



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA



NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2021

MARKS: 80

TIME: 2½ hours

This question paper consists of 26 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: 40 minutes
SECTION B: 55 minutes
SECTION C: 55 minutes
11. Write neatly and legibly.

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***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 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: POETRY – ESSAY QUESTION

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

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 & desires.

In 'The Garden of Love', the speaker is critical of the role the Church plays in the lives of people.

With close reference to **diction**, **imagery** and **tone**, critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page).

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

A HARD FROST – Cecil Day Lewis

1 A frost came in the night and stole my world
2 And left this changeling for it – a precocious
3 Image of spring, too brilliant to be true:
4 White lilac on the windowpane, each grass-blade
5 Furred like a catkin, maydrift loading the hedge.
6 The elms behind the house are elms no longer
7 But blossomers in crystal, stems of the mist
8 That hangs yet in the valley below, amorphous
9 As the blind tissue whence creation formed.

10 The sun looks out, and the fields blaze with diamonds.
11 Mockery spring, to lend this bridal gear
12 For a few hours to a raw country maid,
13 Then leave her all disconsolate with old fairings
14 Of aconite and snowdrop! No, not here
15 Amid this flounce and filigree of death
16 Is the real transformation scene in progress
17 But deep below where frost
18 Worring the stiff clods unclenches their
19 Grip on the seed and lets our future breathe.

2.1 What does the word, 'hard' in the title suggest about the frost? (2)

2.2 Refer to lines 4–5: 'White lilac on ... loading the hedge.'

Explain the reference to the flowers in the context of the poem. (2)

2.3 Refer to line 10: 'The sun looks ... blaze with diamonds.'

Comment on the effectiveness of this image in the context of the poem. (3)

2.4 Refer to lines 17–19: 'But deep below ... our future breathe.'

Critically discuss how the diction in these lines conveys the speaker's message about the cycle of life.

(3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

VULTURES – Chinua Achebe

1 In the greyness
2 and drizzle of one despondent
3 dawn unstirred by harbingers
4 of sunbreak a vulture
5 perching high on broken
6 bone of a dead tree
7 nestled close to his
8 mate his smooth
9 bashed-in head, a pebble
10 on a stem rooted in
11 a dump of gross
12 feathers, inclined affectionately
13 to hers. Yesterday they picked
14 the eyes of a swollen
15 corpse in a water-logged
16 trench and ate the
17 things in its bowel. Full
18 gorged they chose their roost
19 keeping the hollowed remnant
20 in easy range of cold
21 telescopic eyes ...
22 Strange
23 indeed how love in other
24 ways so particular
25 will pick a corner
26 in that charnel-house
27 tidy it and coil up there, perhaps
28 even fall asleep – her face
29 turned to the wall!
30 ... Thus the Commandant at Belsen
31 Camp going home for
32 the day with fumes of
33 human roast clinging
34 rebelliously to his hairy
35 nostrils will stop
36 at the wayside sweet-shop
37 and pick up a chocolate
38 for his tender offspring
39 waiting at home for Daddy's
40 return ...
41 Praise bounteous
42 providence if you will
43 that grants even an ogre
44 a tiny glow-worm
45 tenderness encapsulated

46	in icy caverns of a cruel
47	heart or else despair
48	for in the very germ
49	of that kindred love is
50	lodged the perpetuity
51	of evil.

3.1 Refer to lines 1–4: 'In the greyness ... harbingers/of sunbreak'.

Explain what these lines suggest about the morning. (2)

3.2 Refer to lines 11–12: 'a dump of gross/feathers'.

Explain how this description influences the reader's attitude toward the vultures. (2)

3.3 Refer to lines 4–6: 'a vulture/perching ... a dead tree'.

Comment on the effectiveness of the image in the context of the poem. (3)

3.4 Refer to lines 30–40: '... Thus the Commandant ... for Daddy's/return ...'

Critically discuss how the diction in these lines conveys the speaker's message about the nature of mankind. (3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

AN AFRICAN THUNDERSTORM – David Rubadiri

1 From the west
2 Clouds come hurrying with the wind
3 Turning
4 Sharply
5 Here and there
6 Like a plague of locusts
7 Whirling
8 Tossing up things on its tail
9 Like a madman chasing nothing.

10 Pregnant clouds
11 Ride stately on its back
12 Gathering to perch on hills
13 Like dark sinister wings;
14 The Wind whistles by
15 And trees bend to let it pass.

16 In the village
17 Screams of delighted children
18 Toss and turn
19 In the din of whirling wind,
20 Women –
21 Babies clinging on their backs –
22 Dart about
23 In and out
24 Madly
25 The Wind whistles by
26 Whilst trees bend to let it pass.
27 Clothes wave like tattered flags
28 Flying off
29 To expose dangling breasts
30 As jagged blinding flashes
31 Rumble, tremble, and crack
32 Amidst the smell of fired smoke
33 and the pelting march of the storm.

4.1 Refer to lines 14–15: 'The Wind whistles ... let it pass.'

Explain what these lines suggest about the relationship between the trees and the wind.

(2)

4.2 Refer to lines 1–9: 'From the west ... madman chasing nothing.'

Account for the irregular line lengths.

(2)

- 4.3 Refer to lines 10–13: 'Pregnant clouds/Ride ... dark sinister wings'.
Discuss the effectiveness of the imagery in the context of the poem. (3)
- 4.4 Refer to lines 30–33: 'As jaggeder blinding ... of the storm.'
Critically discuss how the sensory images in these lines convey the speaker's message about the power of the storm. (3)
- [10]**

AND

UNSEEN POEM (COMPULSORY)

QUESTION 5: UNSEEN POEM – CONTEXTUAL QUESTION

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

NIGHTFALL – BW Vilakazi

1 I watch the darkness falling
2 And hills withdraw their shadows:
3 The sun, like ochre, reddens.

4 The swallows are at rest,
5 The sea-wind still and silent;
6 Above me fly the bats.

7 Now, as the streets are lit,
8 I fear the lurking thieves
9 Who seek their prey like hunters.

10 Here, there is no grass,
11 But dust from off the mine-dumps
12 Like smoke is drifting skyward.

13 Here there is no river
14 To shelter lurking frogs
15 And harbour water-fowl.

16 Here are only people
17 Jostling home from labour,
18 Herded by dusk, together.

- 5.1 Refer to lines 10–12: 'Here, there is ... is drifting skyward.'
What impression of the environment is created by these lines? (2)
- 5.2 Refer to lines 4–6: 'The swallows are ... fly the bats.'
Describe the atmosphere that is conveyed in these lines. (2)
- 5.3 Refer to lines 7–9: 'Now, as the ... prey like hunters.'
Comment on the effectiveness of the image in these lines. (3)
- 5.4 By referring to the diction in the last stanza, discuss the speaker's attitude toward life in the city. (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 novel exposes the superficial and hypocritical nature of its main characters and the society in which they live.

Critically discuss the extent to which you agree with this 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

'Yes, Dorian, you will always be fond of me. I represent to you all the sins you have never had the courage to commit.'

'What nonsense you talk, Harry!' cried the lad, taking a light from a fire-breathing silver dragon that the waiter had placed on the table. 'Let us go down to the theatre. When Sibyl comes on the stage you will have a new ideal of life. She will represent something to you that you have never known.'

5

'I have known everything,' said Lord Henry, with a tired look in his eyes, 'but I am always ready for a new emotion. I am afraid, however, that, for me at any rate, there is no such thing. Still, your wonderful girl may thrill me. I love acting. It is so much more real than life. Let us go. Dorian, you will come with me. I am so sorry, Basil, but there is only room for two in the brougham. You must follow us in a hansom.'

10

They got up and put on their coats, sipping their coffee standing. The painter was silent and preoccupied. There was a gloom over him. He could not bear this marriage, and yet it seemed to him to be better than many other things that might have happened. After a few minutes they all passed downstairs. He drove off by himself, as had been arranged, and watched the flashing lights of the little brougham in front of him. A strange sense of loss came over him. He felt that Dorian Gray would never again be to him all that he had been in the past. Life had come between them ... His eyes darkened, and the crowded, flaring streets became blurred to his eyes. When the cab drew up at the theatre, it seemed to him that he had grown years older.

15

20

[Chapter 6]

- 7.1 Place the extract in context. (3)
- 7.2 Refer to lines 10–11: 'Dorian, you will ... in a hansom.'
Explain what the travel arrangements made by Lord Henry reveal about him. (3)
- 7.3 Discuss the significance of the reference to Dorian as a 'lad' (line 3) in the context of the novel as a whole. (3)
- 7.4 Refer to lines 4–6: 'When Sibyl comes ... have never known.'
Critically discuss what Sibyl represents to Dorian. (3)
- 7.5 Refer to lines 18–20: 'Life had come ... grown years older.'
Comment on how these lines influence your response to Basil's current state of mind. (3)

AND

EXTRACT B

At last the door opened, and his servant entered. He turned glazed eyes upon him.

