



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2019**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 28 pages.**

**INSTRUCTIONS AND INFORMATION**

1. Read these instructions carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

SECTION A: Poetry (30)

SECTION B: Novel (25)

SECTION C: Drama (25)

4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY

PRESCRIBED POETRY – Answer TWO questions.

UNSEEN POEM – COMPULSORY question

SECTION B: NOVEL

Answer ONE question.

SECTION C: DRAMA

Answer ONE question.

5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

- Answer questions ONLY on the novel and the drama you have studied.
- Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.  
If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.  
If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.  
Use the checklist to assist you.

6. LENGTH OF ANSWERS:

- The essay question on Poetry should be answered in about 250–300 words.
- Essay questions on the Novel and Drama sections should be answered in 400–450 words.
- The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

7. Follow the instructions at the beginning of each section carefully.

8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE NO.</b>
1. 'somewhere i have never travelled, gladly beyond'	Essay question	10	6
2. 'First Day after the War'	Contextual question	10	7
3. 'The Garden of Love'	Contextual question	10	8
4. 'Motho Ke Motho Ka Batho Babang'	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poem: COMPULSORY question</b>			
5. 'Drought'	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11
8. <i>Life of Pi</i>	Essay question	25	14
9. <i>Life of Pi</i>	Contextual question	25	14
<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
10. <i>Hamlet</i>	Essay question	25	18
11. <i>Hamlet</i>	Contextual question	25	18
12. <i>Othello</i>	Essay question	25	22
13. <i>Othello</i>	Contextual question	25	22
14. <i>The Crucible</i>	Essay question	25	26
15. <i>The Crucible</i>	Contextual question	25	26

**\*NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.

**CHECKLIST**

Use this checklist to ensure that you have answered the correct number of questions.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5	1	
B: Novel (Essay OR Contextual)	6–9	1	
C: Drama (Essay OR Contextual)	10–15	1	

**NOTE:** In SECTIONS B and C, ensure that you have answered ONE ESSAY question and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**SECTION A: POETRY****PRESCRIBED POETRY**

Answer any TWO of the following questions.

**QUESTION 1: ESSAY QUESTION**

Read the poem below and then answer the question that follows.

**somewhere i have never travelled,gladly beyond – ee cummings**

- 1        somewhere i have never travelled,gladly beyond  
2        any experience,your eyes have their silence:  
3        in your most frail gesture are things which enclose me,  
4        or which i cannot touch because they are too near
- 5        your slightest look easily will unclose me  
6        though i have closed myself as fingers,  
7        you open always petal by petal myself as Spring opens  
8        (touching skilfully,mysteriously)her first rose
- 9        or if your wish be to close me,i and  
10       my life will shut very beautifully,suddenly,  
11       as when the heart of this flower imagines  
12       the snow carefully everywhere descending;
- 13       nothing which we are to perceive in this world equals  
14       the power of your intense fragility:whose texture  
15       compels me with the colour of its countries,  
16       rendering death and forever with each breathing
- 17       (i do not know what it is about you that closes  
18       and opens;only something in me understands  
19       the voice of your eyes is deeper than all roses)  
20       nobody,not even the rain,has such small hands

In this poem, the speaker explores the mysterious power of love.

By close reference to **imagery**, **punctuation** and **tone**, discuss how the above statement is reflected in the poem.

Your response should take the form of a well-constructed essay of 250–300 words (1–1½ pages).

**[10]**

**QUESTION 2: CONTEXTUAL QUESTION**

Read the poem below and then answer the questions that follow.

**FIRST DAY AFTER THE WAR – Mazisi Kunene**

1 We heard the songs of a wedding party.  
2 We saw a soft light  
3 Coiling round the young blades of grass  
4 At first we hesitated, then we saw her footprints,  
5 Her face emerged, then her eyes of freedom!  
6 She woke us up with a smile saying,  
7 'What day is this that comes suddenly?'  
8 We said, 'It is the first day after the war'.  
9 Then without waiting we ran to the open space  
10 Ululating to the mountains and the pathways  
11 Calling people from all the circles of the earth.  
12 We shook up the old man demanding a festival  
13 We asked for all the first fruits of the season.  
14 We held hands with a stranger  
15 We shouted across the waterfalls  
16 People came from all lands  
17 It was the first day of peace.  
18 We saw our Ancestors travelling tall on the horizon.

- 2.1 What does the word, 'ululating' (line 10) convey about the feelings of the people? (2)
- 2.2 Account for the repetition of 'We' throughout the poem. (2)
- 2.3 Refer to lines 2–3: 'We saw a ... blades of grass'.  
Discuss the appropriateness of this image in the context of the poem. (3)
- 2.4 Refer to line 18: 'We saw our Ancestors travelling tall on the horizon.'  
Is this a fitting conclusion to the poem? Justify your response. (3)
- [10]**

**QUESTION 3: CONTEXTUAL QUESTION**

Read the poem below and then answer the questions that follow.

**THE GARDEN OF LOVE – William Blake**

1 I went to the Garden of Love,  
2 And saw what I never had seen:  
3 A Chapel was built in the midst,  
4 Where I used to play on the green.  
  
5 And the gates of this Chapel were shut,  
6 And Thou shalt not. writ over the door;  
7 So I turn'd to the Garden of Love,  
8 That so many sweet flowers bore,  
  
9 And I saw it was filled with graves,  
10 And tomb-stones where flowers should be:  
11 And Priests in black gowns were walking their rounds,  
12 And binding with briars my joys and desires.

- 3.1 What does the word, 'sweet' (line 8) convey about the speaker's memories? (2)
- 3.2 Account for the repetition of 'And' throughout the poem. (2)
- 3.3 Refer to line 11: 'And Priests in black gowns were walking their rounds'.  
Discuss the effectiveness of the imagery in this line. (3)
- 3.4 Is the title appropriate in the context of the poem? Justify your response. (3)
- [10]**



**QUESTION 4: CONTEXTUAL QUESTION**

Read the poem below and then answer the questions that follow.

**MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin****(A Person is a Person Because of Other People)**

1 By holding my mirror out of the window I see  
 2 Clear to the end of the passage.  
 3 There's a person down there.  
 4 A prisoner polishing a doorhandle.  
 5 In the mirror I see him see  
 6 My face in the mirror,  
 7 I see the fingertips of his free hand  
 8 Bunch together, as if to make  
 9 An object the size of a badge  
 10 Which travels up to his forehead  
 11 The place of an imaginary cap.  
 12 (This means: *A warder.*)  
 13 Two fingers are extended in a vee  
 14 And wiggle like two antennae.  
 15 (He's being watched.)  
 16 A finger of his free hand makes a watch-hand's arc  
 17 On the wrist of his polishing arm without  
 18 Disrupting the slow-slow rhythm of his work.  
 19 (Later. Maybe later we can speak.)  
 20 *Hey! Wat maak jy daar?*  
 21 – a voice from around the corner.  
 22 *No. Just polishing baas.*  
 23 He turns back to me, now watch  
 24 His free hand, the talkative one,  
 25 Slips quietly behind  
 26 – *Strength brother*, it says,  
 27 In my mirror,  
 28 A black fist.

- 4.1 What is suggested by the phrase, 'down there' (line 3) in the context of the poem? (2)
- 4.2 Account for the use of brackets throughout the poem. (2)
- 4.3 Refer to line 24: 'His free hand, the talkative one'.  
 Discuss the irony in this line. (3)
- 4.4 Refer to the title.  
 Is the title appropriate in the context of the poem? Justify your response. (3)
- [10]**

**AND**

**UNSEEN POEM (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION**

Read the poem below and then answer the questions that follow.

**DROUGHT – Denys Lefebvre**

1 Heat, all pervading, crinkles up the soil;  
 2 A deathly silence numbs the molten air;  
 3 On beds of rivers, islands scorched and bare,  
 4 Warm scavengers of wind heap up the spoil;  
 5 And wide-eyed oxen, gaunt and spent with toil,  
 6 Huddled together near some shrunken pool –  
 7 Pant for the shade of trees and pastures cool;  
 8 Lashing their tails at flies they cannot foil.  
 9 Whilst overhead, the sun-god drives his way  
 10 Through halting hours of blinding, blazing light,  
 11 Until his shining steeds a moment stay  
 12 And disappear behind the gates of night.  
 13 And still no rain. A cloudless, starlit sky  
 14 Watches the veld, and all things droop and die.

