge and is unable to think objectively. Although Iago is cautioning Othello not to be rash in his desire for vengeance, it is Iago who has brought Othello to this irrational state.

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

(3)

- 13.8 AGREE

The way Iago deals with his jealousy of and hatred for Othello and Cassio is cowardly. Instead of confronting them directly, he uses others to carry out his treacherous plans. His innuendos to Othello about the alleged affair are underhand and cowardly. He pretends to be loyal and Othello's trusted adviser; however, his intention is to deceive and destroy. He blackens the reputations of Cassio and Othello. When Iago does act, it is in a very cowardly manner. Iago stabs a wounded Roderigo in the dark and Emilia from behind to silence her. Iago uses chaos and confusion to hide his treachery and to call into question the actions of others. His silence when he is exposed further establishes his cowardice.

OR

DISAGREE

Candidates might argue that, rather than cowardice, Iago's treachery is a sign of his cunning and deviousness. Iago's appearance of being honourable, innocent and trustworthy is part of his treacherous plan to destroy his enemies. Iago is a clever, opportunistic man who is calculating in the manner in which he achieves his goals.

[Credit valid alternative/mixed responses.]

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)
[25]

THE CRUCIBLE – Arthur Miller**QUESTION 14: THE CRUCIBLE – 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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

VALID

- Salem is a patriarchal society which views its women as subordinate and expects them to submit to the authority of male figures. Their oppression leads to the tragic persecution of innocent people.
- The Puritans believe that women are the source of original sin and are more susceptible to evil influences. Thus the majority of the accused are women.
- Women are subject to the strict rules of their society. There are very few opportunities for relaxation and entertainment. These restrictions cause the girls to rebel by sneaking off to dance in the forest.
- It is not only the girls, led by Abigail, who rebel against the conformity imposed on them by their society. Sarah Good and Bridget Bishop defy the stereotypes of women by falling pregnant out of wedlock and living with men without being married. This defiance makes them targets of those who desire conformity.
- The title, 'Good Wife', clearly conveys women's subservient status in society.
- Unmarried women have even less authority and even lower status than their married counterparts do. When they are afforded some power and respect by the courts, the girls are determined to maintain these, regardless of the costs/consequences.
- When Hale suggests that the village will be indebted to them for identifying witches, the girls realise that they have power over the villagers and can manipulate the situation in their favour.
- The girls use the stereotype of being pure, passive and innocent to their advantage. The judges do not see them as having any ulterior motives for their naming of witches.
- The witch trials give the girls an opportunity to settle grievances they hold against those who have slighted them in the past. They relish their new-found power.
- The girls' rise to power even sees them wielding their authority over the judges. Abigail threatens Danforth when she feels that her new-found status is in jeopardy.
- The haste with which men threaten to whip the girls and women who live in their homes shows that men believe that they are entitled to dominate and discipline women. This leads to resentment and a desire for revenge.
- Proctor's dismissive attitude toward Abigail, together with her realisation that she holds sexual power over him, feeds her desire for revenge on Elizabeth.
- Abigail also realises that she has power over the weaker girls and she is able to manipulate them into submitting to her will. Their compliance adds weight to the accusations made against respected members of the community.
- Elizabeth is a compliant wife who accepts the authority of men, although her reluctance to forgive Proctor for his affair and his desire to 'please her' do suggest that women do have some control over their men.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Credit valid alternative responses.]

[25]

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

- 15.1 As a slave, Tituba is used to being blamed for any problems that occur in the Parris home. Her backing away is an indication of her submission and subservience. She is frightened of getting into trouble and is trying to keep out of harm's way.

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

- 15.2 Parris initially denies the existence of witchcraft as he does not want his home and ministry to be linked to any such associations. However, when Reverend Hale is convinced that there is witchcraft in Salem, Parris, like the girls, realises that he can use the accusations to his advantage by silencing his critics ('enemies'), strengthening his position as minister and preserving his reputation.

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

- 15.3 Throughout the play, Abigail is shown to be skilled at the art of deception. She pretends to be innocent, thus misleading Parris, Hale and the judges into believing her accusations of witchcraft. Her play-acting is instrumental in getting Elizabeth and Proctor arrested, and in intimidating the other girls into following her lead.

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

- 15.4 Salem is a small, strictly controlled society where gossip and rumour are likely to abound; there is very little freedom and independent thinking. There is a strong belief in the existence of witches in a Puritan community. People are superstitious of anything they do not understand and cannot explain. They are suspicious and mistrusting of their neighbours. As a result, they will refer to the supernatural to explain what they cannot, and accuse their neighbours of being witches as a means of exacting vengeance for perceived offences.

