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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE/ NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2020

MARKS: 80

TIME: 2½ hours

This question paper consists of 25 pages.

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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.

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9. Start EACH section on a NEW page.

10. Suggested time management:

    SECTION A: approximately 40 minutes
    SECTION B: approximately 55 minutes
    SECTION C: approximately 55 minutes

11. Write neatly and legibly.

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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.

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CHECKLIST

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

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

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

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SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

REMEMBER – Christina Rossetti

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

In 'Remember', the speaker undergoes a change of attitude toward her loved one.

By close reference to **diction**, **structure** and **tone**, discuss to what extent you agree with the above statement.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

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QUESTION 2: CONTEXTUAL QUESTION

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

THE ZULU GIRL – Roy Campbell

When in the sun the hot red acres smoulder,
Down where the sweating gang its labour plies,
A girl flings down her hoe, and from her shoulder
Unslings her child tormented by the flies.

She takes him to a ring of shadow pooled
By thorn-trees: purpled with the blood of ticks,
While her sharp nails, in slow caresses ruled,
Prowl through his hair with sharp electric clicks,

His sleepy mouth, plugged by the heavy nipple,
Tugs like a puppy, grunting as he feeds:
Through his frail nerves her own deep languors ripple
Like a broad river sighing through its reeds.

Yet in that drowsy stream his flesh imbibes
An old unquenched, unsmotherable heat –
The curbed ferocity of beaten tribes,
The sullen dignity of their defeat.

Her body looms above him like a hill
Within whose shade a village lies at rest,
Or the first cloud so terrible and still
That bears the coming harvest in its breast.

2.1 Refer to line 2: 'Down where the sweating gang its labour plies'.

What does this line suggest about the workers? (2)

2.2 Explain how the word, 'tormented' (line 4), influences your response to the baby. (2)

2.3 Refer to lines 7–8: 'While her sharp … sharp electric clicks'.

Comment on the appropriateness of the imagery in the context of the poem. (3)

2.4 Refer to lines 13–16: 'Yet in that … of their defeat.'

These lines suggest that the Zulu people's uprising against their oppressors is inevitable.

Critically discuss the validity of this statement with reference to imagery and/or diction, and tone. (3)

[10]

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QUESTION 3: CONTEXTUAL QUESTION

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

A HARD FROST – Cecil Day Lewis

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

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

3.1 What does the word, 'changeling' (line 2), suggest about the scene the speaker is confronted with when he awakes? (2)

3.2 Explain how the phrase, 'Mockery spring' (line 11) influences your response to the frost. (2)

3.3 Refer to the phrase, 'this flounce and filigree' (line 15).

Comment on how this phrase conveys the speaker's attitude toward the frost. (3)

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

The poem concludes with the promise of future life and growth.

Critically discuss the validity of this statement with reference to imagery and/or diction, and tone. (3)
[10]

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QUESTION 4: CONTEXTUAL QUESTION

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

AN AFRICAN ELEGY – Ben Okri

We are the miracles that God made
To taste the bitter fruit of Time.
We are precious.
And one day our suffering
Will turn into the wonders of the earth.

There are things that burn me now
Which turn golden when I am happy.
Do you see the mystery of our pain?
That we bear poverty
And are able to sing and dream sweet things

And that we never curse the air when it is warm
Or the fruit when it tastes so good
Or the lights that bounce gently on the waters?
We bless things even in our pain.
We bless them in silence.

That is why our music is so sweet.
It makes the air remember.
There are secret miracles at work
That only Time will bring forth.
I too have heard the dead singing.

And they tell me that
This life is good
They tell me to live it gently
With fire, and always with hope.
There is wonder here

And there is surprise
In everything the unseen moves.
The ocean is full of songs.
The sky is not an enemy.
Destiny is our friend.

4.1 What does the word, 'miracles' (line 1) suggest about the people? (2)

4.2 Refer to lines 4–5: 'And one day … of the earth.'

Explain how these lines influence your response to the people. (2)

4.3 Refer to line 28: 'The ocean is full of songs.'

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

4.4 The speaker accepts the role destiny plays in his life.

Critically discuss the validity of this statement with reference to the imagery and/or diction in stanzas 4 and 6. (3)

[10]

AND

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UNSEEN POEM (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

NETTLES[1] – Vernon Scannell

My son aged three fell in the nettle bed.
'Bed' seemed a curious name for those green spears,
That regiment of spite behind the shed:
It was no place for rest. With sobs and tears
The boy came seeking comfort and I saw
White blisters beaded on his tender skin.
We soothed him till his pain was not so raw.
At last he offered us a watery grin,
And then I took my billhook[2], honed the blade
And went outside and slashed in fury with it
Till not a nettle in that fierce parade
Stood upright anymore. And then I lit
A funeral pyre[3] to burn the fallen dead,
But in two weeks the busy sun and rain
Had called up tall recruits behind the shed:
My son would often feel sharp wounds again.