5.1 Refer to line 1: 'Heat, all pervading, crinkles up the soil'.

What impression is created of the heat in this line? (2)

5.2 Refer to line 6: 'Huddled together near some shrunken pool –'.

Explain what this line suggests about the oxen. (2)

5.3 Refer to line 4: 'Warm scavengers of wind heap up the spoil'.

Discuss the effectiveness of the imagery in the context of the poem. (3)

5.4 Refer to lines 13–14: 'And still no ... droop and die.'

Comment on how the diction in the last two lines conveys the overall mood of the poem.

(3)  
[10]

**TOTAL SECTION A: 30**

**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

**THE PICTURE OF DORIAN GRAY – Oscar Wilde**

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

**QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION**

The society presented in *The Picture of Dorian Gray* values beauty and individualism above all else.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

**[25]****QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

**EXTRACT A**

'Tell me, is Dorian Gray very fond of you?'

The painter considered for a few moments. 'He likes me,' he answered after a pause; 'I know he likes me. Of course I flatter him dreadfully. I find a strange pleasure in saying things to him that I know I shall be sorry for having said. As a rule, he is charming to me, and we sit in the studio and talk of a thousand things. Now and then, however, he is horribly thoughtless, and seems to take a real delight in giving me pain. Then I feel, Harry, that I have given away my whole soul to some one who treats it as if it were a flower to put in his coat, a bit of decoration to charm his vanity, an ornament for a summer's day.'

5

'Days in summer, Basil, are apt to linger,' murmured Lord Henry. 'Perhaps you will tire sooner than he will. It is a sad thing to think of, but there is no doubt that Genius lasts longer than Beauty. That accounts for the fact that we all take such pains to over-educate ourselves. In the wild struggle for existence, we want to have something that endures, and so we fill our minds with rubbish and facts, in the silly hope of keeping our place. The thoroughly well-informed man – that is the modern ideal.'

10

15

[Chapter 1]

- 7.1 Place the extract in context. (3)
- 7.2 Why do you think the reader is first introduced to Dorian via his portrait? (3)
- 7.3 Refer to lines 4–6: 'he is charming ... is horribly thoughtless'.  
In the light of later events, discuss how this behaviour is typical of Dorian. (3)

7.4 Refer to lines 11–12: 'Genius lasts longer than Beauty.'

Using your knowledge of the novel as a whole, discuss the validity of Lord Henry's assertion that Basil's 'Genius' will outlast Dorian's 'Beauty'. (3)

**AND**

**EXTRACT B**

'I am so sorry you have given yourself the trouble of coming round, Mr Hubbard. I shall certainly drop in and look at the frame – though I don't go in much at present for religious art – but to-day I only want a picture carried to the top of the house for me. It is rather heavy, so I thought I would ask you to lend me a couple of your men.'

'No trouble at all, Mr Gray. I am delighted to be of any service to you. Which is the work of art, sir?' 5

'This,' replied Dorian, moving the screen back. 'Can you move it, covering and all, just as it is? I don't want it to get scratched going upstairs.'

'There will be no difficulty, sir,' said the genial frame-maker, beginning, with the aid of his assistant, to unhook the picture from the long brass chains by which it was suspended. 'And, now, where shall we carry it to, Mr Gray?' 10

...

He held the door open for them, and they passed out into the hall and began the ascent. The elaborate character of the frame had made the picture extremely bulky, and now and then, in spite of the obsequious protests of Mr Hubbard, who had the true tradesman's spirited dislike of seeing a gentleman doing anything useful, Dorian put his hand to it so as to help them. 15

'Something of a load to carry, sir,' gasped the little man, when they reached the top landing. And he wiped his shiny forehead.

'I am afraid it is rather heavy,' murmured Dorian, as he unlocked the door that opened into the room that was to keep for him the curious secret of his life and hide his soul from the eyes of men. 20

[Chapter 10]

7.5 Refer to line 3: 'I only want a picture carried to the top of the house for me.'

Account for Dorian's decision to have his portrait moved. (3)

7.6 Refer to line 5: 'I am delighted ... service to you' and lines 14–15: 'in spite of ... doing anything useful'.

Discuss how Mr Hubbard's attitude reflects the class structure of Victorian society. (3)

- 7.7 Discuss the significance of Dorian's choice of hiding place for the portrait. (3)
- 7.8 Dorian and Basil both forsake their souls but have different reasons for doing so.
- Using EXTRACTS A and B as a starting point, comment on the validity of this statement. (4)
- [25]**

**LIFE OF PI – Yann Martel**

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

In *Life of Pi*, both the human and animal characters commit deeds of heroism and gruesomeness to survive.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

**[25]****QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

**EXTRACT C**

[Mr Patel said] 'Ravi, Piscine, I have a very important lesson for you today.'

'Oh really, is this necessary?' interrupted Mother. Her face was flushed.

I swallowed. If Mother, normally so unruffled, so calm, was worried, even upset, it meant we were in *serious* trouble. I exchanged glances with Ravi.

'Yes, it is,' said Father, annoyed. 'It may very well save their lives.'

**5**

...

'But Piscine? He's only eight,' Mother insisted.

'He's the one who worries me the most.'

'I'm innocent!' I burst out. 'It's Ravi's fault, whatever it is. He did it!'

'What?' said Ravi. 'I haven't done anything wrong.' He gave me the evil eye.

'Shush!' said Father, raising his hand. He was looking at Mother. 'Gita, you've seen Piscine. He's at that age when boys run around and poke their noses everywhere.'

**10**

...

'Come with me,' said Father.

We set out like prisoners off to their execution.

We left the house, went through the gate, entered the zoo.

...

We came to the big cats, our tigers, lions and leopards. Babu, their keeper, was waiting for us. We went round and down the path, and he unlocked the door to the cat house, which was at the centre of a moated island. We entered.

15

...

'Tigers are *very* dangerous,' Father shouted. 'I want you to understand that you are never – under *any* circumstances – to touch a tiger, to pet a tiger, to put your hands through the bars of a cage, even to get close to a cage. Is that clear? Ravi?'

20

Ravi nodded vigorously.

'Piscine?'

I nodded even more vigorously.

[Chapter 8]

- 9.1 Account for Mr Patel's insistence on teaching Pi 'a very important lesson' (line 1). (3)
- 9.2 Refer to line 13: 'We set out like prisoners off to their execution.'  
Explain what this image reveals about Pi and Ravi's feelings at this point. (3)
- 9.3 Refer to lines 18–20: 'Tigers are *very* ... to a cage.'  
Discuss the extent to which the lesson in this extract contributes to Pi's survival. (3)
- 9.4 Discuss the significance of Mother's role in Pi's second version of the story. (3)

**AND**

**EXTRACT D**

Mr Okamoto: 'Yes, *that's it. Let's go.* Well, Mr Patel, I think we have all we need. We thank you very much for your cooperation. You've been very, very helpful.'

'You're welcome. But before you go, I'd like to ask you something.'

'Yes?'

'The *Tsimtsum* sank on July 2<sup>nd</sup>, 1977.'

5

'Yes.'

'And I arrived on the coast of Mexico, the sole human survivor of the *Tsimtsum*, on February 14<sup>th</sup>, 1978.'

'That's right.'

'I told you two stories that account for the 227 days in between.'

10

'Yes, you did.'

'Neither explains the sinking of the *Tsimtsum*.'

'That's right.'

'Neither makes a factual difference to you.'

'That's true.'

15

'You can't prove which story is true and which is not. You must take my word for it.'

'I guess so.'

'In both stories the ship sinks, my entire family dies, and I suffer.'

'Yes, that's true.'

'So tell me, since it makes no factual difference to you and you can't prove the question either way, which story do you prefer? Which is the better story, the story with animals or the story without animals?'

20

Mr Okamoto: 'That's an interesting question ...'

Mr Chiba: 'The story with animals.'

Mr Okamoto: 'Yes. The story with animals is the better story.'

25

Pi Patel: 'Thank you. And so it goes with God.'

[Silence]



Mr Okamoto: 'You're welcome.'	
Mr Chiba: ' <i>What did he just say?</i> '	
Mr Okamoto: ' <i>I don't know.</i> '	30
Mr Chiba: ' <i>Oh look – he's crying.</i> '	
[Long silence]	
Mr Okamoto: 'We'll be careful when we drive away. We don't want to run into Richard Parker.'	
Pi Patel: 'Don't worry, you won't. He's hiding somewhere you'll never find him.'	35
[Chapter 99]	

- 9.5 Account for the interview with Pi conducted by the Japanese officials. (3)
- 9.6 Refer to lines 33–34: 'We'll be careful ... into Richard Parker.'
- How do these lines reflect Mr Okamoto's attitude toward Pi? (3)
- 9.7 Refer to line 35: 'Don't worry, you won't. He's hiding somewhere you'll never find him.'
- Based on your knowledge of the novel as a whole, discuss the significance of Pi's statement. (3)
- 9.8 In line 26, Pi agrees with Mr Okamoto that believing in the better story is similar to believing in God.
- Critically discuss the validity of Pi's belief in the context of the novel as a whole. (4)
- [25]**

**TOTAL SECTION B: 25**

**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

**HAMLET – WILLIAM SHAKESPEARE**

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

**QUESTION 10: HAMLET – ESSAY QUESTION**

Disorder brings chaos, resulting in the shattering of peace and stability.