'Mr Campbell, sir,' said the man.

A sigh of relief broke from his parched lips, and the colour came back to his cheeks.

'Ask him to come in at once, Francis.' He felt that he was himself again. His mood of cowardice had passed away. 5

The man bowed, and retired. In a few moments Alan Campbell walked in, looking very stern and rather pale, his pallor being intensified by his coal-black hair and dark eyebrows.

'Alan! this is kind of you. I thank you for coming.'

'I had intended never to enter your house again, Gray. But you said it was a matter of life and death.' His voice was hard and cold. He spoke with slow deliberation. There was a look of contempt in the steady searching gaze that he turned on Dorian. He kept his hands in the pockets of his Astrakhan coat, and seemed not to have noticed the gesture with which he had been greeted. 10

'Yes: it is a matter of life and death, Alan, and to more than one person. Sit down.' 15

Campbell took a chair by the table, and Dorian sat opposite to him. The two men's eyes met. In Dorian's there was infinite pity. He knew that what he was going to do was dreadful.

[Chapter 14]

- 7.6 Account for Alan Campbell's presence in Dorian's home. (3)
- 7.7 Refer to lines 10–12: 'I had intended ... turned on Dorian.'
- Based on your knowledge of the novel as a whole, comment on whether Alan Campbell's reaction to Dorian is justified. (3)
- 7.8 Refer to lines 16–18: 'The two men's ... do was dreadful.'
- Using these lines as a starting point, comment on Dorian's state of morality in the novel as a whole. (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

Pi's ability to endure his ordeal may be attributed to his relationships with Richard Parker, his mother and the French cook.

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

I looked at him, full of fearful wonder. There being no immediate threat, my breath slowed down, my heart stopped knocking about in my chest, and I began to regain my senses.

I had to tame him. It was at that moment that I realised this necessity. It was not a question of him or me, but of him *and* me. We were, literally and figuratively, in the same boat. We would live – or we would die – together. He might be killed in an accident, or he could die shortly of natural causes, but it would be foolish to count on such an eventuality. More likely the worst would happen: the simple passage of time, in which his animal toughness would easily outlast my human frailty. Only if I tamed him could I possibly trick him into dying first, if we had to come to that sorry business.

But there's more to it. I will come clean. I will tell you a secret: a part of me was glad about Richard Parker. A part of me did not want Richard Parker to die at all, because if he died I would be left alone with despair, a foe even more formidable than a tiger. If I still had the will to live, it was thanks to Richard Parker. He kept me from thinking too much about my family and my tragic circumstances. He pushed me to go on living. I hated him for it, yet at the same time I was grateful. I *am* grateful. It's the plain truth: without Richard Parker, I wouldn't be alive today to tell you my story.

[Chapter 57]

9.1 Refer to line 4: 'I had to tame him.'

Explain how Pi gained the knowledge that enabled him to tame Richard Parker.

(3)

9.2 Refer to line 1: 'I looked at him, full of fearful wonder.'

Account for Pi's contradictory response toward Richard Parker.

(3)

- 9.3 Refer to lines 8–10: 'More likely the ... that sorry business.'
Comment on how these lines influence your response to Pi's current state of mind. (3)
- 9.4 Pi states that 'despair (is) a foe even more formidable than a tiger' (line 13).
Discuss the reasons for Pi's statement. (3)

AND

EXTRACT D

By the time morning came, my grim decision was taken. I preferred to set off and perish in search of my own kind than to live a lonely half-life of physical comfort and spiritual death on this murderous island. I filled my stores with fresh water and I drank like a camel. I ate algae throughout the day until my stomach could take no more. I killed and skinned as many meerkats as would fit in the locker and on the floor of the lifeboat. I reaped dead fish from the ponds. With the hatchet I hacked off a large mass of algae and worked a rope through it, which I tied to the boat.	5
I could not abandon Richard Parker. To leave him would mean to kill him. He would not survive the first night. Alone in my lifeboat at sunset I would know that he was burning alive. Or that he had thrown himself in the sea, where he would drown. I waited for his return. I knew he would not be late.	10
When he was aboard, I pushed us off. For a few hours the currents kept us near the island. The noises of the sea bothered me. And I was no longer used to the rocking motions of the boat. The night went by slowly.	
In the morning the island was gone, as was the mass of algae we had been towing. As soon as night had fallen, the algae had dissolved the rope with its acid.	15
The sea was heavy, the sky grey.	
[Chapter 92]	

- 9.5 Refer to line 1: 'By the time morning came, my grim decision was taken.'
Explain what prompted Pi to make his decision. (3)
- 9.6 Refer to lines 13–14: 'The noises of ... of the boat.'
Explain why Pi's reaction might be regarded as ironic. (3)
- 9.7 Refer to line 8: 'I could not abandon Richard Parker.'
Discuss the significance of Pi's decision not to abandon Richard Parker. (3)
- 9.8 Refer to line 17: 'The sea was heavy, the sky grey.'
Critically discuss how the description of the sea parallels moments in Pi's life. (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

Deception and manipulation are central to the tragic consequences in the play, *Hamlet*.

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 11: HAMLET – CONTEXTUAL QUESTION

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

EXTRACT E

OPHELIA

My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced,
No hat upon his head, his stockings fouled,
Ungart'ed, and down-gyved to his ankle,
Pale as his shirt, his knees knocking each other,
And with a look so piteous in purport
As if he had been looséd out of hell
To speak of horrors, he comes before me.

5

POLONIUS

Mad for thy love?

OPHELIA

My lord, I do not know,

But truly I do fear it.

POLONIUS

What said he?

OPHELIA

He took me by the wrist, and held me hard,
Then goes he to the length of all his arm,
And with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stayed he so.
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
As it did seem to shatter all his bulk,

10

15

20

And end his being. That done, he lets me go, And with his head over his shoulder turned He seemed to find his way without his eyes, For out adoors he went without their helps, And to the last bended their light on me.	25
POLONIUS Come, go with me. I will go seek the king. This is the very ecstasy of love, Whose violent property fordoes itself, And leads the will to desperate undertakings, As oft as any passion under heaven That does afflict our natures. I am sorry ... What, have you given him any hard words of late?	30
OPHELIA No, my good lord, but as you did command I did repel his letters, and denied His access to me.	35
[Act 2, Scene 1]	

- 11.1 Refer to lines 1–8: 'My lord, as ... comes before me.'
Account for Hamlet's physical and emotional state in these lines. (3)
- 11.2 Discuss whether Ophelia's behaviour in this extract is consistent with her behaviour elsewhere in the play. (3)
- 11.3 Refer to lines 27–33: 'Come, go with ... words of late?'
Explain what these lines reveal about Polonius's character. (3)

AND

EXTRACT F

LAERTES I thank you, keep the door. O thou vile king, Give me my father.	
GERTRUDE Calmly, good Laertes.	
LAERTES That drop of blood that's calm proclaims me bastard, Cries cuckold to my father, brands the harlot, Even here, between the chaste unsmirched brows Of my true mother. <i>He moves towards them; the Queen throws herself in his path</i>	5
CLAUDIUS What is the cause, Laertes, That thy rebellion looks so giant-like? Let him go Gertrude, do not fear our person, There's such divinity doth hedge a king,	10

That treason can but peep to what it would, Acts little of his will. Tell me, Laertes, Why thou art thus incensed—let him go, Gertrude— Speak, man.	15
LAERTES Where is my father?	
CLAUDIUS Dead.	
GERTRUDE But not by him.	
CLAUDIUS Let him demand his fill.	20
LAERTES How came he dead? I'll not be juggled with. To hell allegiance! Vows to the blackest devil! Conscience and grace to the profoundest pit! I dare damnation. To this point I stand, That both the worlds I give to negligence, Let come what comes, only I'll be revenged Most thoroughly for my father.	25
...	
CLAUDIUS Laertes, I must commune with your grief, Or you deny me right. Go but apart, Make choice of whom your wisest friends you will, And they shall hear and judge 'twixt you and me.	30

[Act 4, Scene 5]

11.4	Place this extract in context.	(3)
11.5	Refer to lines 11–14: 'Let him go ... of his will.'	
	Discuss the irony of Claudius's words.	(3)
11.6	Refer to lines 28–29: 'Laertes, I must ... deny me right.'	
	If you were the director of a production of <i>Hamlet</i> , how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone.	(3)
11.7	Refer to line 8: ' <i>He moves toward them; the Queen throws herself in his path</i> '.	
	Using this line as a starting point, and based on your knowledge of the play as a whole, critically comment on the nature of Gertrude's loyalty.	(3)
11.8	Refer to lines 26–27: 'Let come what ... for my father.'	
	Critically discuss how the concepts of revenge and duty are linked in the play.	(4)

[25]

***OTHELLO* – William Shakespeare**

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

QUESTION 12: *OTHELLO* – ESSAY QUESTION

Deception and manipulation are central to the tragic consequences in the play, *Othello*.