Glossary:
[1]nettles – a plant that stings when touched
[2]billhook – a cutting tool; machete
[3]pyre – bonfire

5.1 Refer to lines 1–4: 'My son aged … place for rest.'

What impression of the nettles is suggested in these lines? (2)

5.2 Refer to lines 12–13: 'And then I ... the fallen dead'.

Explain how these lines convey the speaker's attitude toward the nettles. (2)

5.3 Refer to lines 14–15: 'But in two … behind the shed'.

Discuss the effectiveness of the image in these lines. (3)

5.4 Critically comment on how the diction in this poem conveys the speaker's perspective of parenthood. (3)
[10]

TOTAL SECTION A: 30

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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

Despite moments of self-awareness, Dorian Gray continues to live a life of hedonism.

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

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

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

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

EXTRACT A

'Mother, Mother, I am so happy!' whispered the girl, burying her face in the lap of the faded, tired-looking woman who, with back turned to the shrill intrusive light, was sitting in the one arm-chair that their dingy sitting-room contained. 'I am so happy!' she repeated, 'and you must be happy, too!'

Mrs Vane winced, and put her thin bismuth-whitened hands on her daughter's head. 'Happy!' she echoed, 'I am only happy, Sibyl, when I see you act. You must not think of anything but your acting. Mr Isaacs has been very good to us, and we owe him money.'

The girl looked up and pouted. 'Money, mother?' she cried, 'what does money matter? Love is more than money.'

'Mr Isaacs has advanced us fifty pounds to pay off our debts, and to get a proper outfit for James. You must not forget that, Sibyl. Fifty pounds is a very large sum. Mr Isaacs has been most considerate.'

'He is not a gentleman, mother, and I hate the way he talks to me,' said the girl, rising to her feet, and going over to the window.

'I don't know how we could manage without him,' answered the elder woman, querulously.

Sibyl Vane tossed her head and laughed. 'We don't want him any more, mother. Prince Charming rules life for us now.' Then she paused. A rose shook in her blood, and shadowed her cheeks. Quick breath parted the petals of her lips. They trembled. Some southern wind of passion swept over her, and stirred the dainty folds of her dress. 'I love him,' she said, simply.

[Chapter 5]

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7.1 What impression of Mrs Vane is created in this extract? (3)

7.2 Using this extract as a starting point, discuss the differences between Sibyl's and Dorian's lifestyles. (3)

7.3 Refer to lines 18–19: 'Prince Charming rules life for us now.'

Discuss the irony of Dorian's nickname. (3)

7.4 Refer to lines 19–20: 'A rose shook … of her lips.'

Critically discuss how the images in these lines portray Sibyl's character. (3)

AND

EXTRACT B

'There is no use your telling me that you are going to be good,' cried Lord Henry, dipping his white fingers into a red copper bowl filled with rose-water. 'You are quite perfect. Pray, don't change.'

Dorian Gray shook his head. 'No, Harry, I have done too many dreadful things in my life. I am not going to do any more. I began my good actions yesterday.'

'Where were you yesterday?'

'In the country, Harry. I was staying at a little inn by myself.'

'My dear boy,' said Lord Henry, smiling, 'anybody can be good in the country. There are no temptations there. That is the reason why people who live out of town are so absolutely uncivilised. Civilisation is not by any means an easy thing to attain to. There are only two ways by which man can reach it. One is by being cultured, the other by being corrupt. Country people have no opportunity of being either, so they stagnate.'

'Culture and corruption,' echoed Dorian. 'I have known something of both. It seems terrible to me now that they should ever be found together. For I have a new ideal, Harry. I am going to alter. I think I have altered.'

'You have not yet told me what your good action was. Or did you say you had done more than one?' asked his companion, as he spilt into his plate a little crimson pyramid of seeded strawberries, and through a perforated shell-shaped spoon snowed white sugar upon them.

[Chapter 19]

7.5 Refer to lines 2–3: 'You are quite perfect. Pray, don't change.'

What does Lord Henry's assertion that Dorian is 'quite perfect' suggest about their society? (3)

7.6 How do the details presented in this extract contribute to your understanding of Lord Henry? (3)

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7.7 Refer to lines 8–9: 'anybody can be … no temptations there.'

Based on your knowledge of the novel as a whole, discuss to what extent temptation plays a role in Dorian's behaviour. (3)

7.8 Refer to line 15: 'I am going to alter.'

With reference to the novel as a whole, evaluate Dorian's commitment to changing his behaviour. (4)
[25]

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LIFE OF PI – Yann Martel

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

QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

The novel explores how Pi's self-awareness is strengthened by adversity.

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 love Canada. I miss the heat of India, the food, the house lizards on the walls, the musicals on the silver screen, the cows wandering the streets, the crows cawing, even the talk of cricket matches, but I love Canada. It is a great country much too cold for good sense, inhabited by compassionate, intelligent people with bad hairdos. Anyway, I have nothing to go home to in Pondicherry.

Richard Parker has stayed with me. I've never forgotten him. Dare I say I miss him? I do. I miss him. I still see him in my dreams. They are nightmares mostly, but nightmares tinged with love. Such is the strangeness of the human heart. I still cannot understand how he could abandon me so unceremoniously, without any sort of goodbye, without looking back even once. That pain is like an axe that chops at my heart.