Critically assess the validity of this statement in relation to the play.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

**[25]****QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

**EXTRACT E**

OPHELIA

I shall the effect of this good lesson keep  
As watchman to my heart. But good my brother  
Do not, as some ungracious pastors do,  
Show me the steep and thorny way to heaven,  
Whiles like a puffed and reckless libertine  
Himself the primrose path of dalliance treads,  
And recks not his own rede.

5

*Enter Polonius*

...

LAERTES

(*Rises*) Farewell, Ophelia, and remember well  
What I have said to you.

10

OPHELIA

'Tis in my memory locked,  
And you yourself shall keep the key of it.

*They embrace*

LAERTES

Farewell.

*Laertes off*

15

POLONIUS

What is't, Ophelia, he hath said to you?

OPHELIA

So please you, something touching the Lord Hamlet.

POLONIUS

Marry, well bethought.

'Tis told me he hath very oft of late

Given private time to you, and you yourself

20

Have of your audience been most free and bounteous.

If it be so, as so 'tis put on me,

And that in way of caution, I must tell you,

You do not understand yourself so clearly

As it behoves my daughter and your honour.

25

What is between you? Give me up the truth.

OPHELIA

He hath, my lord, of late made many tenders

Of his affection to me.

POLONIUS

Affection, pooh! You speak like a green girl

Unsifted in such perilous circumstance.

30

Do you believe his 'tenders', as you call them?

OPHELIA

I do not know, my lord, what I should think.

POLONIUS

Marry, I will teach you. Think yourself a baby,

That you have ta'en these tenders for true pay

Which are not sterling. Tender yourself more dearly,

35

Or (not to crack the wind of the poor phrase,

Running it thus) you'll tender me a fool.

[Act 1, Scene 3]

11.1 Refer to lines 1–2: 'I shall the ... to my heart.'

Explain the 'lesson' to which Ophelia is referring.

(3)

11.2 Refer to lines 29–30: 'Affection, pooh! You ... such perilous circumstance.'

Explain how these lines reflect Polonius's attitude toward Ophelia.

(3)

11.3 Refer to lines 33–35: 'Think yourself a ... are not sterling.'

Based on your knowledge of the play as a whole, discuss whether Polonius's assessment of Hamlet's feelings for Ophelia is accurate.

(3)

11.4 Refer to lines 2–7: 'But good my ... his own rede.'

Using these lines as a starting point, comment on the hypocrisy that is prevalent in Denmark.

(3)

**AND**

**EXTRACT F***Enter Claudius, Rosencrantz and Guildenstern*

CLAUDIUS

*(To Gertrude)* There's matter in these sighs, these profound heaves,  
You must translate. 'Tis fit we understand them.

Where is your son?

GERTRUDE

Bestow this place on us a little while.

5

*Rosencrantz and Guildenstern off*

Ah, mine own lord, what have I seen to-night!

CLAUDIUS

What, Gertrude? How does Hamlet?

GERTRUDE

Mad as the sea and wind when both contend

Which is the mightier. In his lawless fit,

10

Behind the arras hearing something stir,

Whips out his rapier, cries 'A rat, a rat!'

And in this brainish apprehension kills

The unseen good old man.

CLAUDIUS

O heavy deed!

15

It had been so with us had we been there.

His liberty is full of threats to all,

To you yourself, to us, to every one.

Alas, how shall this bloody deed be answered?

It will be laid to us, whose providence

20

Should have kept short, restrained, and out of haunt

This mad young man. But so much was our love,

We would not understand what was most fit,

But like the owner of a foul disease,

To keep it from divulging, let it feed

25

Even on the pith of life. Where is he gone?

GERTRUDE

To draw apart the body he hath killed,

O'er whom his very madness, like some ore

Among a mineral of metals base,

Shows itself pure. He weeps for what is done.

30

CLAUDIUS

O, Gertrude, come away!

The sun no sooner shall the mountains touch,

But we will ship him hence, and this vile deed

We must with all our majesty and skill

Both countenance and excuse.

35

[Act 4, Scene 1]

11.5 Refer to line 2: 'There's matter in these sighs, these profound heaves'.

Account for Gertrude's present state of mind.

(3)

11.6 Refer to lines 10–14: 'In his lawless ... good old man.'

If you were the director of a production of *Hamlet*, describe how you would direct the actress playing Gertrude to deliver these lines. Justify your answer with reference to both body language and tone.

(3)

11.7 Refer to lines 19–23: 'Alas, how shall ... was most fit'.

Comment on the irony of Claudius's words.

(3)

11.8 Refer to line 22: 'This mad young man.'

Critically discuss the extent to which you agree with Claudius's assertion that Hamlet is mad. Refer to the play as a whole in your response.

(4)

**[25]**

**OTHELLO – William Shakespeare**

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

**QUESTION 12: OTHELLO – ESSAY QUESTION**

Disorder brings chaos, resulting in the shattering of peace and stability.

Critically assess the validity of this statement in relation to the play.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

**[25]****QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

**EXTRACT G**

BRABANTIO

What is the reason of this terrible summons?

What is the matter there?

RODERIGO

Signior, is all your family within?

IAGO

Are your doors locked?

BRABANTIO

Why, wherefore ask you this?

5

IAGO

Zounds, sir, you're robbed. For shame, put on your gown;

Your heart is burst – you have lost half your soul.

Even now, now, very now, an old black ram

Is tupping your white ewe. Arise, arise,

Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you.

Arise, I say!

BRABANTIO

What, have you lost your wits?

10

RODERIGO

Most reverend signior, do you know my voice?

BRABANTIO

Not I. What are you?

15

RODERIGO

My name is Roderigo.

BRABANTIO

The worser welcome!

I have charged thee not to haunt about my doors.

In honest plainness thou hast heard me say

My daughter is not for thee. And now in madness, Being full of supper and distempering draughts, Upon malicious bravery dost thou come To start my quiet? RODERIGO Sir, sir, sir— BRABANTIO	20
But thou must needs be sure My spirit and my place have in them power To make this bitter to thee. RODERIGO	25
Patience, good sir. BRABANTIO What tell'st thou me of robbing? This is Venice: My house is not a grange.	30
...	
RODERIGO Straight satisfy yourself. If she be in her chamber or your house, Let loose on me the justice of the state For thus deluding you. BRABANTIO	
Strike on the tinder, ho! Give me a taper! Call up all my people! This accident is not unlike my dream. Belief of it oppresses me already. Light, I say, light!	35
<i>Brabantio off</i>	40
[Act 1, Scene 1]	

13.1 Refer to lines 8–9: 'Even now, now, very now, an old black ram/Is tugging your white ewe.'

What impression of Iago is created in these lines? (3)

13.2 Refer to lines 1–5: 'What is the ... ask you this?'

Account for the numerous questions in these lines. (3)

13.3 Refer to lines 17–20: 'The worser welcome! ... not for thee.'

Comment on how Brabantio's attitude here differs from his later attitude toward Roderigo. (3)

13.4 Refer to lines 29–30: 'What tell'st thou ... not a grange' and line 33: 'Let loose on me the justice of the state'.

Using these lines as a starting point, discuss what is being implied about Venice in the context of the play. (3)

13.5 Refer to lines 35–36: 'Strike on the ... all my people!'

If you were the director of a production of *Othello*, describe how you would instruct the actor to deliver these lines. Justify your answer with reference to both body language and tone.

(3)

### AND

#### EXTRACT H

EMILIA

Ay, ay. O, lay me by my mistress' side.

GRATIANO

He's gone, but his wife's killed.

MONTANO

'Tis a notorious villain. Take you this weapon,  
Which I have here recovered from the Moor.  
Come, guard the door without; let him not pass,  
But kill him rather. I'll after that same villain,  
For 'tis a damned slave.

5

*Montano and Gratiano off*

OTHELLO

I am not valiant neither,  
But every puny whipster gets my sword.  
But why should honour outlive honesty?  
Let it go all.

10

EMILIA

What did thy song bode, lady?  
Hark, canst thou hear me? I will play the swan  
And die in music. (*Sings*) *Willow, willow, willow ...*  
Moor, she was chaste. She loved thee, cruel Moor,  
So come my soul to bliss, as I speak true.  
So speaking as I think, I die, I die.