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 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

DUKE

Be it as you shall privately determine,
Either for stay or going. The affair cries haste,
And speed must answer. You must hence tonight.

DESDEMONA

Tonight, my lord?

DUKE

This night.

5

OTHELLO

With all my heart.

DUKE

At ten in the morning here we'll meet again.

Othello, leave some officer behind.

And he shall our commission bring to you,

With such things else of quality and respect

As doth concern you.

10

OTHELLO

So please your grace, my ancient—

A man he is of honesty and trust.

To his conveyance I assign my wife,

With what else needful your good Grace shall think

To be sent after me.

15

DUKE

Let it be so.

Good night to everyone. (To *Brabantio*) And, noble signior,

If virtue no delighted beauty lack.

Your son-in-law is far more fair than black.

20

1 SENATOR

Adieu, brave Moor. Use Desdemona well.

BRABANTIO

Look to her, Moor, if thou hast eyes to see.

She has deceived her father, and may thee.
Duke, Senators, Brabantio, Officers and Attendants off
OTHELLO

My life upon her faith! Honest Iago,
My Desdemona must I leave to thee.

I prithee let thy wife attend on her,
And bring them after in the best advantage.

Come, Desdemona, I have but an hour
Of love, of worldly matters and direction,
To spend with thee. We must obey the time.
Othello and Desdemona off

[Act 1, Scene 3]

13.1 Refer to lines 2–3: 'The affair cries ... must hence tonight.'

Account for the urgency of the Duke's command.

(3)

13.2 Refer to line 6: 'With all my heart.'

What does this line suggest about the role that duty and honour play in Othello's life?

(3)

13.3 Refer to lines 18–20: 'And, noble signior, ... fair than black.'

Using these lines as a starting point, explain the different attitudes the Duke and Brabantio display toward Othello.

(3)

13.4 Refer to lines 22–23: 'Look to her ... and may thee.'

Discuss how Iago will use these lines in his plotting against Othello.

(3)

13.5 Refer to line 25: 'My life upon her faith!'

Discuss the irony of Othello's statement in the context of the play.

(3)

AND

EXTRACT H

EMILIA

Is not this man jealous?

DESDEMONA

I ne'er saw this before.

Sure, there's some wonder in this handkerchief.

I am most unhappy in the loss of it.

EMILIA

'Tis not a year or two shows us a man.

They are all but stomachs, and we all but food;

They eat us hungrily, and when they are full,

They belch us.

5

<i>Enter Iago and Cassio</i>	
Look you, Cassio and my husband.	10
IAGO	
There is no other way; 'tis she must do it.	
And lo, the happiness! Go, and importune her.	
DESDEMONA	
How now, good Cassio! What's the news with you?	
CASSIO	
Madam, my former suit. I do beseech you	
That by your virtuous means I may again	15
Exist and be a member of his love,	
Whom I with all the office of my heart	
Entirely honour. I would not be delayed.	
If my offence be of such mortal kind	
That neither service past, nor present sorrows,	20
Nor purposed merit in futurity,	
Can ransom me into his love again,	
But to know so must be my benefit.	
So shall I clothe me in a forced content,	
And shut myself up in some other course	25
To fortune's alms.	
DESDEMONA	
Alas, thrice-gentle Cassio,	
My advocacy is not now in tune.	
My lord is not my lord, nor should I know him,	
Were he in favour as in humour altered.	30
So help me every spirit sanctified	
As I have spoken for you all my best	
And stood within the blank of his displeasure	
For my free speech! You must awhile be patient.	
What I can do, I will; and more I will	35
Than for myself I dare. Let that suffice you.	
[Act 3, Scene 4]	

13.6 Place this extract in context. (3)

13.7 Refer to lines 5–8: ' 'Tis not a ... They belch us.'

If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

13.8 Refer to lines 29–30: 'My lord is ... in humour altered.'

Critically discuss the extent to which the changes in Othello's character can be attributed to external forces. (4)

[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

Deception and manipulation are central to the tragic consequences in the play, *The Crucible*.

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

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

MARY	You must see it, sir, it's God's work we do. So I'll be gone every day for some time. I'm – I am an official of the court, they say, and I – <i>(She has been edging toward offstage.)</i>	
PROCTOR	I'll official you! <i>(He strides to the mantel, takes down the whip hanging there.)</i>	5
MARY	<i>(terrified, but coming erect, striving for her authority):</i> I'll not stand whipping any more!	
ELIZABETH	<i>(hurriedly, as Proctor approaches):</i> Mary, promise now you'll stay at home –	
MARY	<i>(backing from him, but keeping her erect posture, striving, striving for her way):</i> The Devil's loose in Salem, Mr Proctor; we must discover where he's hiding!	10
PROCTOR	I'll whip the Devil out of you! <i>(With whip raised he reaches out for her, and she streaks away and yells.)</i>	
MARY	<i>(pointing at Elizabeth):</i> I saved her life today! <i>(Silence. His whip comes down.)</i>	15
ELIZABETH	<i>(softly):</i> I am accused?	
MARY	<i>(quaking):</i> Somewhat mentioned. But I said I never see no sign you ever sent your spirit out to hurt no one, and seeing I do live so closely with you, they dismissed it.	20
ELIZABETH	Who accused me?	
MARY	I am bound by law, I cannot tell it. <i>(To Proctor):</i> I only hope you'll not be so sarcastical no more. Four judges and the King's deputy sat to dinner with us but an hour ago. I – I would have you speak civilly to me, from this out.	25

[Act 2]

15.1 Refer to line 4: 'I'll official you!'

Account for Proctor's anger in the light of events thus far.

(3)

- 15.2 Discuss whether Elizabeth's behaviour in this extract is consistent with her behaviour elsewhere in the play. (3)
- 15.3 Refer to lines 6–7: '*terrified, but coming ... whipping any more!*'
Using these lines as a starting point, discuss how the witch trials have affected the status of young women in Salem. (3)
- 15.4 Refer to line 1: '*... it's God's work we do.*'
Discuss why Mary's words are ironic. (3)
- 15.5 Refer to lines 22–25: '*I only hope ... from this out.*'
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

AND

EXTRACT J

DANFORTH	(<i>after thinking a moment</i>): His wife – his wife must be well on with child now.	
HERRICK	She is, sir.	
DANFORTH	What think you, Mr Parris? You have closer knowledge of this man; might her presence soften him?	5
PARRIS	It is possible, sir. He have not laid eyes on her these three months. I should summon her.	
DANFORTH	(<i>to Herrick</i>): Is he yet adamant? Has he struck at you again?	
HERRICK	He cannot, sir, he is chained to the wall now.	
DANFORTH	(<i>after thinking on it</i>): Fetch Goody Proctor to me. Then let you bring him up.	10
HERRICK	Aye, sir. (<i>HERRICK goes. There is silence.</i>)	
HALE	Excellency, if you postpone a week and publish to the town that you are striving for their confessions, that speak mercy on your part, not faltering.	15
DANFORTH	Mr Hale, as God have not empowered me like Joshua to stop this sun from rising, so I cannot withhold from them the perfection of their punishment.	
HALE	(<i>harder now</i>): If you think God wills you to raise rebellion, Mr Danforth, you are mistaken!	20
DANFORTH	(<i>instantly</i>): You have heard rebellion spoken in the town?	
HALE	Excellency, there are orphans wandering from house to house; abandoned cattle bellow on the highroads, the stink of rotting crops hangs everywhere, and no man knows when the harlots' cry will end his life – and you should wonder yet if rebellion's spoke? Better you should marvel how they do not burn your province!	25
DANFORTH	Mr Hale, have you preached in Andover this month?	
HALE	Thank God they have no need of me in Andover.	
DANFORTH	You baffle me, sir. Why have you returned here?	

[Act 4]

- 15.6 Place this extract in context. (3)
- 15.7 Refer to lines 22–26: 'Excellency, there are ... burn your province!'
- Discuss the significance of Hale's statement in the context of the play as a whole. (3)
- 15.8 Hale and Danforth have different ideas about truth and justice.
- 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 2021

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 27 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 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 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

'THE GARDEN OF LOVE' – William Blake

- 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 26 for the rubric to assess this question.