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

- 15.5 Rebecca Nurse has been accused of the 'supernatural murder of Goody Putnam's babies'. Her husband, together with Giles Corey and John Proctor, approach the court, in an attempt to defend their wives. They have depositions that will testify to their wives' good names and evidence to prove the girls have been lying to the court. They are hoping to convince the courts that injustice has taken place and that their wives should be set free.

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

- 15.6 The actor might put his hands on his hips or put his hand to his chin as he contemplates the accusation that has just been made. His eyes might narrow and he might lean heavily on the table in front of him as he leans aggressively toward Francis Nurse. Danforth does not want to accept that the girls' accusations are false because it would raise doubts about the justice of the courts. His tone might be of disbelief/incredulity/suspicion as he is questioning the validity of what he has just been told.

[Accept valid alternative responses.]

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

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

(3)

- 15.7 Initially the villagers view the courts as necessary to rid their society of evil and restore order. However, the execution of Rebecca Nurse, who is highly respected and who goes to the gallows as a 'saint', causes an outcry among the villagers. Rebecca's 'murder' calls the credibility of the courts into question. People believe in her innocence and praise her righteousness in refusing to give a false confession, thus saving her soul. It is because of the honour and integrity of people like Rebecca Nurse, that the wickedness and injustice are brought to an end.

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

(3)

- 15.8 AGREE

Danforth's refusal to admit that the courts might have been wrong is a sign of cowardice because he is afraid of admitting that he has been manipulated and has condemned innocent people. He is unwilling to face and accept the damage that this will cause to his reputation, which needs to be maintained and honoured at all costs. Danforth does not have the courage to admit his short-comings and failings, and demands respect and unquestioning loyalty to the court. He is relentless and uncompromising in his desire to see the court's authority upheld and thus his status maintained. Danforth's spinelessness does not allow him to display compassion for or understanding of the plight of the innocent; he is thus unwilling to acknowledge his weakness and his error in judgement.

OR

DISAGREE

Candidates might argue that, rather than cowardice, it is Danforth's obstinacy and his concern about his reputation which lies at the heart of his refusal to listen to the truth.

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

SECTION A: Assessment rubric for literary essay: Poetry (10 Marks)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 6 MARKS Interpretation of topic. Depth of argument, justification and grasp of text.	5-6 -In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	4 -Shows understanding and has interpreted topic well -Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem	3 -Fair interpretation of topic -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem	2 -Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	0-1 -No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
STRUCTURE AND LANGUAGE 4 MARKS Structure, logical flow and presentation. Language, tone and style used in the essay	4 -Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	3 -Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	2 -Some evidence of structure -Essay lacks a well- structured flow of logic and coherence -Language errors minor; tone and style mostly appropriate	1 -Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style	0-1 -Poorly structured -Serious language errors and incorrect style

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

SECTIONS B AND C: Assessment rubric for literary essay: Novel and Drama (25 Marks)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 15 MARKS Interpretation of topic. Depth of argument, justification and grasp of text.	12-15 -Outstanding response: 14-15 -Excellent response: 12-13 -In-depth interpretation of topic -Range of striking arguments extensively supported from text -Excellent understanding of genre and text	9-11 -Shows understanding and has interpreted topic well -Fairly detailed response -Some sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and text evident	6-8 -Mediocre interpretation of topic; not all aspects explored in detail -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Partial understanding of genre and text	4-5 -Scant interpretation of topic; hardly any aspects explored in detail -Few points in support of topic -Very little relevant argument -Little understanding of genre and text	0-3 -Very little understanding of the topic -Weak attempt to answer the question. -Arguments not convincing -Learner has not come to grips with genre or text
STRUCTURE AND LANGUAGE 10 MARKS Structure, logical flow and presentation. Language, tone and style used in the essay	8-10 -Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	6-7 -Clear structure and logical flow of argument -Introduction and conclusion and other paragraphs coherently organised -Logical flow of argument -Language, tone and style largely correct	4-5 -Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	2-3 -Structure shows faulty planning. -Arguments not logically arranged -Language errors evident. -Inappropriate tone and style -Paragraphing faulty	0-1 -Lack of planned structure impedes flow of argument -Language errors and incorrect style make this an unsuccessful piece of writing -Inappropriate tone and style -Paragraphing faulty
MARK RANGE	20-25	15-19	10-14	5-9	0-4

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

There must not be more than two categories' variation between the Structure and Language mark and the Content mark.