…

The first time I went to an Indian restaurant in Canada I used my fingers. The waiter looked at me critically and said, 'Fresh off the boat, are you?' I blanched. My fingers, which a second before had been taste buds savouring the food a little ahead of my mouth, became dirty under his gaze. They froze like criminals caught in the act. I didn't dare lick them. I wiped them guiltily on my napkin. He had no idea how deeply those words wounded me. They were like nails being driven into my flesh. I picked up the knife and fork. I had hardly ever used such instruments. My hands trembled. My sambar lost its taste.

[Chapter 1]

9.1 Account for Pi's having 'nothing to go home to in Pondicherry' (line 5). (3)

9.2 Refer to line 1: 'I love Canada.'

Using this extract as a starting point, discuss the change in Pi's attitude toward Canada. (3)

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9.3 Refer to lines 7–8: 'They are nightmares … tinged with love.'

Comment on the contradictory nature of Pi's nightmares in the context of the novel. (3)

9.4 Refer to line 13: 'Fresh off the boat, are you?' and lines 16–17: 'He had no idea how deeply those words wounded me.'

Based on your knowledge of Pi's nature and actions in the novel, discuss why the waiter's words affect Pi so deeply. (3)

AND

EXTRACT D

By the next morning I had lost all fear of death, and I resolved to die.

I came to the sad conclusion that I could no longer take care of Richard Parker. I had failed as a zookeeper. I was more affected by his imminent demise than I was by my own. But truly, broken down and wasted away as I was, I could do no more for him.

Nature was sinking fast. I could feel a fatal weakness creeping up on me. I would be dead by the afternoon. … I closed my eyes and waited for my breath to leave my body. I muttered, 'Goodbye, Richard Parker. I'm sorry for having failed you. I did my best. Farewell. Dear Father, dear Mother, dear Ravi, greetings. Your loving son and brother is coming to meet you. Not an hour has gone by that I haven't thought of you. The moment I see you will be the happiest of my life. And now I leave matters in the hands of God, who is love and whom I love.'

I heard the words, 'Is someone there?'

It's astonishing what you hear when you're alone in the blackness of your dying mind. A sound without shape or colour sounds strange. To be blind is to hear otherwise.

The words came again, 'Is someone there?'

I concluded that I had gone mad. Sad but true. Misery loves company, and madness calls it forth.

'Is someone there?' came the voice again, insistent.

The clarity of my insanity was astonishing. The voice had its very own timbre, with a heavy, weary rasp. I decided to play along.

[Chapter 90]

9.5 Refer to line 7: 'I'm sorry for having failed you.'

Account for Pi's feelings of having failed Richard Parker. (3)

9.6 Refer to line 16: 'I concluded that I had gone mad.'

Discuss the reasons for Pi's current state of mind. (3)

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9.7 Refer to lines 10–11: 'And now I … whom I love.'

Discuss the significance of spiritual awareness in the context of the novel as a whole. (3)

9.8 When the writer observes the adult Pi with his family, he concludes, 'This story has a happy ending.'

Discuss the extent to which you agree with the writer. (4)
[25]

TOTAL SECTION B: 25

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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

Loyalty to others and allegiance to King and country are central to the play.

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 11: *HAMLET* – CONTEXTUAL QUESTION

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

EXTRACT E

POLONIUS
Ophelia, walk you here. Gracious, so please you,
We will bestow ourselves … Read on this book,
He takes a book from the faldstool
That show of such an exercise may colour
Your loneliness. We are oft to blame in this,
('Tis too much proved) that with devotion's visage
And pious action we do sugar o'er
The devil himself.
CLAUDIUS
(*Aside*) O, 'tis too true,
How smart a lash that speech doth give my conscience.
The harlot's cheek, beautied with plast'ring art,
Is not more ugly to the thing that helps it,
Than is my deed to my most painted word:
O heavy burden!
POLONIUS
I hear him coming, let's withdraw, my lord.
They hide themselves behind the arras. Ophelia kneels at the faldstool.
Enter Hamlet, in deep dejection
HAMLET
To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,

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And by opposing, end them? To die, to sleep,
No more, and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to; 'tis a consummation
Devoutly to be wished. To die, to sleep,
To sleep, perchance to dream. Ay there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil
Must give us pause. …
Soft you now,
The fair Ophelia! Nymph, in thy orisons
Be all my sins remembered!
OPHELIA
(*Rises*) Good my lord,
How does your honour for this many a day?
HAMLET
I humbly thank you, well, well, well.