- Blake views the Church as oppressive and corrupt. This poem is a criticism of the Church that places restrictions on people's lives.
- The Garden of Love alludes to the Garden of Eden – a perfect place of beauty and purity where Adam and Eve were free to express themselves and live without shame. The unexpected appearance of the Chapel is reminiscent of the introduction of sin into the Garden of Eden which corrupted the state of innocence. Adam and Eve are made to feel ashamed and are barred from Eden; similarly, as the speaker matures, he becomes aware of the existence of sin and feels restricted by the morality of the Church; he now feels unwelcome in the Garden of Love.
- The speaker encounters the Chapel on the 'green'. Its intrusion blights the speaker's memory of the garden as a place of pleasure. He is disillusioned and feels that the Church has usurped the joy experienced on the 'green'.
- The Chapel dominates and invades an area once associated with innocence, carefree play and a lack of inhibitions. This public space is now dominated by an invasive building that represents repression of natural instincts.
- The shut gates reinforce the discriminatory, restrictive and unwelcoming attitude of the Church which does not provide the comfort it should. This is emphasised by the hostile command, 'Thou shalt not' – instead of being supportive, the church is harsh, forbidding and unforgiving.
- Before the building of the Chapel, the area was filled with 'sweet flowers', symbolising growth, peace, joy and comfort. However, the Church has destroyed the harmony and solace of the garden.
- There is a contrast between the colour green, which represents fertility, liveliness and energy, and the 'black gowns' of the priests, representing oppression, corruption and despondency. The priests are joyless, forbidding and threatening as they do 'their rounds', suppressing spontaneity. The priests are like guards on duty, ready to subdue any expression of joy and natural instinct.
- 'Graves' and 'tomb-stones' now overwhelm the garden, filling it with gloom and foreboding. The natural beauty has been eroded and despoiled. Visions of death dominate the garden now.
- Natural instincts are bound with thorns ('binding with briars'), suggesting that joy is regarded as sinful and deserving of punishment.
- The speaker's tone is despairing/disapproving/scornful/critical/scathing of the repressive attitude/nature of the Church. He is disillusioned by the constricting influence of the Church.

[Credit valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

'A HARD FROST' – Cecil Day Lewis

- 2.1 'Hard' implies a very harsh and harmful set of weather conditions./ It refers to a severe frost that occurs in particularly freezing/cold conditions; things are frozen, resulting in extreme damage being done to plants.

[Candidates might refer to 'hard' being associated with the cruelty of the frost in its deceptiveness.]

[Award 1 mark for the weather condition and 1 mark for the effect.] (2)

- 2.2 These flowers typically bloom in early spring; however, it is not the flowers that have appeared overnight. Instead, it is the patterns created by the frost on the window, and its covering the landscape, that resemble these flowers. The presence of these illusionary flowers is part of the misconception that spring has arrived.

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

- 2.3 The fields are illuminated with a bright intensity and appear to be on fire because the frost glistens when the sunlight first appears. The frost is compared to diamonds because it is hard and sparkles when the light strikes it. The fields suddenly glow ('blaze'), lighting up the scene as if a fire has broken out. The image conveys the transformation of the dreary winter landscape into a magical, precious wonderland which dazzles the eye.

[Award 3 marks only if a comment is made.] (3)

- 2.4 These lines convey the message that the natural cycle of life will prevail. The seeds represent fertility and are a reminder that, 'deep below' the frosty earth, there is the potential for life. In spite of the firm hold which winter has on the frozen ground, the frost loosens the hard ground ('worrying the stiff clods'). This allows the soil to relax its hold ('unclenches their grip') on the seeds. This, together with the life-giving water provided by the thawing frost, allows the seeds to germinate.

The death of winter will be replaced by the vitality of spring when the dormant seeds germinate, thus illustrating the inter-dependence of the seasons in perpetuating life and ensuring humanity's future ('lets our future breathe').

[Do not award marks for mere identification of diction.]

[Award 3 marks only if diction is discussed critically.] (3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

'VULTURES' – Chinua Achebe

- 3.1 The morning is depressing/gloomy/dreary. There is no glimmer of sunlight to brighten the mood or the scene. The 'drizzle' adds to the overcast, unpleasant conditions of the morning. This creates an ominous atmosphere.

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

- 3.2 The feathers are described as a grotesque, revolting clump. The reader feels disgusted/repelled by the appearance of the ill-shaped/distorted mass.

[Award 2 marks only if the attitude is discussed.] (2)

- 3.3 The tree is compared to a skeleton of a dead animal or person. The vulture's 'perching high' on the branch suggests how the bird uses the tree as a vantage point to survey its hunting ground; it has a panoramic view of the scene. The image conveys the pervading feeling of death in the poem, as well as the bleakness of the environment. The image is a reminder of the inhumanity of people and the cruelty of which they are capable.

[Award 3 marks only if a comment is made.] (3)

- 3.4 The speaker implies that human nature is paradoxical: that compassion and brutality can co-exist. Even the most cold-hearted people are capable of tenderness. The actions of the Commandant at work are juxtaposed with his actions on the way home. Despite his involvement in the inhumane deaths ('fumes of human roast') of millions of people, the evil Commandant returns home and merely shrugs off the lingering evidence ('clinging rebelliously') of his barbaric acts. This heartless man is able to show and feel love for his family. He is endearingly referred to as 'Daddy' by his 'tender offspring'.

[Award 3 marks only if diction and the speaker's message are discussed.] (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

'AN AFRICAN THUNDERSTORM' – David Rubadiri

- 4.1 The trees are submissive and yield to the wind, allowing it to pass over them. By doing this, they acknowledge the wind's dominance and power. The trees bend to escape being damaged by the wind.

[Consider responses that have a political allusion, on merit.]

[Award 2 marks only if the relationship is discussed.] (2)

- 4.2 The short/staccato lines convey the gusting, swirling actions and the longer lines focus on the speed and destruction the wind causes as it lingers over the landscape./The contrast of the irregular lines suggests the unpredictability/erratic nature of the wind.

[Award 2 marks only if the irregularity of the lines is discussed.] (2)

- 4.3 'Pregnant' implies that the clouds are heavy with rain; the unleashing of that volume of rain might be destructive. The words, 'ride stately' suggest that the clouds use the wind to help them gather their forces like royalty would gather an army to wreak havoc on an enemy. The clouds are perched, suggesting that they are an unstoppable force hovering menacingly over the area. By comparing the clouds to a bird of prey, the ominous and threatening nature of the storm is emphasised.

[Consider responses that have a political allusion, on merit.]

[Award 3 marks for any two images well discussed.] (3)

- 4.4 'Jaggedged blinding flashes' suggests sharp, intense bursts of lightning, while 'Rumble, tremble, and crack' refer to the loud, threatening sounds the thunder makes as it reverberates in the air. This conveys the ferocity and violence of the storm. The 'smell of fired smoke' suggests the lingering, pungency of wood that is burning, either from being set alight by lightning, or from the cooking fires that are smouldering after being put out by the rain. This image might also suggest the smell of gunpowder thus reinforcing the army image. This is a reminder of the danger the storm poses. The use of 'pelting' highlights the speed with which the storm moves. It is also a reference to the rain or possibly hail which falls heavily and quickly, causing damage. By referring to the 'march of the storm' the speaker emphasises that the storm is a ruthless, unstoppable force. Like an army on the march, the storm is relentless in its approach and destructive power.

[Consider responses that have a political allusion, on merit.]

[Award 3 marks only if any two sensory images are discussed critically.] (3)
[10]

UNSEEN POEM (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

'NIGHTFALL' – BW Vilakazi

- 5.1 The area is barren/unattractive/infertile. Everything natural has been destroyed by the mines, leaving the area bleak/polluted/desolate. It is an unhealthy environment.

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

- 5.2 As night falls the atmosphere becomes peaceful/calm/tranquil, creating a feeling of well-being and contentment. The natural cycle of life is perpetuated: there is a settling down for the night while the nocturnal animals emerge. The inclusion of the bats introduces a sinister/ominous undertone to the atmosphere.

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

- 5.3 The thieves are compared to animals or people who hide in the shadows and relentlessly stalk their unsuspecting prey. They are sinister, preying on their weak and vulnerable victims. The image suggests that life in the city is dangerous and unpredictable. Security in the city is never a guarantee as even the lit streets do not offer protection.