15

*Emilia dies*

OTHELLO

I have another weapon in this chamber;  
It was a sword of Spain, the ice-brook's temper;  
O, here it is. (*Aloud*) Uncle, I must come forth.

20

GRATIANO

(*Within*) If thou attempt it, it will cost thee dear.  
Thou has no weapon, and perforce must suffer.

OTHELLO

Look in upon me then and speak with me,  
Or naked as I am I will assault thee.

25

*Re-enter Gratiano*

GRATIANO

What is the matter?

OTHELLO

Behold, I have a weapon—



A better never did itself sustain	30
Upon a soldier's thigh. I have seen the day	
That with this little arm and this good sword	
I have made my way through more impediments	
Than twenty times your stop. But, O vain boast!	
Who can control his fate? 'Tis not so now.	35
Be not afraid, though you do see me weaponed.	
Here is my journey's end, here is my butt	
And very sea-mark of my utmost sail.	

[Act 5, Scene 2]

13.6 Place the above extract in context. (3)

13.7 Refer to line 15: '(Sings) Willow, willow, willow ...'

Critically discuss the symbolism of the Willow song in the context of the play as a whole. (3)

13.8 Refer to lines 29–38: 'Behold, I have ... my utmost sail.'

Using these lines as a starting point, critically discuss whether Othello redeems himself at the end of the play. (4)  
**[25]**

**THE CRUCIBLE – ARTHUR MILLER**

Answer EITHER QUESTION 14 (essay question) OR QUESTION 15 (contextual question).

**QUESTION 14: THE CRUCIBLE – ESSAY QUESTION**

Disorder brings chaos, resulting in the shattering of peace and stability.

Critically assess the validity of this statement in relation to the play.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

**[25]****QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

**EXTRACT I**

HALE	Charity, Proctor, charity. What I have heard in her favour, I will not fear to testify in court. God help me, I cannot judge her guilty or innocent – I know not. Only this consider: the world goes mad, and it profit nothing you should lay the cause to the vengeance of a little girl.	
PROCTOR	You are a coward! Though you be ordained in God's own tears, you are a coward now!	5
HALE	Proctor, I cannot think God be provoked so grandly by such a petty cause. The jails are packed – our greatest judges sit in Salem now – and hangin's promised. Man, we must look to cause proportionate. ( <i>He goes to Giles and Francis.</i> ) Let you counsel among yourselves; think on your village and what may have drawn from heaven such thundering wrath upon you all. I shall pray God open up our eyes.	10
	...	
MARY	( <i>in a fearful squeak of a voice</i> ): Mr Proctor, very likely they'll let her come home once they're given proper evidence.	
PROCTOR	You're coming to the court with me, Mary. You will tell it in the court.	15
MARY	I cannot charge murder on Abigail.	
PROCTOR	( <i>moving menacingly toward her</i> ): You will tell the court how that poppet come here and who stuck the needle in.	
MARY	She'll kill me for sayin' that! ( <i>Proctor continues toward her.</i> ) Abby'll charge lechery on you, Mr Proctor!	20
PROCTOR	( <i>halting</i> ): She's told you!	
MARY	I have known it, sir. She'll ruin you with it, I know she will.	
PROCTOR	( <i>hesitating, and with deep hatred of himself</i> ): Good. Then her saintliness is done with.	

[Act 2]

15.1 Place the extract in context.

**(3)**

- 15.2 Refer to line 5: 'You are a coward!' (3)
- What does Proctor's accusation suggest about Hale's character? (3)
- 15.3 Refer to line 8: 'our greatest judges sit in Salem now –'. (3)
- Discuss the irony in Hale's statement. (3)
- 15.4 Refer to line 23: '*(hesitating, and with a deep hatred of himself)*'. (3)
- Comment on how Proctor's 'hatred of himself' will influence his decisions later in the play. (3)
- 15.5 Refer to line 19–20: 'She'll kill me ... you, Mr Proctor!' (3)
- If you were the director of a production of *The Crucible*, describe how you would instruct the actress playing Mary to deliver these lines. Justify your instructions with reference to both body language and tone. (3)

### AND

#### EXTRACT J

PARRIS	Excellency, I would postpone these hangin's for a time.	
DANFORTH	There will be no postponement.	
PARRIS	Now Mr Hale's returned, there is hope, I think – for if he bring even one of these to God, that confession surely damns the others in the public eye, and none may doubt more that they are all linked to Hell. This way, unconfessed and claiming innocence, doubts are multiplied, many honest people will weep for them, and our good purpose is lost in their tears.	5
DANFORTH	<i>(after thinking a moment, then going to Cheever)</i> : Give me the list.	
	CHEEVER <i>opens the dispatch case, searches.</i>	10
PARRIS	It cannot be forgot, sir, that when I summoned the congregation for John Proctor's excommunication there were hardly thirty people come to hear it. That speak a discontent, I think, and –	
DANFORTH	<i>(studying the list)</i> : There will be no postponement.	
PARRIS	Excellency –	15
DANFORTH	Now, sir – which of these in your opinion may be brought to God? I will myself strive with him till dawn. <i>(He hands the list to PARRIS, who merely glances at it.)</i>	
PARRIS	There is not sufficient time till dawn.	
DANFORTH	I shall do my utmost. Which of them do you have hope for?	20
PARRIS	<i>(not even glancing at the list now, and in a quavering voice, quietly)</i> : Excellency – a dagger – <i>(He chokes up.)</i>	
DANFORTH	What do you say?	

PARRIS	Tonight, when I open my door to leave my house – a dagger clattered to the ground. ( <i>Silence. DANFORTH absorbs this. Now Parris cries out.</i> ) You cannot hang this sort. There is danger for me. I dare not step outside at night!	25
		[Act 4]

15.6 Refer to lines 11–13: 'It cannot be ... to hear it.'

Account for the presence of only a few people at Proctor's excommunication. (3)

15.7 Refer to line 22: 'Excellency – a dagger –'.

Comment on how Parris's finding of the dagger marks a turning point in his attitude toward the witch trials. (3)

15.8 Danforth's lack of integrity in this extract reflects the lack of integrity in Salem society.

Using this extract as a starting point, critically discuss the extent to which you agree with this statement. (4)  
[25]

**TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2019**

**MARKING GUIDELINES**

**MARKS: 80**

**These marking guidelines consist of 26 pages.**

## NOTE TO MARKERS

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

## INSTRUCTIONS

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 where the first 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 questions:*  
If the essay is shorter than the required word count, do not penalise, because the candidate has already penalised himself/herself. If the essay is too long, 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 marked.
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: ESSAY QUESTION****'somewhere i have never travelled,gladly beyond' – ee cummings**

- |  |
|--|
| <ul style="list-style-type: none"> <li>• Use the following, among other points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.</li> <li>• Refer to page 25 for the rubric to assess this question.</li> </ul> |
|--|
- 
- The speaker compares his experience of love to embarking on a journey to an unknown destination. It will be an unpredictable adventure, like exploring unknown 'countries' – her love will reveal an infinite variety.
  - Her 'frail gesture' and her 'slightest look' intrigue the speaker and convey the influence she has on him. He is puzzled that such delicate and vulnerable movements can evoke such a strong reaction in him.
  - The speaker is overwhelmed by his beloved. She has the power to 'enclose' him, causing him to feel immersed in her love. She can also 'unclose' him, encouraging him to reveal everything about himself.
  - 'You open always' reinforces the all-encompassing influence of the speaker's beloved. He cannot explain how she has the mysterious power to elicit a wide range of unfamiliar emotions from him.
  - The reference to 'close myself as fingers' acknowledges his past isolation; however, his beloved has somehow encouraged him to open himself to the idea of love.
  - She is like the magical touch of 'Spring', which encourages him to open up, like a blossoming flower. At the same time she can cause him to close himself, like a flower sensing snow. These contrasting ideas convey her inexplicable power.
  - The speaker admits that he is at a loss to explain her hold over him. Her love and influence are as gentle as falling rain. Like rain, her love is restorative and transformative.
  - The reference to 'death and forever' suggests that she enables him to know life, death and eternity.
  - 'The voice of her eyes is deeper than all roses' reinforces her mysterious power: even nature cannot compare to her.
  - The lack of punctuation reinforces the limitlessness of love. The small letter 'i' suggests he is insignificant and at her mercy. 'Spring' is capitalised because it emphasises the importance of this new beginning for him.
  - The lack of space after the comma in 'travelled,gladly' conveys the enthusiasm with which he undertakes the new adventure. The linking of 'skilfully,mysteriously' reinforces the inexplicable power of her love.
  - The brackets enclose his thoughts about the power she holds over him.
  - The speaker's tone is of awe/astonishment/bewilderment/captivation.