[Act 3, Scene 1]

11.1 Refer to lines 9–10: 'O, 'tis too true … give my conscience.'

Account for Claudius's feelings in these lines. (3)

11.2 Refer to the stage direction in line 16: '*They hide themselves behind the arras.*'

Explain both Claudius's and Polonius's motives for spying on Hamlet. (3)

11.3 Refer to lines 19–31: 'To be, or … give us pause.'

Discuss how these lines convey the dilemma that Hamlet faces. (3)

11.4 Refer to lines 32–34: 'Soft you now … my sins remembered!'

Discuss whether Hamlet's attitude toward Ophelia in these lines is consistent with his attitude toward her from this point onward. (3)

AND

EXTRACT F

HORATIO
Why, what a king is this!
HAMLET
Does it not, think thee, stand me now upon–
He that hath killed my king, and whored my mother,
Popped in between th'election and my hopes,
Thrown out his angle for my proper life,
And with such cozenage–is't not perfect conscience
To quit him with this arm? And is't not to be damned,
To let this canker of our nature come
In further evil?

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HORATIO
It must be shortly known to him from England
What is the issue of the business there.
HAMLET
It will be short. The interim is mine,
And a man's life's no more than to say 'One'.
But I am very sorry, good Horatio,
That to Laertes I forgot myself,
For by the image of my cause I see
The portraiture of his. I'll court his favours.
But sure the bravery or his grief did put me
Into a towering passion.
HORATIO
Peace, who comes here?
Enter Young Osric, a small and foppish courtier, wearing a doublet with padded shoulders and a fashionable hat
OSRIC
(*Doffs his hat and bows low*) Your lordship is right welcome back to Denmark.
HAMLET
I humbly thank you, sir … (*Aside*) Dost know this water-fly?
HORATIO
(*Aside*) No, my good lord.
HAMLET
(*Aside*) Thy state is the more gracious, for 'tis a vice to know him. He hath much land, and fertile. Let a beast be lord of beasts, and his crib shall stand at the king's mess.

[Act 5, Scene 2]

11.5 Place the extract in context. (3)

11.6 Refer to lines 2–7: 'Does it not … with this arm?'

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

11.7 Refer to lines 14–17: 'But I am … court his favours.'

Comment on the irony in Hamlet's words in these lines. (3)

11.8 Osric represents the hypocrisy that exists in Claudius's court.

Using this extract as a starting point, discuss how hypocrisy plays a role in maintaining Claudius's power. (4)
[25]

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OTHELLO – William Shakespeare

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

QUESTION 12: *OTHELLO* – ESSAY QUESTION

In the play, misplaced trust has far-reaching consequences.

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 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

IAGO
(*Aside*) O, y'are well tuned now!
But I'll set down the pegs that make this music,
As honest as I am.
OTHELLO
Come, let's to the castle.
News, friends—our wars are done, the Turks are drowned.
How do our old acquaintance of the isle?
Honey, you shall be well desired in Cyprus—
I have found great love amongst them. O my sweet,
I prattle out of fashion and I dote
In mine own comforts. I prithee, good Iago,
Go to the bay and disembark my coffers.
Bring thou the master to the citadel.
He is a good one, and his worthiness
Does challenge much respect. Come, Desdemona,
Once more well met at Cyprus!
Othello, Desdemona and all Attendants but one, off
IAGO
(*To the one remaining Attendant, who then leaves*) Do thou meet me presently at the harbour. (*To Roderigo*) Come hither. If thou be'st valiant (as they say base men being in love have then a nobility in their natures more than is native to them) list me. The lieutenant tonight watches on the court of guard. First, I will tell thee this— Desdemona is directly in love with him.
RODERIGO
With him? Why, 'tis not possible!
IAGO
Lay thy finger thus, and let thy soul be instructed. Mark me with what violence she first loved the Moor, but for bragging and telling her

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fantastical lies. And will she love him still for prating? Let not thy discreet heart think it. Her eye must be fed—and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be, again to inflame it and give satiety a fresh appetite, loveliness in favour, sympathy in years, manners and beauties—all which the Moor is defective in. 30

[Act 2, Scene 1]

13.1 Place the extract in context. (3)

13.2 Refer to line 23: 'With him? Why, 'tis not possible!'

Account for Roderigo's reaction in this line. (3)

13.3 Refer to lines 1–3: 'O, y'are well … as I am.'

Discuss the significance of this image in the context of the play as a whole. (3)

13.4 Refer to lines 27–31: 'Her eye must … is defective in.'

Is Iago's diction in these lines typical of his character? Justify your response. (3)

AND

EXTRACT H

LODOVICO
The Duke and senators of Venice greet you.
Gives him a letter
OTHELLO
I kiss the instrument of their pleasures.
Othello opens the letter and reads it.
DESDEMONA
And what's the news, good cousin Lodovico? 5
IAGO
I am very glad to see you, signior.
Welcome to Cyprus.
LODOVICO
I thank you. How does Lieutenant Cassio?
IAGO
Lives, sir.
DESDEMONA
Cousin, there's fallen between him and my lord 10
An unkind breach; but you shall make all well.
OTHELLO
Are you sure of that?
DESDEMONA
My lord?
OTHELLO
(*Reads*) 'This fail you not to do, as you will—'
LODOVICO
He did not call; he's busy in the paper. 15
Is there division between thy lord and Cassio?