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

- 5.4 The speaker is disillusioned and experiences a sense of loss. He is disheartened and cynical about life in the city which is crowded with people impatient to return home from a hard day at work. The use of 'only' suggests that in comparison to the country, the city has little to offer. The word, 'jostling' conveys their uncaring attitude as they push and shove one another in their haste to get home. The people are driven along like cattle by the onset of darkness. 'Herded' also suggests a lack of identity and a feeling of anonymity.

[Award 3 marks only if diction and the speaker's attitude are 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 27 for the rubric to assess this question.

- Wilde draws attention to the superficiality and hypocrisy of Dorian, Lord Henry and to a lesser degree, Basil as well as the society in which they live.
- Dorian's wish to remain youthful and handsome is a reflection of his society's shallow preoccupation with outward signs of attractiveness and worth.
- When his wish is fulfilled, Dorian is able to lead a double life: socialite by day and degenerate by night. His portrait is symbolic of this hypocrisy. Dorian remains physically beautiful and unblemished, but the portrait becomes deformed and ugly.
- Dorian displays a superficial and fleeting concern for the poor; playing a duet with Lady Agatha for the poor is unlikely to make any significant difference in their lives and he is quick to forget his commitment when a more appealing experience is offered to him.
- Dorian's indifference to Sibyl's and Basil's death is indicative of the superficiality of his feelings; his concern is for himself rather than others.
- While appearing to avoid ugliness, Dorian paradoxically seeks it out; he is drawn to the dingy underbelly of London's docks, opium dens and brothels.
- Lord Henry preaches the principles of aestheticism and hedonism and while he surrounds himself with many beautiful objects (most notably Dorian), his pursuit of hedonism is conservative and essentially harmless.
- Many of Lord Henry's paradoxical statements criticise the restrictive narrow-mindedness of the times in which he lives. He refers to 'monstrous laws' that regulate people's lives and prevent them from expressing themselves. However, while he encourages Dorian to ignore such restrictions, there is no evidence that he does so himself.
- Lord Henry is a married man, but he is dismissive of marriage and discourages Dorian from marrying.
- Basil is drawn to Dorian's good looks and refuses to believe that he is capable of anything unpleasant or immoral.
- Sibyl is also enamoured by Dorian's appearance, referring to him as 'Prince Charming'; she believes that he will save her from a life of drudgery.
- Victorian society was supposedly morally conservative, and yet immorality abounds. The novel conveys the idea that a society that is too repressive encourages hypocrisy.
- Dorian's many vices are excused because of his attractiveness, while Alan Campbell and Adrian Singleton are victims of society's judgement. This superficial response to people is symptomatic of society's double standards and hypocrisy.
- Dorian and his peers' adherence to the principles of aestheticism leads them to value appearance more than substance ('manners are of more importance than morals'). They are materialistic, surrounding themselves with luxurious/lavish furnishings and beautiful objects. Their lives are shallow; they do little more than attend parties where they indulge in gossip and trivial conversation.

[Accept valid alternative/mixed responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 While Lord Henry and Basil wait for Dorian to join them for dinner, Lord Henry informs Basil of Dorian's engagement to Sibyl Vane, an actress, and his invitation to attend the theatre where she will perform later that evening. Basil expresses concern about the haste with which Dorian has become engaged as well as about the suitability of his fiancée. Dorian, when he joins them, objects to Lord Henry's constant cynical comments about marriage and women in general.

[Award 3 marks for three distinct points.] (3)

- 7.2 Lord Henry's domineering and controlling personality is reflected in the travel arrangements he makes. Because Lord Henry is aware of Basil's disapproval of his hold over Dorian, he deliberately separates Dorian from Basil so that he can continue to maintain his power over Dorian. The compliance of Dorian and Basil with these arrangements clearly indicates how Lord Henry invariably gets his own way.

[Credit valid alternative responses.]

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

- 7.3 The use of 'lad' in this extract implies that Dorian is young and immature. Being youthful and inexperienced means that he is more easily influenced. Dorian is less discerning about whom he listens to and which advice he takes. His naivety and innocence imply that all experiences are new and exciting to him. After Dorian's wish is realised, his youthful appearance is maintained while others around him age, thus always making him the 'lad' in others' eyes. However, his appearance belies the fact that he has lost his innocence; instead, he becomes jaded by life's experiences.

The reference might be considered ironic later in the novel because Dorian has lost the innocence associated with youth; instead, he is degenerate and a corrupting influence on others.

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

- 7.4 Sibyl is the embodiment of art, beauty and morality. Dorian romanticises her as the quintessence of his aesthetic ideals. He does not recognise her as an individual and is unconcerned about her as a 'real' woman. Sibyl inspires his romantic ideas of what love is because she is the incarnation of all Shakespeare's tragic heroines. Sibyl is not real to him; she lives in the world of art.

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

- 7.5 The reader might feel sympathy/pity for Basil because of the awareness of his adoration of Dorian and how deeply he is affected by this loss. Basil is devastated and feels that Dorian is lost to him for ever; he despairs of ever regaining the close friendship they once shared. Basil is despondent and feels bereft and abandoned. He feels as if he has suddenly aged because of the intensity of his disillusionment and despair.

[Credit valid alternative/mixed responses.]

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

- 7.6 Dorian has summoned Alan Campbell to his home, after having murdered Basil in a fit of anger. He alludes to needing Alan's help in a 'life and death' situation. It later transpires that Dorian wants Alan to use his knowledge of chemistry to dispose of Basil's body.

[Award 3 marks for three distinct points.] (3)

- 7.7 Alan Campbell's reaction is justified because his association with Dorian has destroyed his reputation. He has felt compelled to withdraw himself from society, thus becoming isolated and melancholic. He has lost his interest in music because it is a reminder of a passion he once shared with Dorian. Alan is angry and resentful that Dorian still has a hold over him. He has been summoned to the house by Dorian who now behaves as though Alan is there voluntarily. This careless and callous attitude infuriates Alan because he is there under duress.

[Candidates might refer to Dorian's cruel character and his corrupting influence on others.]

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

- 7.8 In these lines, Dorian shows no remorse for any of his immoral actions, including the murder of a man who cared deeply for him. Dorian has no qualms about using the hold he has over Alan Campbell to remove all trace of his heinous murder. Dorian is callous and once more feels in control now that there is a solution to his problem of disposing of the evidence of his crime. This is similar to the way in which Dorian reacts to the accusations of having destroyed people like Sibyl and Adrian Singleton; instead, he holds them responsible for causing their own destruction. This displays Dorian's lack of accountability. Dorian shows no regard for the people whom he destroys. He has no conscience, becomes immoral and believes he can act with impunity.

[Candidates might refer to other examples to illustrate the state of Dorian's morality.]

[Credit valid alternative responses.]

[Award 4 marks only if a comment is made on any two 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 27 for the rubric to assess this question.

- The relationship Pi develops with Richard Parker allows him to endure the tribulations he faces after being shipwrecked.
- Pi's selfless rescue of Richard Parker initiates a relationship that is essential to Pi's physical and psychological wellbeing. Richard Parker later reciprocates by saving Pi from being attacked by the hyena and the blind Frenchman.
- It is the tiger's presence on board that forces Pi to use his problem-solving skills to find ways to stay alive.
- A relationship of co-dependency develops between Pi and Richard Parker; ensuring the tiger's survival keeps Pi occupied and prevents him from sinking into depression.
- His decision to tame Richard Parker is inspired and contributes to his survival.
- Through his anthropomorphising of Richard Parker, Pi is able to endure and overcome the loneliness and despair he experiences.
- Pi has a healthy fear of Richard Parker; he is a physical threat to Pi but his presence also gives Pi the determination to survive.
- In the second story, Richard Parker as Pi's alter ego enables him to survive.
- By focusing on the tiger's physical needs, Pi also ensures his own survival. In addition, the routine Pi establishes distracts him from thinking about the physical deprivation he experiences and his grief at the loss of his family.
- Pi's spiritual and mental strength can be attributed to the upbringing he receives from his mother.
- His mother develops in Pi a love for stories, which later translates into his occupying his mind by writing in his journal. The story Pi tells of his ordeal helps him to process the trauma he experiences.
- On the lifeboat, Gita Patel realises that survival is dependent on adaptability; her willingness to eat raw fish makes it easier for Pi to do the same. Her endurance is an example for Pi to emulate. Her self-sacrifice strengthens Pi's resolve to survive.
- Pi's love for his mother, his regret at having disappointed her by eating the emergency rations and his guilt at not protecting her from the French cook contribute to his brutal murder of the cook. Her violent death unleashes Pi's savagery and ultimately enables him to endure the conditions in which he finds himself.
- In the second story, Pi is saved from drowning by the French cook who throws him a lifebuoy and pulls him into the lifeboat. Pi is initially dependent on the French cook for his survival: he encourages Pi to fish and catch turtles and he persuades Pi to eat the biscuits to satisfy his hunger. This interaction contributes to Pi's fortitude and perseverance.
- Pi develops an ambivalent relationship with the French cook; he is appalled by the cook's savagery but by witnessing the cook's single-minded determination to survive, Pi develops the same response to his circumstances. Pi acknowledges that the evilness of the French cook triggers the evil within him.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 Pi's knowledge of animals is developed at the zoo his father owns in Pondicherry. He spends time observing the habits of animals as well as watching how the animals are fed by the zookeepers. From them, he learns about the territorial nature of animals and an animal's flight distance. His knowledge of how lions are tamed in circuses equips him with the skills to subdue Richard Parker. Pi's father teaches him and Ravi a harsh lesson about the dangers of anthropomorphising animals when he forces them to observe a tiger eating a goat. These experiences develop within Pi a healthy respect for animals and allow him to co-exist with Richard Parker on the lifeboat.