[Accept valid alternative responses.]

**[10]**

**QUESTION 2: POETRY – CONTEXTUAL QUESTION****'FIRST DAY AFTER THE WAR' – Kunene Mazisi**

- 2.1 'Ululating' is an expression of joy. The onomatopoeic word conveys the sound of the people's spontaneity and expression of celebration and elation.

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

- 2.2 The use of 'we' conveys solidarity. It emphasises the feeling of inclusivity and unity in the country with the ending of apartheid.

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

- 2.3 The 'light' refers to the first glimmers of hope which gradually emerge from the darkness. The light is 'soft' because it is still new and delicate/fragile. Hope's 'coiling' around the blades of grass suggests that it is vulnerable, tender and still needs to be nurtured. It is clinging to the possibilities the new day offers. The light of hope is in contrast to the darkness of oppression. This is appropriate because it suggests the dawn of a new era. The description of the grass suggests that, although the vision of the future is still new, it will flourish and peace will prevail.

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

- 2.4 YES

The reference to the 'Ancestors' emphasises that even the spiritual world joins in the celebration of the end of apartheid. The Ancestors are 'travelling tall' because they are so proud of what has been achieved: their vision has been realised. The ancestors are on the horizon because, although they are not physically present, they are looking over their descendants who are aware of their presence. It is a suitable conclusion to the poem because their sacrifices have not been in vain and their dignity has been restored.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

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

**[10]**



**QUESTION 3: POETRY – CONTEXTUAL QUESTION****'THE GARDEN OF LOVE' – William Blake**

- 3.1 The word, 'sweet' suggests that the speaker's memories are cherished/pleasing to the senses. They remind the speaker of carefree, unrestricted times. These memories are gratifying and are remembered with pleasure and nostalgia.

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

- 3.2 The repetition indicates the number of aspects which appal him. He notes one unpleasant change after the other. The repetition conveys his growing apprehension and disappointment when he realises what has happened to the garden.

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

- 3.3 The black gowns of the priests convey a lack of compassion/approachability. The colour suggests that the church is austere and bleak. The priests are 'walking their rounds' like prison warders. Their presence is threatening and ominous. Their intention is to control and suppress people's enjoyment and freedom.

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

- 3.4 YES

The title refers to a place of peace/beauty/joy. The speaker is nostalgic when he considers the innocence of his youth. The title might allude to the Garden of Eden where natural instincts/desires were not associated with shame/guilt. The contrast to the area's present state highlights how the church has become repressive, focusing on guilt, sin and death, rather than spiritual upliftment and the beauty of life. The title is used ironically as this garden has become a dreary/gloomy place of constraint and oppression.

**OR**

**NO**

The title is inappropriate because it contradicts the reality depicted in the poem. A garden is usually associated with freedom, tranquillity and beauty. A garden of love should be filled with spontaneity, joy, peace and satisfaction. Although the garden in the poem once fulfilled these expectations for the speaker, it has now become a place of restriction. It is joyless, sombre and ominous.

[Accept a mixed response.]

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

**[10]**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION****'MOTHO KE MOTHO KA BATHO BABANG' – Jeremy Cronin**

- 4.1 The phrase conveys the distance between the prisoners and their lack of human contact. The prisoners remain separated from each other and communication is forbidden. Their isolation is emphasised.

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

- 4.2 The brackets enclose the translation/interpretation of the sign language with which the prisoner is communicating. This enables the reader to understand and be aware of exactly what is going on; it is another method of communication.

Candidates might also mention that because of the translations included in the brackets, the reader becomes party to the conversation.

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

- 4.3 The word, 'free' is used ironically because the man is a prisoner and is being closely watched. However, the prisoners have found a way to defy the restriction on their ability to interact with one another./ 'Talkative' usually means communication through speech. However, the prisoner's hand, though silent, is able to communicate effectively.

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

- 4.4 YES

The title conveys the spirit of ubuntu. It suggests that there is a universal bond of compassion and togetherness that connects humanity. The title is appropriate because the poem deals with the need for human connection. It shows how prisoners find a means of communication in spite of isolation. They relate to, support and encourage one another. By doing so they maintain their humanity in conditions which are inhumane.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)  
**[10]**

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION****'DROUGHT' – Denys Lefebvre**

- 5.1 The heat is overwhelming/unforgiving/harsh/destructive and dries out the soil so that it appears wrinkled. The line conveys the devastating impact of the heat which is inescapable and leaves an arid landscape.

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

- 5.2 The oxen crowd together in their desperation to gain access to the limited water in the 'shrunk pool'. The oxen cluster together because they derive comfort from one another; it is also their way of trying to escape the heat.

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

- 5.3 The wind is compared to scavengers because it is blowing up the soil and the remnants of plants. The wind scrounges, rummages and gathers the last remains of vegetation in the same way in which a vulture picks a carcass clean. The image emphasises the lack of vegetation in the area as a result of there being no water. The wind is seen as hostile because it exacerbates the effect of the drought.

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

- 5.4 The overall mood of the poem is of despondency. The speaker recognises that everything is at the mercy of the drought. The use of 'still' suggests that it has been a prolonged drought and people are filled with misery and despair. The 'cloudless' sky reinforces the mood of desperation because there is no sign of relief. As a result of the lack of rain, nature wilts and plants die. One is left with a feeling of hopelessness.

[Award 1 mark for identification of mood.]

[Award 3 marks only if both the diction and mood are discussed.] (3)  
**[10]**

**TOTAL SECTION A: 30**

**SECTION B: NOVEL****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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

- Victorian society's preoccupation with beauty is indicative of their superficiality. They believe that one's appearance is a reflection of one's character and is more important than one's morals.
- The Aesthetic movement encourages people to prioritise beauty and the pursuit of personal gratification to escape the harsh reality of life.
- Dorian's fate is foreshadowed by his comparison to Adonis and Narcissus, both of whom are extraordinarily beautiful and both of whom died after rejecting others in favour of living for themselves.
- The 'purity of his face' belies Dorian's degradation and allows his continued acceptance in and admiration by aristocratic society.
- Basil Hallward is a creator of beauty and he comes to idolise Dorian as an object of beauty. He also becomes reliant on Dorian as his muse.
- Basil's portrait of Dorian, and Lord Henry's admiration of it, awakens Dorian's vanity, which in turn motivates his desire to remain forever young and handsome. The portrait gives Dorian immunity from the consequences of his corrupt actions, allowing him to act with impunity.
- Lord Henry's philosophy that individualism and being true to one's self is the highest aim of life, together with the idea that one should not deny one's desires, encourages selfishness among its proponents.
- Many people lack concern for others, with each person pursuing his own interests. Dorian is self-absorbed and self-indulgent, showing little regard for the consequences his actions may have on him or others.
- Dorian is captivated by Sibyl's artistic ability but he selfishly rejects her when her acting is no longer artful.
- Ironically, Dorian, while surrounding himself with beauty, seems intrigued by the ugliness associated with the seedy underbelly of London.
- Society's lack of concern for the poor allows inequality to flourish. The aristocratic love of beauty is not extended to the poorer areas that are devoid of anything that lifts the senses.
- However, some society members seem less concerned with beauty while others profess to be concerned with the upliftment of the poor.

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

[Credit valid alternative/mixed responses.]

**[25]**

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

- 7.1 Lord Henry is visiting Basil in his studio where he has just seen the portrait of Dorian Gray and has asked Basil for more information about him. Basil has tried to hide Dorian's identity but inadvertently reveals his name when he confesses how fascinated he is with Dorian. Basil admits that Dorian is his muse and reveals that he has put too much of himself into the portrait.

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

- 7.2 By introducing Dorian via his portrait, the reader is filled with anticipation and is keen to know more about the man behind the portrait. The description of the portrait, and Lord Henry's response to it, create an aura of mystery, which intrigues the reader. By focusing the reader's attention on Dorian's beauty, it is suggested that appearance is more important than character.

[Candidates might refer to the portrait being the catalyst for Dorian's behaviour throughout the novel.]

[Award 3 marks only if there is a focus on the impact on the reader.] (3)

- 7.3 Dorian is pleasant and polite. He is a cultured gentleman who knows how to behave in genteel society. He is eager to please and accommodating of people's wishes. However, Dorian displays signs of wilfulness and petulance which indicate selfishness. He is not always aware of how his actions might hurt others which shows a lack of awareness and empathy. Later, he does not honour his appointment with Basil because he prefers Lord Henry's company.

[Candidates may make reference to other examples.]