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DESDEMONA
A most unhappy one. I would do much
To atone them, for the love I bear to Cassio.
OTHELLO
Fire and brimstone!
DESDEMONA
My lord?
OTHELLO
Are you wise?
DESDEMONA
What, is he angry?
LODOVICO
May be the letter moved him,
For, as I think, they do command him home,
Deputing Cassio in his government.
DESDEMONA
By my troth, I am glad on't.
OTHELLO
Indeed!
DESDEMONA
My lord?
OTHELLO
I am glad to see you mad.
DESDEMONA
How, sweet Othello?
OTHELLO
Devil!
He strikes her
DESDEMONA
I have not deserved this.
LODOVICO
My lord, this would not be believed in Venice,
Though I should swear I saw't. 'Tis very much.
Make her amends—she weeps.

[Act 4, Scene 1]

13.5 Refer to line 16: 'Is there division between thy lord and Cassio?'

Account for the 'division' between Othello and Cassio. (3)

13.6 Critically discuss the state of Othello and Desdemona's marriage at this point in the play. (3)

13.7 Refer to lines 34–36: 'My lord, this … she weeps.'

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

13.8 The desire for revenge results in self-destruction.

Using this extract as a starting point, discuss the extent to which this is true of Othello. (4)

[25]

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***THE CRUCIBLE* – Arthur Miller**

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

Hypocrisy is at the heart of the troubles that occur in Salem.

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 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT I

ELIZABETH	The town's gone wild, I think. She speak of Abigail, and I thought she were a saint, to hear her. Abigail brings the other girls into the court, and where she walks the crowd will part like the sea for Israel. And folks are brought before them, and if they scream and howl and fall to the floor – the person's clapped in the jail for bewitchin' them.	5
PROCTOR	(*wide-eyed*): Oh, it is a black mischief.	
ELIZABETH	I think you must go to Salem, John. (*He turns to her*.) I think so. You must tell them it is a fraud.	
PROCTOR	(*thinking beyond this.*): Aye, it is, it is surely.	
ELIZABETH	Let you go to Ezekiel Cheever – he knows you well. And tell him what she said to you last week in her uncle's house. She said it had naught to do with witchcraft, did she not?	10
PROCTOR	(*in thought*): Aye, she did, she did. (*Now, a pause*.)	
ELIZABETH	(*quietly, fearing to anger him by prodding*): God forbid you keep that from the court, John. I think they must be told.	15
PROCTOR	(*quietly, struggling with his thought*): Aye, they must, they must. It is a wonder they do believe her.	
ELIZABETH	I would go to Salem now, John – let you go tonight.	
PROCTOR	I'll think on it.	
ELIZABETH	(*with her courage now*): You cannot keep it, John.	20
PROCTOR	(*angering*): I know I cannot keep it. I say I will think on it!	
ELIZABETH	(*hurt, and very coldly*): Good, then, let you think on it. (*She stands and starts to walk out of the room*.)	
PROCTOR	I am only wondering how I may prove what she told me, Elizabeth. If the girl's a saint now, I think it is not easy to prove she's fraud, and the town gone so silly. She told it to me in a room alone – I have no proof for it.	25
ELIZABETH	You were alone with her?	
PROCTOR	(*stubbornly*): For a moment alone, aye.	
	[Act 2]	

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15.1 Refer to lines 1–5: 'She speak of … for bewitchin' them.'

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

15.2 Account for Proctor's response in line 6: '(*wide-eyed*): Oh, it is a black mischief.' (3)

15.3 Discuss what this extract reveals about the Proctors' marriage. (3)

15.4 Refer to line 28: 'You were alone with her?'

If you were the director of a production of *The Crucible*, how would you instruct the actor playing Elizabeth to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)

15.5 Refer to lines 14–15: 'God forbid you keep that from the court, John.'

Comment critically on Elizabeth's assertion in these lines. (3)

AND

EXTRACT J

	REVEREND HALE *enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.*	
DANFORTH	Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.	5
HALE	(*coming to Danforth now*): You must pardon them. They will not budge.	
	HERRICK *enters, waits*.	
DANFORTH	(*conciliatory*): You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just.	10
PARRIS	(*with failing heart*): Rebecca will not confess?	
HALE	The sun will rise in a few minutes. Excellency, I must have more time.	
DANFORTH	Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now. While I speak God's law, I will not crack its voice with whimpering.	15 20
	[Act 4]	

15.6 Refer to lines 1–3: 'REVEREND HALE *enters.* … *he ever was.*'

Account for Hale's present state of mind. (3)

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15.7 Refer to line 12: 'The sun will rise in a few minutes.'

Discuss the significance of the reference to the sunrise in the context of the play. (3)

15.8 Danforth's attitude toward justice is hypocritical.

Using this extract as a starting point, discuss the validity of the above statement. (4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE/ NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2020

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 24 pages.