[Award 3 marks for any two ideas well explained.] (3)

- 9.2 Pi acknowledges the danger that Richard Parker presents. Not only has Pi's father made him aware of the predatory nature of tigers, but Pi has also witnessed Richard Parker's savagery. However, the word, 'wonder' suggests that Pi admires and is awed by Richard Parker's splendour and power.

[Candidates might refer to Pi's fear of his own animalistic instincts in the second story; however, Pi also appreciates his ability to survive.]

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

- 9.3 The reader empathises with Pi's tenuous situation while also admiring his resolve to take control of his fate.

Pi is realistic and realises that he cannot rely on time or nature to solve the problem of the threat of Richard Parker. While Pi seems reconciled to his fate, there is also an indication of his determination to fight for his life. He has come to the realisation that he has to keep Richard Parker alive and tame him because their fates are intertwined. Pi is not prepared to leave his survival to chance.

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

- 9.4 Pi has experienced despair when he loses his family and witnesses the horrors on board the lifeboat. He realises that despair is a painful emotion that is hard to conquer as it is deeply psychological. Pi is catapulted into an untenable situation and, as a teenager, he has not developed the coping mechanisms to deal with this trauma. A tiger, on the other hand, is a known/tangible threat but one which he knows how to control. Because of his knowledge of animals, he feels that he has a better chance of surviving with Richard Parker than being alone with his own thoughts. By keeping himself busy and focused on providing for Richard Parker's (and his own) survival needs, Pi distracts himself from his feelings of despondency and gives himself a sense of purpose.

[Candidates might refer to the second story: by creating Richard Parker as his alter ego, Pi is able to externalise and keep control of his emotions and maintain his sanity in the face of extreme adversity.]

[Award 3 marks only if both 'despair' and the 'tiger' are well discussed.] (3)

- 9.5 Pi has discovered a human tooth in the fruit of the tree on the island. This alerts him to the carnivorous/evil nature of the island. He had thought it would offer him refuge but he now realises the danger staying on the island would present.

[Candidates might refer to the island offering Pi a shallow faith which he rejects when he leaves the island.]

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

- 9.6 As quickly as Pi learnt to adapt to life on the lifeboat after the shipwreck, he has now adjusted to being on the island. It is ironic because he has only spent a few days on the island in comparison to the time spent on the lifeboat and yet he finds being back on the boat uncomfortable and unsettling.

[Candidates might discuss the irony in Pi's choosing to leave the island, yet he is not at ease on the boat either.]

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

- 9.7 Richard Parker's presence has enabled Pi to survive his ordeal thus far. Because of the bond that he has established with Richard Parker, he cannot bear the thought of abandoning him to inevitable death. Pi's journey has not ended and he realises there are still hardships to endure and he chooses to face them with his companion by his side. This decision reflects Pi's ethical nature and reinforces the humanity he displays toward all of God's creatures.

With reference to the second story, by not abandoning Richard Parker, Pi is acknowledging that the time is not yet right to give up his alter ego as he will need to draw on his more savage nature to overcome the hardships he may still endure. Abandoning Richard Parker would be like abandoning a part of himself.

[Candidates might make reference to Richard Parker's abandoning Pi with no apparent qualm, yet Pi finds it impossible to do the same.]

[Credit valid alternative/mixed responses.]

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

- 9.8 The adjective, 'heavy' evokes the moments in which Pi feels a deep sense of despair and dejection. When he watches the *Tsimtsum* sink and he realises that his family has drowned, he feels weighed down by the hopelessness of his situation. These same emotions are experienced when his hope of being rescued is dashed, and when he is forced to leave the algae island. Pi struggles to remain optimistic and is gloomy and miserable at the thought of being alone on the ocean once again. The physical discomfort he experiences is agonising and weighs on his emotional wellbeing, as does his ever-present fear of Richard Parker. Many of his experiences result in him feeling forlorn, despondent and sorrowful.

In the second story, Pi experiences a heaviness of spirit as a result of the barbaric actions he is forced to witness and commit, such as the murder of his mother and his killing of the cook.

[Candidates might make reference to other examples to support their response.]

[Credit valid alternative responses.]

[Award 4 marks only if the description and the parallels are critically discussed.]

(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 27 for the rubric to assess this question.

Most characters engage in some form of deceptive and manipulative behaviour to achieve their own ends which results in tragedy.

- Claudius appears to be a gracious man, an able and wise ruler; however, he is a corrupt, selfish, ruthless villain. To become king he has murdered his brother, King Hamlet, and seduced and married the former queen, Gertrude.
- While Claudius acts as a caring and concerned stepfather to Hamlet, he actually regards him as a threat. He uses Polonius and Ophelia to spy on Hamlet and recruits Rosencrantz and Guildenstern to discover the truth about Hamlet's behaviour.
- When Claudius realises that Hamlet knows the truth about King Hamlet's murder, he resorts to treachery to get rid of Hamlet, first sending him to England to be killed and then conspiring with Laertes to kill Hamlet. Claudius's actions lead to his own death, as well as the deaths of Hamlet, Gertrude and Laertes.
- To discover the truth about his father's murder, Hamlet assumes an antic disposition to deceive Claudius; this allows him to investigate the ghost's claim and determine his course of revenge.
- Hamlet's extreme behaviour and pretence lead to his cruel rejection of Ophelia, whom he loves; he kills her father, Polonius, when he discovers him spying behind the arras and indirectly causes Ophelia's madness and subsequent death.
- The Murder of Gonzago is used by Hamlet to trick Claudius into revealing his guilt. Claudius, realising that he has confirmed his culpability, plots to have Hamlet killed.
- Although Polonius appears to be a devoted parent, he is actually manipulative and deceitful. He forces Ophelia to break off her relationship with Hamlet, heartlessly informing her that Hamlet is merely toying with her affections. He also uses Ophelia to spy on Hamlet, which leads to Hamlet's callous rejection of her. After advising Laertes on how to behave, he hypocritically sends Reynaldo to spy on Laertes.
- Ophelia deceives Hamlet by spying on him for Claudius and lying to him about Polonius's whereabouts. Her betrayal contributes to her madness and death.
- Hamlet's friends, Rosencrantz and Guildenstern, are manipulated by Claudius to betray him. He sends them to their deaths when he realises their treachery.
- Gertrude might have committed adultery with Claudius while still married to King Hamlet: the ghost refers to her as his 'most seeming virtuous queen'. She becomes a victim of Claudius's deception.
- After Hamlet confronts Gertrude with the truth and instructs her not to tell Claudius about his antic disposition, she deceives Claudius into believing that Hamlet is indeed mad and that he has killed Polonius in a fit of insanity.
- Laertes challenges Hamlet to a friendly duel; however, he has conspired with Claudius to kill Hamlet to avenge Polonius's death. This results in his own, as well as Hamlet's death.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

- 11.1 Hamlet's unkempt and distraught appearance gives the impression that he is suffering as a result of being rejected by Ophelia. This, together with the loss of his father and the hasty remarriage of his mother, appears to have driven him to a state of madness. However, it is part of Hamlet's plan to assume an antic disposition to discover the truth about his father's death.

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

- 11.2 In this extract, Ophelia is submissive and dutiful to her father, reporting that she has obeyed his instructions to return Hamlet's letters and to refuse to meet with him. She meekly accepts Polonius's taking her to report the encounter to Claudius. Ophelia allows her father and Claudius to use her to spy on Hamlet.

However, there are occasions in the play when Ophelia reveals her independence and strength of character – she boldly upbraids Laertes for his double standards when he warns her of Hamlet's questionable intentions. She also stands up to Hamlet when he treats her disrespectfully at the play, *The Murder of Gonzago*.