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

- 7.4 VALID

In this line, Lord Henry recognises the value of man's talents and intellect over shallow beauty. He alludes to the fact that Dorian will age and with time lose his beauty, while Basil's genius as an artist will endure. The novel illustrates this truth when, despite his best efforts, Dorian is unable to achieve lasting beauty. His stabbing of the portrait restores it to its former glory, while his beauty is destroyed. Art – and the genius that creates it – withstands the ravages of time.

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

[Accept valid alternative responses.]

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

- 7.5 Dorian is shocked when he sees how the portrait has come to reflect his cruelty toward Sibyl. He is afraid that people might see the changes in the portrait and thus be aware of his corruption. By removing the painting, he hopes to remove the evidence of his callousness.

(3)

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

- 7.6 As a tradesman, Mr Hubbard is reluctant for Dorian to exert himself through manual work. He is servile, expressing his gratitude toward Dorian for his patronage. This conveys the working class's deferential and submissive acceptance of the superiority of the aristocracy who are expected to lead idle lives. There is an unquestioning acceptance of these roles. When the aristocracy do get involved, as with Dorian's attempt to assist with moving the portrait or Lady Agatha's philanthropic outreach, it is more like a gesture than a genuine intention to help.

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

(3)

- 7.7 The portrait is moved to the room which Dorian used as a child. It is the room to which his grandfather assigned him because he preferred not to be reminded of his daughter's betrayal and death. Dorian chooses to hide his true self in the same room to avoid being confronted with what he has become. By hiding the portrait in the nursery which he associates with his 'rose-white boyhood', he hopes to maintain the façade of innocence.

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

(3)

- 7.8 Basil gives away his soul to Dorian as an expression of his admiration. He is devoted to Dorian, who becomes his artistic muse. Dorian sells his soul to the devil in exchange for lasting youth and beauty. While there is some merit in Basil's devotion, Dorian's decision is based on his shallow preoccupation with his appearance. Basil is naïve in his adoration of Dorian, seeing only the good in him. Basil's commitment to Dorian is based on pure intentions and he means no harm, while Dorian's giving away his soul is based on vanity; this will encourage his moral corruption and lack of accountability. Dorian's desire to 'hide his soul from the eyes of men' is an acknowledgement of his corrupt deal with the devil.

[Credit valid alternative responses.]

[Award 4 marks only if both characters are well discussed.]

(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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

**AGREE**

- Pi's determination to survive after being stranded on the lifeboat might be considered a heroic response to an untenable situation; it takes courage to go against one's nature as Pi is forced to do.
- Pi displays fortitude, resourcefulness and strength of character that belies his age; these qualities sustain him throughout his ordeal and are a testament to his bravery.
- Pi is resolute in the loss of his family. Although he experiences a great sense of loss, he realises that he needs to take control of his situation to ensure his survival.
- Pi overcomes his aversion to eating meat and later resorts to butchering fish and turtles with little remorse.
- In the first version of Pi's story, he selflessly rescues Richard Parker and is dauntless in his taming of the tiger.
- The orang-utan bravely defends itself against the hyena but is cruelly killed by it.
- The hyena mercilessly feeds on the innards of the injured zebra, causing it to suffer a painful death.
- Richard Parker heroically saves Pi from the hyena and the blind Frenchman by brutally killing them, thus ensuring his own survival as Pi is still able to take care of him.
- At one point, Pi puts Richard Parker's faeces in his mouth to assert his dominance over the tiger. Later, he eats a piece of the blind Frenchman. Pi becomes uncivilised and bestial in his desperate attempt to survive.
- In the second version of Pi's story, the French cook amputates the sailor's broken leg, thus causing his death. He horrifyingly butchers the body and resorts to cannibalism.
- When Pi's mother tries to protect Pi from the French cook, she is gruesomely beheaded by him. He shockingly throws her head to Pi. In retaliation, Pi kills him and eats a piece of his flesh.
- Pi is heroic in his ability to overcome the horrors he experiences at sea and to make a relatively well-adjusted life for himself in Canada.

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

[Credit valid alternative/mixed responses.]

**[25]**



**QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION**

- 9.1 Mr Patel is aware of Pi's insatiable curiosity and his tendency to anthropomorphise the animals in the zoo, treating them as close friends. He fears that both these characteristics might result in Pi's finding himself in a life-threatening situation. He is concerned that Pi will traverse the boundaries between man and animal and he wants to make Pi aware of the dangers of getting too close to wild animals.

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

- 9.2 Pi and Ravi are anxious, uncertain and filled with trepidation/dread because they think they are going to be punished for something they have done wrong. They are reluctant to follow their father because they are fearful of what awaits them.

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

- 9.3 The lesson focuses on the danger that tigers present. Mr Patel forces the boys to watch a tiger attack and devour a goat. When Pi is later stranded on the lifeboat, he is fully aware of the very real danger he is facing. He realises that his survival depends on asserting his dominance over Richard Parker and maintaining boundaries.

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

- 9.4 Despite the trauma of the shipwreck, Mother remains gentle and nurturing; she defends and protects Pi when the cook hits him for having lost the turtle. She saves Pi by pushing him toward the raft and attacks the French cook. His mother's violent death at the hands of the French cook unleashes Pi's savagery and he brutally attacks and kills the cook in revenge. Her sacrifice ensures Pi's survival.

[Accept valid alternative responses.]

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

- 9.5 The Japanese officials are investigating the cause of the sinking of the *Tsimtsum*. Since Pi is the only survivor, the Maritime Department in the Japanese Ministry of Transport needs to hear Pi's version of events: whether the cause was a result of human error or an act of nature. The officials would make a recommendation regarding the insurance claim, based on their findings.

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



- 9.6 Mr Okamoto's comment might be construed as flippant/sarcastic/patronising/condescending; he is attempting to humour and appease Pi as he does not want to upset Pi any further. Despite being sceptical, his attitude is sympathetic and benevolent.

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

(3)

- 9.7 Richard Parker is Pi's alter-ego. Once they reach civilization, Richard Parker disappears because Pi no longer needs the tiger as a defence/coping mechanism. The tiger represents the brutal side of Pi's nature that he needed to assume to survive at sea. He is forced to commit atrocities which are foreign to his gentle nature. While he is on the lifeboat, Pi is able to justify his animalistic behaviour by attributing it to Richard Parker.

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

(3)

- 9.8 VALID

The story with the animals is hard to believe/has elements of fantasy/magical realism yet is inspirational and offers hope, while the other story is what Pi refers to as 'dry, yeastless factuality.'

Neither of his stories can be verified as there is no evidence supporting either. Similarly, God's existence cannot be verified as the 'facts' are unknowable. One simply chooses to have religious faith. In the same way one can choose 'the better story'. For Pi, the story with the animals is 'the better story'. It is the more palatable and more satisfying story even though it cannot be scientifically proven.

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

[Accept valid alternative responses.]

(4)

[Award 4 marks for two ideas well discussed OR four distinct ideas.]

**[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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

**VALID**

- When Hamlet returns to Denmark after his father's death, it is to find the country in a state of moral corruption and political disruption.
- Denmark is under threat and in a state of chaos because Fortinbras is planning to invade Denmark to avenge his father's death.
- Hamlet believes that his father's ghost appearing in armour signals a threat to Denmark. The ghost instructs him to restore order and to avenge his murder.
- Claudius's murdering King Hamlet, his usurpation of the throne and his incestuous marriage to Gertrude, has disrupted the natural order, causing chaos in Denmark. Hamlet is concerned that Claudius's feasting and drunken revelry are signs of the country's moral decay.
- Claudius's desire for power results in his immoral behaviour. Although he realises that his actions are evil, his desire for power prevents him from repenting. His actions cause the deaths of Hamlet, Gertrude and Laertes.
- Hamlet assumes an 'antic disposition'. His obsession with revenge and his erratic behaviour contribute to the disorder in the court. He succumbs to fits of madness, cruelly rejecting Ophelia, berating his mother for her hasty, incestuous marriage to Claudius and killing Polonius in a fit of madness. His behaviour contributes to Ophelia's death and causes Claudius to view him with fear and suspicion.
- Hamlet's own mind is in a state of chaos as a result of the ghost's injunction to avenge his death. He finds the responsibility of setting things right in Denmark overwhelming and this leads him to contemplate suicide, a sinful act that will condemn Hamlet's soul to eternal damnation and chaos.
- Laertes takes advantage of the lack of order to feed his desire for revenge.
- Hamlet's cruel rejection of Ophelia and the death of Polonius at Hamlet's hands, leads to the shattering of Ophelia's sanity and her untimely death.
- Hamlet's friendship with Rosencrantz and Guildenstern is also destroyed when they betray him and agree to be used by Claudius to spy on Hamlet. Their treachery/underhandedness eventuates in their own deaths.
- Order is restored once Hamlet has avenged his father's death and peace and stability once more prevail under the new king, Fortinbras.