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NOTE TO MARKERS

- These marking guidelines are intended as a guide for markers.
- These 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 six questions (novel) and/or all four questions (drama), mark only the first answer in each SECTION, provided that one contextual and one essay have been answered.
4. If a candidate gives two answers, the first of which is wrong and the next one correct, mark the first answer and **ignore** the next.
5. If answers are incorrectly numbered, mark according to the marking guidelines.
6. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
7. *Essay question*
   If the essay is shorter than the required word count, do not penalise, because the candidate has already penalised him/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.

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SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: ESSAY QUESTION

'REMEMBER' – Christina Rossetti

- Use the following, among other points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 23 for the rubric to assess this question.

- In the octave of this Petrarchan/Italian sonnet, the speaker is selfish and desires to live on in her beloved's memory after her death.
- The repetition of 'remember' emphasises her desire not to fade from memory. She has a real fear of being forgotten.
- The euphemisms, 'gone away' and 'silent land' suggest she tries to avoid facing the harsh reality of death which will separate her from her beloved.
- The use of 'far away' reinforces the feeling of loss, separation and distance that death will cause.
- There will be no way of communicating with him which conveys her fear of isolation.
- She is reluctant to 'go' and longs to 'stay' with the one she loves.
- The speaker implores him to remember her even when he can no longer share his plans for their future.
- She is afraid that any opportunity that he might have to 'counsel' or 'pray' for her will be lost. She regrets that he will no longer be able to guide her.
- In the octave, the speaker repeats 'me' and 'I', which suggests that the focus is on her and her desires while in the sestet, the shift to 'you' shows that her focus is now on her beloved.
- The sestet introduces a change in her attitude. She realises that it would be in his best interests for him to forget her. She puts her concern for his wellbeing above her own desire to be remembered.
- She would rather he be happy and 'smile' than be miserable.
- The speaker releases her loved one from the obligation of remembering her and instructs him not to feel guilty if she does fade from his memory.
- She recognises that her illness will inevitably result in her death ('darkness and corruption').
- Even if he recalls the slightest trace of her, or he thinks of her occasionally, she will be satisfied.
- Her self-sacrifice helps her to accept her impending death and the possibility of being forgotten. Once she has resolved her dilemma, the speaker feels at peace.
- The rhyme scheme balances the idea of sadness in remembering and forgetting.
- The tone of the octave is mournful/sombre/regretful/nostalgic/commanding while the tone of the sestet is comforting/consoling/accepting/forgiving.

[Credit valid alternative responses.] **[10]**

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QUESTION 2: CONTEXTUAL QUESTION

'THE ZULU GIRL' – Roy Campbell

2.1 The line conveys the intensity of their work. It is unrelenting and difficult physical labour. They are suffering in the sweltering heat. The word, 'plies' suggests that they feel overwhelmed by the demands of their task. The word, 'gang' implies that there are many workers and conveys their unity and anonymity. Their lack of individuality suggests how the workers are overlooked and seen as insignificant.

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

2.2 The word, 'tormented' suggests that the baby is being pestered by the flies and is at their mercy. The reader will feel sympathy for the baby who is unable to gain relief from being harassed by the flies.

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

2.3 The word, 'prowl' is used to compare the mother to an animal which is stealthily hunting her prey, in this case, the ticks. The mother's natural instinct is to look after the wellbeing of her child. She is removing the danger that the ticks pose while grooming him. It is an opportunity for her to bond with her child. The onomatopoeic effect of the 'sharp electric clicks' of her nails intensifies the graphic description of her popping the ticks. The mother and child face conditions that are unbearable because of oppression. Anger/aggression is evident in this image which is in keeping with the veiled threat in the poem.

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

2.4 VALID
As the mother feeds her baby, he absorbs not only his mother's anger and pride, but also a desire to restore the Zulu nation's dignity. 'Unquenched' and 'unsmotherable' suggest that the Zulu nation's anger ('heat') has been contained but will not be eradicated. 'Curbed ferocity' reinforces the idea that their fearsomeness is restrained but bubbling below the surface, threatening to erupt. The people exercise self-control until the opportunity to rise up presents itself. 'Sullen' conveys curtailed hostility. The tone is threatening/ menacing/foreboding/ominous.

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

[Award 3 marks only if reference is made to imagery and/or diction, and tone.] (3)
[10]

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QUESTION 3: CONTEXTUAL QUESTION

'A HARD FROST' – Cecil Day Lewis

3.1 The word, 'changeling' suggests that something has been secretly changed for another/is an imposter. It reinforces the unexpected scene confronting the speaker in the morning. The allusion to fairies reinforces the mysterious, magical transformation.

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

3.2 The phrase reminds the reader that the scene is an imitation of spring. The frost has mimicked elements of spring, but it is transitory. The reader is indignant at the frost's trickery, feeling annoyed/upset at being duped/deceived.

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

3.3 'Flounce and filigree' in context suggests that the speaker is disapproving/ disparaging/scornful of the frost as being proud, boastful and temporary. The frost has deliberately tried to draw attention to itself and has put on an ostentatious display, but it is a futile exercise.