[Award 3 marks only if Ophelia's consistency/inconsistency is well discussed.]

[Credit a mixed response.] (3)

- 11.3 Polonius is excited/eager/enthusiastic because he thinks he has discovered the true reason for Hamlet's odd behaviour. His sycophantic nature is evident in his desire to ingratiate himself with Claudius by providing him with an explanation for Hamlet's madness. He is an uncaring parent as he is prepared to sacrifice his daughter's happiness to gain Claudius's favour. He is suspicious by nature and distrusts his own children, even accusing Ophelia of being the cause of Hamlet's distressing behaviour.

[Award 3 marks for any two ideas well explained.] (3)

- 11.4 Laertes has secretly returned to Denmark because he seeks revenge for his father's murder. Laertes has been joined by a group of followers who proclaim him king. Claudius has been informed of their approach and has ordered the castle to be secured.

[Award 3 marks for three distinct points.] (3)

- 11.5 Claudius believes that his position as king will protect him from being harmed by Laertes. He refers to the divine right of kingship that will prevent any act of treason against the rightful king. Claudius confidently tells Gertrude to let Laertes do his worst, believing that he is invincible. However, this is ironic as Claudius is not the rightful king of Denmark. He has ascended to this position by murdering King Hamlet and usurping the throne.

[Candidates might refer to the irony of Claudius's belief that the divine right of kings will keep him safe when this did not protect King Hamlet from Claudius's treachery.]

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

- 11.6 Claudius might put his hand on his heart/put his hand on Laertes's shoulder and turn toward him/put his arm around Laertes/clasp his hands in supplication. His tone would be placating/conciliatory/ingratiating/sympathetic. Claudius wants to appear to be distraught by Polonius's death to curry favour with Laertes and avoid his wrath.

[Credit 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)

- 11.7
- At this point, Gertrude appears to be loyal to Claudius as she tries to protect him when he is threatened by Laertes and his followers. However, her loyalty is superficial and lacks constancy. Her faithfulness to her first husband, King Hamlet is questionable in light of her 'o'er hasty marriage' to Claudius; also, the ghost implies that she may have been disloyal prior to his murder.
 - After her marriage to Claudius, her loyalty to him is evident in her encouraging Hamlet to accept Claudius as his father and her being supportive of Claudius's plan to have Hamlet spied upon and sent into exile.
 - Later, she is confronted by Hamlet who makes her aware of Claudius's treachery, as well as of the wrongfulness of her re-marriage. Hamlet implores her not to reveal his antic disposition to Claudius; this is a request with which she complies. When forced to confront her own shortcomings and being made aware that Claudius is undeserving of her unswerving loyalty, Gertrude chooses to align herself with Hamlet.

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

(3)

- 11.8
- The play is based on the idea that sons are duty-bound to avenge the deaths of their fathers.
 - Laertes is determined to avenge Polonius's death regardless of the consequences to his immortal soul. He behaves rashly, and wildly charges into the palace ready to kill Claudius whom he assumes is responsible. When Claudius persuades him that Hamlet is the culprit, he conspires with Claudius to resort to treachery to kill Hamlet. Laertes takes his duty as a son extremely seriously.
 - Fortinbras appears to use his duty to avenge his father's death as an opportunity to strengthen his claim to the Norwegian throne. He is decisive in his desire to regain the territory lost by his father to King Hamlet. He is prepared to jeopardise relations between the two countries to this end. He, too, does not question the moral implications of his actions.
 - Hamlet provides a different perspective on the duty of revenge. While he feels he has a duty to comply with the ghost's command to avenge his father's death, he questions the morality of that revenge; he is concerned that it will lead to the damnation of his soul. Before he avenges his father's death, he needs to verify the truth of the ghost's words. Hamlet regards revenge as an intolerable burden and this causes him to procrastinate. When he does have the opportunity to kill Claudius, he hesitates because he wants Claudius to suffer in purgatory as his father does. When he is convinced that his revenge is justified, he no longer hesitates and fulfils his duty as a son.

[Award 4 marks only if the link between duty and revenge is critically discussed.]

(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 27 for the rubric to assess this question.

- In his plot to exact revenge on Othello and Cassio, Iago deceives characters about his true nature and intentions. He is regarded as honest, loyal and trustworthy by all. Because Iago knows exactly how characters will react to his deception and manipulation, he succeeds in destroying them.
- Othello regards Iago as his trusted ancient, which makes him susceptible to Iago's plotting.
- When Iago advises Othello to hide from Brabantio's 'kinsmen', it is supposedly to protect Othello. However, his intention is to make Othello appear guilty.
- Because of Iago's façade of friendship, Cassio turns to him for advice after being dismissed. Cassio follows Iago's counsel to plead for Desdemona's help, which further convinces Othello that Desdemona is committing adultery with Cassio.
- Desdemona has absolute faith in Iago, believing in his honesty. She seeks his advice on how to regain Othello's regard. Her trust in Iago contributes to her death.
- Roderigo, believing Iago is his friend, gives him vast sums of money and jewels to woo Desdemona. This enables Iago to use him in his plan of revenge. Roderigo has complete faith in Iago's intention to help him, until he realises he has been duped.
- Roderigo disguises himself when he follows Desdemona to Cyprus and his involvement in Iago's plotting leads to his death.
- Iago and Roderigo rouse Brabantio under the pretext of being concerned for Desdemona's safety. They are actually hoping to cause trouble for Othello.
- Montano is deceived by Iago's apparent concern for Cassio's dereliction of duty. Lodovico is misled when Iago expresses unease regarding Othello's abuse of Desdemona; Iago also intimates that the physical abuse is not the worst of Othello's offences. Iago's deviousness destroys both men's reputations.
- Initially, Othello appears to be controlled, rational, calm and decisive. However, this hides his many insecurities which emerge once he is beset by doubts about Desdemona's fidelity. Othello deceptively hides his jealousy and murderous intentions toward Cassio and Desdemona. Once he is convinced of their supposed betrayal, he conspires with Iago to cold-bloodedly plan their murders.
- Desdemona creates the impression of being a dutiful and submissive daughter, while secretly wooing Othello and then eloping with him. Brabantio is devastated by this deception; he casts her off and eventually dies of a broken heart.
- Desdemona is guilty of deception as she lies to Othello about the handkerchief; this contributes to her death.
- Emilia is Iago's unwitting accomplice when she steals the handkerchief that is later used by him to give Othello the 'ocular proof' he demands. She is shocked when Othello reveals Iago as the villain. She is killed by Iago when she insists on revealing all she knows.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

- 13.1 There is the imminent threat of an attack by the Turks on Cyprus, a Venetian military outpost that is of strategic value to the Venetian state. The Senators believe that only a general of Othello's calibre will be able to defeat the Turks and save Cyprus.

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

- 13.2 Othello takes his duties to the Venetian state seriously. Even though he is newly married and would prefer to celebrate his wedding night, his honour demands that he put his obligations first. His reputation as a general of the Venetian army is important to him and he will not allow his personal life to take precedence over his duty to the state.

[Credit valid alternative responses.]

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

- 13.3 The Duke disapproves of Brabantio's racial prejudice toward Othello. He urges Brabantio to look beyond Othello's skin colour and focus on his inner qualities. While Brabantio is bigoted, the Duke is open-minded and accepting. He pays tribute to Othello because, in his estimation, Othello is 'fair' (virtuous, morally upright, noble and honest) rather than 'black' (wicked, immoral and evil). The Duke's attitude is respectful and admiring of Othello since he believes that Othello has acted with honour, courtesy, restraint and dignity. Brabantio, on the other hand, has been accusatory and racist.

[Award 3 marks only if both characters' attitudes are discussed.] (3)

- 13.4 Brabantio warns that Desdemona might one day deceive Othello in the same way that she has deceived her father. Iago later uses these words in his plan of revenge by manipulating Othello into believing that Desdemona has betrayed her marriage vows. By reminding Othello of Brabantio's words, Iago casts doubt in Othello's mind about Desdemona's honesty. Iago is a master manipulator who will use the words to exploit Othello's insecurities and undermine his marriage.

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

- 13.5 At this point in the play, Othello is steadfast in his belief that Desdemona will remain faithful to him. He is prepared to stake his life on her loyalty. However, when Iago begins to poison his mind and manipulates him into believing that Desdemona is committing adultery, his faith in her love is easily shaken. He chooses to believe Iago instead of trusting Desdemona.