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

[Credit valid alternative/mixed responses.]

**[25]**

**QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION**

- 11.1 As Laertes prepares to leave for France, he tells Ophelia not to take Hamlet's declarations of love seriously as he is merely trifling with her affections. He explains that Hamlet's feelings for her are those of a callow youth and will not last. He warns her that Hamlet is a prince and therefore is not free to marry whom he pleases.

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

- 11.2 Polonius reveals an insensitive and dismissive attitude toward his daughter. He condescendingly considers her to be ignorant and naive; he assumes that she is unaware of the consequences her relationship with Hamlet might have on her.

[Credit valid alternative responses.]

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

- 11.3 [Candidates should recognise that a mixed response is the most appropriate response.]

Polonius cynically dismisses Hamlet's feelings for Ophelia as expressions of lust, rather believing that Hamlet is insincere and is only trifling with her. Hamlet's later cruel and disrespectful treatment of her might indicate that Polonius's assessment is correct. However, Hamlet's harsh treatment of Ophelia might be attributed to his disillusionment with all women due to his mother's hasty marriage to Claudius, as well as his discovery that Ophelia is being used by Polonius and Claudius to spy on him. When Hamlet learns about Ophelia's death, his behaviour at her graveside indicates the sincerity of his feelings for her.

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

- 11.4
- Ophelia accuses Laertes of double standards and hypocrisy; he is critical of her relationship with Hamlet. However, his own behaviour is not above reproach.
  - Polonius practises double standards in his treatment of his children, finding it acceptable for Laertes to indulge in questionable behaviour while expecting Ophelia to remain chaste.
  - Claudius behaves duplicitously. His fake grief for his brother hides his murderous actions. He pretends to Gertrude that he has Hamlet's best interests at heart, but plots Hamlet's death. Claudius's support for Laertes's desire for revenge hides his own ulterior motives.
  - Rosencrantz and Guildenstern feign concern for Hamlet's well-being; however they are sycophantic and motivated by self-interest.

[Accept valid alternative responses.]

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

- 11.5 Gertrude's agitated state of mind is as a result of the confrontation she has had with Hamlet who has accused her of corrupting her marriage vows by marrying Claudius. She is distraught and wracked with guilt. Gertrude is also shaken by Hamlet's killing of Polonius who has been spying on them. As a mother, Gertrude is concerned about Hamlet.

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

- 11.6 Gertrude might mimic Hamlet's actions, stabbing the air with an imaginary rapier. She might cover her face because she is horrified by Hamlet's stabbing of Polonius. Her tone might be hysterical/distraught/shocked/horrified because Gertrude is appalled by Hamlet's callous actions and she is gravely concerned for her son's well-being.

[Accept valid alternative responses.]

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

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

- 11.7 It is ironic that Claudius considers Hamlet's killing Polonius, a 'bloody deed'. Yet, he has killed King Hamlet and is plotting Hamlet's murder. Claudius is also afraid that people might blame him for having allowed Hamlet his freedom. He claims that he has done this because of his great love for Hamlet. However, the truth is that Claudius is more concerned about his own reputation and bears no love for Hamlet. The only reason for keeping Hamlet at court is to spy on him and ensure that Hamlet does not threaten his position as king.

(Candidates might refer to Claudius's comment about loving Hamlet as ironic in the light of his plot to have Hamlet killed.)

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

**11.8 AGREE**

It might be argued that Hamlet does suffer some sort of mental breakdown. He is in a state of severe depression because of his discovery that his father was murdered and because of his mother's hasty marriage to Claudius. His contemplating suicide and his brutal attack on Ophelia, the woman he loves, condemning her to a nunnery might be construed as a kind of madness. He also murders Polonius in a fit of madness. Toward the end of the play when he apologises to Laertes, he says that it was 'his madness' that was 'poor Hamlet's enemy.'

**OR****DISAGREE**

Hamlet decides to 'put an antic disposition on' to find out more about his father's murder; this clearly indicates that he is not really mad. His intention is to confuse and disconcert/distract Claudius and his minions. He confides his intentions to Horatio and he assures Gertrude that he is intentionally acting the part of madness in order to avenge his father's death. That Hamlet is completely rational is evident in his soliloquies, as well as when he is in conversation with Horatio and the players. His decision not to kill Claudius while he is praying clearly shows that Hamlet is able to make rational decisions.

[Credit valid alternative/mixed responses.]

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

(4)  
**[25]**

**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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

**VALID**

- The play opens in an atmosphere of confusion and intrigue as a result of Iago and Roderigo's plotting against Othello.
- Iago disturbs the peace of night and Brabantio's peace of mind by notifying him of the 'unnatural' marriage between Othello and Desdemona. Brabantio contributes to the disorder by calling his 'kinsmen' to arms against Othello.
- The imminent Turkish invasion of Cyprus threatens order in the Venetian state.
- Initially Othello is an agent of order, refusing to be drawn into Brabantio's irrational accusations and, as General, Othello restores order in Cyprus.
- The tempest foreshadows the turmoil that will ensue in Othello's life and mind.
- The lack of societal constraint in Cyprus enables Iago to cause discord.
- Iago's hatred of Othello motivates him to destroy Othello's marriage and bring chaos to his mind. Othello's decision to appoint Cassio as his lieutenant enrages Iago and causes his desire for revenge on both Othello and Cassio. Desdemona is destroyed as a result of his evil plot.
- Iago encourages Cassio's drunkenness and instigates the brawl between Cassio and Roderigo to disturb the peace and cause pandemonium.
- Iago's constant insinuations rouse Othello's jealousy. Othello changes from a self-controlled man whose love for Desdemona is undoubted, to a raging, incoherent monster, who kills his wife as punishment for her alleged infidelity. Paradoxically, Othello regards killing her and himself as a restoration of justice and order.
- Othello experiences internal chaos. He is conflicted between his love for Desdemona and the desire to punish her. He suffers a mental and physical breakdown, descending into irrational behaviour. His loss of control causes him to become incoherent and he collapses.
- Othello undergoes moral deterioration: from being honourable, he becomes deceptive and cunning. His bestial thoughts reflect his inner turmoil. He enters into an unholy alliance with Iago to commit murder. His jealousy makes him abusive toward Desdemona.
- Iago's undermining of peace and stability ends in chaos: lives are destroyed and the fabric of society is threatened.
- Order is restored with Cassio becoming governor of Cyprus and justice is served when Iago is punished.

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

[Credit valid alternative/mixed responses.]

**[25]**

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

- 13.1 Iago is shown to be racist and sexually deviant/vulgar when he refers to Othello as 'an old black ram'. He is crude and he takes pleasure in distressing Brabantio by using vivid sexual images when referring to Desdemona and Othello's relationship. He opportunistically creates chaos and disorder.

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

- 13.2 The questions heighten the tension and create suspense. Iago and Roderigo intend to agitate Brabantio and make him aware that Desdemona has eloped with Othello. They wish to antagonise Brabantio to set him against Othello. Brabantio's questions reveal his confusion and alarm.

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

- 13.3 Initially Brabantio disapproves of Roderigo as a prospective husband for Desdemona. He is scornful and contemptuous, regarding Roderigo as a drunkard and a 'wastrel'. He accuses Roderigo of being bent upon mischief at such a late hour. However, when Brabantio discovers that his daughter has eloped with Othello, he reveals his hypocritical and prejudicial attitude. He expresses his gratitude for Roderigo's help. Brabantio feels indebted to Roderigo and now looks upon him favourably as a suitor.

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

- 13.4 Venice represents civilization and order in the play. Brabantio's disbelief that he has been robbed reinforces the idea that Venice is a bastion of law and order. When Roderigo tells Brabantio to 'Let loose on me the justice of the state', the legal protocol in Venice is emphasised. The Duke's calm, rational and legal approach to Brabantio's accusations conveys the idea that justice will prevail and that disputes will be dealt with in a fair manner.

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

- 13.5 Brabantio might bang his fist to express his frustration/anger or point to a candle to draw the attention of his servant. He might wave his arms in panic at the thought of Desdemona's having eloped. He might cry out with an urgent/agitated/forceful/determined/angry tone to rouse his household. Brabantio is convinced that something is amiss and therefore calls for a search.

[Accept valid alternative responses.]

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

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



- 13.6 After discovering that Othello has murdered Desdemona, Emilia reveals Iago as the mastermind behind the plot to destroy Othello. In retaliation and to keep her quiet, Iago fatally stabs Emilia and runs away.