[Award 3 marks only if the speaker's attitude is well-discussed.] (3)

3.4 VALID
In spite of the frost, nature will be revitalised by the coming of spring, which promises abundance. The word, 'But' conveys the idea that things will be different from what they are presently. 'Unclenches' indicates the frost's loosening its 'grip on the seed', enabling the 'stiff clods' to make way for spring and the promise of rebirth/renewal/regrowth. The perpetuation of the cycle of life means our survival is ensured because we are dependent on rejuvenation in nature. The tone is hopeful/optimistic/reassuring/thankful/ comforting.

[An 'Invalid' response is unlikely. However, treat all responses on their merits.] (3)

[Award 3 marks only if reference is made to imagery and/or diction, and tone.] **[10]**

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QUESTION 4: CONTEXTUAL QUESTION

'AN AFRICAN ELEGY' – Ben Okri

4.1 The people are marvels/wonders/unique/astonishing, not only because they are God's creation, but also because they are able to withstand and endure so much hardship.

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

4.2 The reader admires/respects/appreciates the people of Africa because they are able to set their burdens and suffering aside and find joy in and appreciate creation./The reader acknowledges the people's ability to look beyond the present and focus on and celebrate the promise of the future.

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

4.3 The sounds of the ocean are compared to music which is uplifting/joyful/melodious/spiritual/mysterious. The sounds are soothing and encourage peace and calm. The ocean is a symbol of life which generates an abundance of songs/experiences which inspire us. The image is effective because an appreciation of nature creates a feeling of harmony and engenders gratitude for the endless variety that life has to offer.

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

4.4 VALID
The speaker acknowledges that there are factors determining people's lives which are inexplicable and surprising.

- The references to 'secret miracles' and 'the unseen' suggest that there is a mysterious force determining the people's lives. It is uncertain where and when things will happen because they are determined by 'Time' and not by man.
- The speaker recognises the influence of 'the dead': the ancestors guide/advise/praise/reassure the people with their 'singing'.
- 'The sky' alludes to something beyond the people's understanding; it symbolises the spiritual world which guides and supports the people.
- 'Destiny is our friend': it provides comfort; the people accept their fate; trust that life will treat them well and that they will be rewarded for their perseverance.

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

[Award 3 marks only if reference is made to imagery and/or diction in both stanzas.] (3)
[10]

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UNSEEN POEM (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

'NETTLES' – Vernon Scannell

5.1 The nettles appear to be cruel/ruthless/malicious. Their sharpness is vicious and inflicts pain. This 'bed' of nettles causes discomfort; an idea not generally associated with a comfortable bed.

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

5.2 The speaker hates/despises the nettles and wants to burn them to remove all evidence of their existence and the reminder of the pain they inflicted on his son. The nettles are like soldiers that he has killed and their bodies need to be cremated.

[Candidates might refer to the 'funeral pyre' being lit as part of a ritual to honour the 'fallen dead' which would imply that the speaker's attitude might be respectful of a defeated enemy.]

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

5.3 The sun and the rain are compared to military authorities: these natural elements encourage the new growth of nettles just as army generals enlist new recruits. The image is effective because the speaker perceives the nettles as the relentless enemy which will continue to be a threat to his son.

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

5.4 Initially, the speaker views his role as that of nurturer as he 'soothed' his son's pain. The expression, 'slashed in fury' suggests that he is determined to protect his son from harm. He thinks his actions will be enough to make the world a safer place for his son. However, he realises that pain and suffering are unavoidable ('My son would often feel sharp wounds again.') and despite his best efforts, his son will still be vulnerable to the harshness of the world.

[Award 3 marks only if a critical comment is made.] (3)
[10]

TOTAL SECTION A: 30

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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 may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

AGREE

- Dorian is introduced to hedonism by Lord Henry. As a young man, the thought of living without any restrictions is appealing. Dorian follows Henry's advice to give in to temptation and not to deny himself anything.
- Based on Lord Henry's theories, Dorian is encouraged to see his life as Art. He surrounds himself with beauty and indulges in pleasurable experiences.
- Dorian's life is filled with decadence and ostentation. He becomes known for his lavish and extravagant lifestyle. He amasses vast collections of items such as perfumes and musical instruments. These interests wane on a whim.
- Having inherited his mother's and grandfather's wealth, Dorian has no need to work and spends his time attending dinner parties, the Theatre and the Opera.
- His lifestyle becomes more debauched and immoral as Dorian is constantly searching for new experiences.
- Dorian's rejection of Sibyl and the subsequent changes that he observes in his portrait force him to reflect on the consequences of his behaviour. He resolves to make amends and 'be good', hoping to restore the portrait.
- There are moments when Dorian is aware of his wrongdoings and decides to change. However, despite Dorian's remorse after Sibyl's suicide, Basil's murder and his blackmailing of Alan Campbell, these feelings are not sustained and are not strong enough to alter his behaviour.
- He convinces himself that these characters are to blame for their own fates and thus there is no reason for him to change.
- He is aware of the thrill he experiences from living a double life and this also accounts for his commitment to such a lifestyle. However, he displays moments of self-awareness when he longs for a simpler life.
- Even though there might be rumours about him, Dorian is excited that no one has an inkling of the extent of his depravity. The fact that the portrait and not Dorian himself bears the consequences of his moral corruption, allows him to continue his dissolute lifestyle.
- Dorian is aware of how the portrait reflects his conscience; he thinks that by destroying the portrait he will no longer have to face his guilt.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]
[Credit valid alternative responses.] **[25]**

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

7.1 Mrs Vane is cautious, pragmatic and more concerned about securing the family's livelihood than Sibyl's happiness. It is obvious that Mrs Vane has been worn down by her circumstances; she is work-weary and cynical. She is quarrelsome and unsympathetic toward Sibyl's romantic feelings.