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

- 13.6 Desdemona is concerned about the loss of her handkerchief as it was Othello's first gift to her. When Othello arrives, she immediately urges him to meet with Cassio to resolve their differences. Othello, who is convinced of Desdemona's adultery, uses sexual innuendo to allude to her alleged promiscuity. When Desdemona refuses to produce the handkerchief upon Othello's request, and continues to nag him to reinstate Cassio, Othello furiously storms off.

[Award 3 marks for three distinct points.]

(3)

- 13.7 Emilia might put her hands on her hips/hit her fist into her palm or on to a surface/wag her finger in outrage at women being treated as sexual objects and then discarded once men's appetites have been satisfied. Her tone might be indignant/bitter/cynical, indicating that she has personally experienced disillusionment in love. Her attitude is not surprising, considering that she is married to Iago who has no respect for women and who has been disparaging of her on several occasions in the play.

[Credit 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)

- 13.8 Othello is predisposed to being easily influenced by external forces; his latent insecurities cause his jealousy and lack of trust to surface. He is an outsider in Venice and feels unsure about his position in society. As a Moor, he is aware of society's prejudice against him; this makes him feel insecure in his relationship with Desdemona. These weaknesses are exploited by Iago who plays on Othello's insecurities to poison his mind against Desdemona. Othello becomes overwhelmed by anxiety about his age, race and perceived lack of sophistication. Being tormented by thoughts of Desdemona's supposed betrayal, Othello becomes consumed with jealousy, losing control and rationality. He no longer trusts anything that Desdemona says as he regards her as unfaithful and dishonest. Othello makes an unholy pact with Iago to murder Desdemona and Cassio, an act he would never have contemplated previously.

[Credit valid alternative/mixed responses.]

[Award 4 marks for any two ideas critically discussed.]

(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 27 for the rubric to assess this question.

Certain characters conceal their true selves, are deceptive and manipulative, thus creating a climate in which the tragic events unfold.

- Proctor and Abigail's concealment of their affair enables Abigail's vindictiveness and allows her to gain power in Salem, leading to disastrous consequences. Abigail maintains an air of innocence which convinces the judges of her credibility.
- Proctor's concern with upholding the façade of his respectful reputation prevents him from exposing Abigail's pretence. His reticence allows her power to escalate.
- Although unintentional, Elizabeth helps to maintain the illusion of Proctor's respectability. Had she been truthful when questioned, Abigail would have been exposed and further tragedy might have been avoided.
- Abigail's confession to being involved in witchcraft is a ruse that helps her to escape punishment. She assumes a position of authority which has disastrous consequences for the village, especially when the other girls follow suit.
- Abigail's charade that she is able to detect witches enables her to conspire against Elizabeth in the hope of being able to resume her affair with Proctor.
- The girls cloak the truth of their activities to protect themselves from censure. They exploit the situation to exact revenge and exercise power over those who have oppressed them.
- Abigail's using the poppet given to Elizabeth by Mary and her stabbing herself is deceptive and she manipulates the court into believing that Elizabeth is a witch.
- When Mary tries to tell the truth in court, the girls pretend she is trying to bewitch them. This results in Mary's accusing Proctor of being in league with the devil.
- Parris hypocritically presents himself as a moral minister; however, he is greedy, resentful and self-serving. He conceals the truth of the girls' activities to save face. Parris supports the trials under the guise of seeking the truth; in reality, he exploits the trials to take revenge on Proctor.
- People, like Tituba and the Putnams, disguise their hidden agendas by accusing others of witchcraft, sending many to their deaths.
- By not admitting to their errors of judgement, Danforth and Hathorne deceive the village into believing that they are agents of justice; thus prolonging the tragic outcome of the trials.
- Danforth, to save his reputation, and Hale, to appease his guilt, are prepared to be part of the sham to persuade Rebecca and Proctor to make false confessions.
- Under the guise of being concerned for her welfare, Danforth tries to manipulate Elizabeth into persuading Proctor to confess. Her refusal to do so leads to Proctor's decision not to confess and ultimately to his death.
- Proctor eventually refuses to hide his immoral behaviour; he stands by the truth, rejects the opportunity to save himself and dies having restored his reputation.
- Rebecca Nurse's and Giles Corey's refusal to pretend to be involved with witchcraft leads to their executions.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

- 15.1 Proctor is upset because Mary has neglected her duty as a servant in the Proctor household to carry out her new responsibility as a court official. Proctor is also angered by Mary's apparent new-found confidence; she has become assertive and reminds him that, as an official of the court, she deserves to be respected. Proctor tries to re-establish his authority over her.

Furthermore, Proctor is angry because of the news she has brought about the people arrested, and those who have confessed to witchcraft to escape hanging. Proctor is appalled by the news that Sarah Good is supposedly pregnant and is of the opinion that the court sessions are a mockery.

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

- 15.2 Elizabeth intervenes when Proctor threatens to whip Mary because she is gentle and does not want to see Mary hurt. She responds in a maternal manner. Her concern for the rabbit she kills is indicative of her gentleness. Elizabeth tries to calm the situation, as she dislikes conflict and prefers to maintain the peace. She has a tendency to put the welfare of others first: when arrested, her first thoughts are for her children and later, she encourages Proctor to do what he believes is right. She is surprised that her name has been mentioned in court and she finds it hard to believe that her integrity as a good Christian woman is being questioned. This is also evident in her disbelief that she is accused of witchcraft when the poppet is found in her home.

Candidates might refer to Elizabeth's behaviour as being inconsistent: she is cold and silent toward Proctor because of his affair with Abigail; she has an outburst of anger when Abigail accuses her of witchcraft; and she lies in court to defend Proctor.

[Award 3 marks only if Elizabeth's consistency/inconsistency is well discussed.]

[Credit a mixed response.] (3)

- 15.3 Although hesitant, Mary attempts to assert herself by objecting to being subjected to further physical abuse by Proctor. While young women in Salem have no standing and are expected to be submissive, the witch trials have given them a sense of power and authority. Their status in society has been elevated as they are perceived as being the 'voice of Heaven'. For the first time, they are treated with respect and dignity.

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

- 15.4 Mary alleges that her involvement in the witch trials is godly and noble; the girls should be revered for their efforts. The implication is that they are serving God and ridding Salem of evil. However, the witchcraft accusations are fabrications and the girls are the embodiment of evil, not goodness. The girls enjoy the power they have been afforded and condemn innocent people. There is nothing godly about what they are doing.

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

- 15.5 Mary might put her hands on her hips/stand upright/look Proctor in the eye/point or waggle her finger at Proctor/glare at him to stress the deference which the girls now enjoy in Salem. She needs to impress on Proctor that he should treat her with the respect she deserves.

Mary's tone might be demanding/assertive/commanding/defiant as she is determined to stand her ground and remind Proctor that she is a person of value in Salem who should be shown the proper regard.

[Candidates might consider Mary's tone to be tentative and less assertive when she hesitates: 'I – I would have ...'.]

[Credit 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)

- 15.6 Many people in Salem have been arrested and condemned to death during the witch trials. On the eve of the scheduled execution of Proctor and others, Hale returns, hoping to persuade the prisoners to confess. Danforth is not prepared to postpone the trials and insists the prisoners declare their involvement in witchcraft. Danforth has come to visit the prison to witness any last minute confessions.

[Award 3 marks for three distinct points.] (3)

- 15.7 The witch trials have caused immeasurable damage and suffering. Hale points out the collapse of the social structure in Salem. So many adults have been executed that orphans have to resort to begging. No one wants to take the orphans in because they are the offspring of so-called witches. The farming community has suffered greatly and Salem is possibly facing a lack of food. The trials, which are supposed to root out evil, have resulted in chaos/upheaval. Hale implies that while the trials continue, there is no hope for Salem. The conditions described by Hale could lead to rebellion against the court.

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

- 15.8 At this point in the play, Hale has come to realise that the justice handed down by the court is corrupt. He is initially more concerned with establishing proof of witchcraft than in discovering the truth. His promise that the girls will be saved if they confess and identify witches motivates them to lie and leads to the injustice of false accusations. Once Hale realises the truth, he is guilt-stricken and is desperate to save the condemned; he persuades them to make false confessions to avoid execution. This is a perverse form of justice but one that Hale feels is necessary to save their lives. Hale believes in God's justice.

Danforth rejects the appeal to postpone the executions as that would be an acknowledgement that the court has erred in its judgement. Throughout the trials, Danforth metes out justice without interrogating the girls' claims; this results in the deaths of many innocent people. He is willing to accept false confessions rather than uphold the truth. To admit that the court has been duped would destroy his reputation; something Danforth refuses to contemplate. He is prepared to sacrifice truth and justice to preserve his own reputation and that of the court.

[Credit valid alternative/mixed responses.]

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

(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.