(3)

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

- 13.7 The song is about a woman who dies because of her lover's cruelty and betrayal. It represents Desdemona's despair and anguish at being accused of adultery. The lyrics reflect the sexist views of the time because they suggest that women should submit to their husbands. In the song the woman does not blame the lover for her death. Similarly, on her deathbed, Desdemona absolves Othello of being responsible for her death. By singing this song, Emilia reflects on Iago's betrayal and the control that Iago has had over her. The song foretells tragedy for Desdemona and Emilia.

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

(3)

- 13.8 YES

Othello alludes to his mastery as a soldier; this reasserts the position of honour he once held. He realises that his fate is in his hands and his reference to 'journey's end' suggests Othello's acceptance of his fate. He recognises that his obsessive jealousy has destroyed something precious that was integral to his happiness and gave new meaning to his life. In killing himself, Othello escapes the despair of life without meaning and finds redemption by restoring his honour.

**OR**

**NO**

Candidates might argue that, despite Othello's acceptance of his fate, he does not redeem himself since he has committed murder and has lost his professional integrity. The once great soldier is now a prisoner, the ultimate humiliation for a warrior. Othello's professing to be an 'honourable murderer' does not justify his actions.

[Credit valid alternative/mixed responses.]

[Award 4 marks for three ideas well discussed OR four distinct 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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

**VALID**

- Salem is a highly structured society; however, there is social disharmony which results in disorder.
- The girls rebel against the strict rules governing their lives. Abigail's immoral desire for Proctor leads to her casting a spell to take revenge on Elizabeth.
- Parris contributes to the chaos that ensues by supporting the girls' cries of witchcraft.
- Hale's attempts to restore order by seeking out witches, only fuels the hysteria of accusations, resulting in turmoil.
- To escape punishment, the girls accuse others of witchcraft, causing disorder and unleashing a reign of terror in Salem. Rational behaviour is overcome by superstition, resulting in hysteria. The girls are now respected, and abuse their power to ensure their elevated status. Pandemonium ensues when the established hierarchy is overthrown.
- In this state of anarchy, the accuser is automatically believed. The unprincipled villagers exploit the instability, and innocent people fall victim to their malice, greed and destructive ambition.
- The dishonourable and spiteful behaviour of people like the Putnams prolongs the mayhem.
- Chaos reigns with cattle roaming unattended and children becoming orphaned.
- The judges, who are supposed to uphold the law, are corrupt and lack integrity. Because of their uncompromising attitudes and obsession with their image, they allow innocent victims to be executed.
- Giles and Proctor's efforts to defend the innocent exacerbates the lawlessness.
- Mary Warren's attempt to restore order causes further disarray and increases the number of innocent victims.
- John Proctor's hesitation in exposing the girls allows the panic to take hold. However, his honour is restored when he tries to save Elizabeth once she is accused. He is redeemed when he refuses to make a false confession to save himself. He accepts his fate, thereby restoring his own peace of mind.
- Elizabeth's steadfastness helps to overcome the evil when she refuses to encourage Proctor to condemn his soul by making a false confession. Her sacrifice helps put an end to the destructive power of the girls and the court, eventually leading to the restoration of stability.
- The execution of respected people like Proctor and Rebecca Nurse causes the villagers to turn against the court and order is restored in Salem.

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

[Credit valid alternative/mixed responses.]

**[25]**

**QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION**

- 15.1 Hale has come to visit the Proctors to test the Christian character of the home. He tells them that Elizabeth's name has been mentioned in court. Cheever arrives to arrest Elizabeth who is accused of using a poppet to cause harm to Abigail.

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

- 15.2 The accusation of cowardice suggests that Hale is weak and should be more adamant in defending the innocent. Hale is naive and lacks conviction. He places too much trust in the court and is not brave enough to question its decisions. Hale is easily misled and his pride in his supposed expertise in identifying witches makes him gullible and allows him to be exploited.

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

- 15.3 Hale's reference to the 'greatest judges' suggests that they are the ultimate upholders of justice and integrity. However, the judges are not supreme since they are not fair. They are misled and manipulated by the girls. The judges are only concerned with preserving and uplifting their own status and power. They prove to be flawed individuals: their pride, inflexibility and prejudice contribute to the tragedy.

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

- 15.4 Proctor reveals his adultery and later signs the confession because he feels that he is a fraud and a hypocrite. His guilty conscience and sense of responsibility for his wife's arrest are too much for him to bear. When he realises that Rebecca has chosen to be executed, he is shamed into wanting to prove his honour. He tears up the confession and chooses to be executed. He is desperate to make amends for the pain his adultery has brought to his family, and to restore his reputation.

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

- 15.5 Mary might hold her hands up in a defensive gesture/clasp her hands to plead with Proctor/fidget/put her hands to her face/step backwards. Her tone might be of horror/anguish/fear/anxiety/panic. Mary knows what Abigail is capable of and is aware that Abigail will turn on her and Proctor if she dares expose Abigail's lies in court. Abigail has already threatened the girls not to speak of the events in the woods and Mary fears Abigail's wrath.

[Accept valid alternative responses.]

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

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

- 15.6 The villagers' absence indicates that they are not in agreement with the decision to excommunicate Proctor. The court no longer enjoys the support of the villagers and its decisions are not popular. The legitimacy of the court is being questioned. The villagers have come to realise that the court is not acting in their best interests.

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

- 15.7 The dagger is a threat to his life. Previously he wholeheartedly supported and exploited the trials. He was instrumental in accusing people. Now that his life is in danger he is actively trying to postpone the trials. By creating the impression that he is trying to save the condemned, he is trying to ingratiate himself with the villagers and preserve his position in the village.

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

## 15.8 AGREE

Despite the Puritan nature of Salem, there is evidence to suggest that its citizens are less than honourable and upright.

- People like Abigail and the Putnams instigate and perpetuate the witch trials and act without integrity. Their selfish, dishonourable motives and behaviour bring suffering to many innocent people.
- Danforth is unwilling to consider postponing the executions despite mounting evidence that the girls have been lying as he is determined to protect his, and the court's, reputations.
- Similarly, Parris has encouraged the witch trials as a means of deflecting attention from the wrongdoings of his daughter and niece. He also uses the trials to secure his position/status as minister without showing any concern for the well-being of his parishioners or for the truth.

**OR**

## DISAGREE

It might be argued that some characters initially display a lack of integrity but that over the course of the trials their honour is restored.

- Proctor's affair with Abigail raises questions about his morality and it is only when he realises how he has dishonoured himself and those he cares about that he becomes determined to restore his integrity by standing up to the injustices committed by the girls and the court.
- Hale's integrity is tarnished when he is duped into believing the girls' malicious lies and he becomes an active participant in the miscarriage of justice. Later, he rejects the proceedings of the court and admits his culpability. Because he wishes to restore his integrity and do what is morally right, he strives tirelessly to defeat the evil which pervades Salem society. His change of heart helps to bring the trials and evil to an end.
- Characters like Rebecca Nurse and Elizabeth Proctor maintain their integrity despite the pressure placed on them to confess.

[Credit valid alternative/mixed responses.]

(4)

[Award 4 marks for two ideas well discussed OR four distinct ideas.]

**[25]**

<b>TOTAL SECTION C:</b>	<b>25</b>
<b>GRAND TOTAL:</b>	<b>80</b>

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT</b>  <b>6 MARKS</b>  Interpretation of topic. Depth of argument, justification and grasp of text.	<b>5-6</b>  -In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	<b>4</b>  -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	<b>3</b>  -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	<b>2</b>  -Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	<b>0-1</b>  -No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
<b>STRUCTURE AND LANGUAGE</b>  <b>4 MARKS</b>  Structure, logical flow and presentation. Language, tone and style used in the essay	<b>4</b>  -Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	<b>3</b>  -Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	<b>2</b>  -Some evidence of structure -Essay lacks a well-structured flow of logic and coherence -Language errors minor; tone and style mostly appropriate	<b>1</b>  -Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style	<b>0-1</b>  -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
<b>CONTENT</b>  <b>15 MARKS</b>  Interpretation of topic. Depth of argument, justification and grasp of text.	<b>12-15</b>  -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	<b>9-11</b>  -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	<b>6-8</b>  -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	<b>4-5</b>  -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	<b>0-3</b>  -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
<b>STRUCTURE AND LANGUAGE</b>  <b>10 MARKS</b>  Structure, logical flow and presentation. Language, tone and style used in the essay	<b>8-10</b>  -Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, 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 make this an unsuccessful piece of writing -Inappropriate tone and style -Paragraphing faulty
<b>MARK RANGE</b>	<b>20-25</b>	<b>15-19</b>	<b>10-14</b>	<b>5-9</b>	<b>0-4</b>

**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.