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

7.2 Sibyl comes from a working class background. Her home is sparsely furnished and 'dingy'. Dorian is a member of Victorian aristocracy who is surrounded by opulence. The Vanes have to borrow money to survive, while Dorian has money to fritter away on luxuries.

[Credit responses that might refer to differences in behaviour as reflective of the lifestyles of the characters.]

[Award 3 marks only if both lifestyles are discussed.] (3)

7.3 'Prince Charming' alludes to the fairy tale prince who comes to the rescue of a poor young girl in distress. While Sibyl believes that Dorian will be her Prince Charming and rescue her from her life of hardship, he is ultimately responsible for her demise. She commits suicide after Dorian cruelly rejects her.

Candidates might also refer to the implication that although Dorian appears to be polite and charismatic/'charming' in his manner, he is reprehensible in his treatment of Sibyl and others. The nickname is also ironic in light of Dorian's debauched lifestyle.

(3)

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

7.4 Sibyl's tremulous response at the thought of Dorian suggests her passionate nature. By associating Sibyl with a rose, her romanticising of life/naivety is implied. Her blushing at the thought of Dorian reinforces her innocence while her breathlessness suggests that she is overwhelmed by the intensity of her emotions. She is emotionally as fragile and as delicate as the petals of a rose.

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

7.5 Society believes that Dorian is perfect because of his beauty and the fact that he is a gentleman. They are of the opinion that beautiful people are automatically good and are incapable of any nefarious deeds. The superficiality and shallowness of society are suggested by their judging people by their appearances.

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

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7.6 Lord Henry is self-indulgent and pampered. He surrounds himself with luxury and *object d'art* that provide sensory pleasure. Lord Henry has a cynical outlook on life and enjoys impressing with his clever witticisms. He has an arrogant, blasé attitude and is condescending toward people living in the country. Lord Henry does not take Dorian's claims of altering seriously and reacts in a patronising manner.

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

7.7 Dorian is introduced to a life of temptation by Lord Henry, subscribing to his belief that self-denial is disadvantageous: 'The only way to get rid of a temptation is to yield to it.' Dorian constantly gives in to his need for self-gratification; his frequent visits to opium dens are an example of this. Despite knowing the dangers of giving in to his desires, he is unable to resist the lure of new experiences. Because he succumbs to temptation, he indulges in a life of depravity, leading to his demise.

[Candidates might refer to other examples.]

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

7.8 Dorian's commitment to changing is superficial and he often rationalises his corrupt behaviour. Despite resolving at times to reform, Dorian enjoys the immunity that his portrait gives him. He continues to indulge in his fantasies and immoral desires because he bears no sign of his corruption. Dorian is too obsessed with maintaining his youth and his good looks to be sincere in his resolve to change. After his cruelty toward Sibyl, he determines to marry her; however, when she dies, he resumes his frivolous lifestyle. He later believes his treatment of Hetty will make amends for his behaviour toward Sibyl. He regards his resolution to give Hetty up as a sign of reform; however, his motives are selfish and insincere.

[Credit valid alternative responses.]

[Award 4 marks for two ideas well-developed.] (4)
[25]

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***LIFE OF PI* – Yann Martel**

QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

- Pi's experiences show that adverse situations help shape a person's identity, beliefs and values, leading to an awareness of self.
- Pi begins his narrative by stating that 'suffering left [him] sad and gloomy'. However, his experience at sea, together with the study of religion and zoology, makes him aware of the value and purpose of his life.
- Pi encounters adversity when he is teased at school. He deliberately changes his circumstances by renaming himself. This shows an awareness of how painful situations need to be challenged to restore dignity.
- Pi's acceptance and tolerance of varied viewpoints is first reflected in his adopting the positive aspects of three religions. This attitude is strengthened during his ordeal at sea when the ritual and discipline of faith give him the strength to persevere in the midst of despair. His ordeal strengthens his awareness of the power of faith in his life.
- At sea, Pi realises he is solely responsible for his own survival; Pi's struggle against the elements, loneliness, the disappointment of not being rescued, all develop his awareness of the importance of tenacity.
- Being trapped on a boat with Richard Parker makes Pi aware of a number of things: the need for a distraction from his suffering; the need for a companion; the need to use Richard Parker to distance himself from his more savage nature. These reflect awareness that savage behaviour is condemned by civilized society. The 'better story' helps Pi to deal with his barbarism and to forgive himself, allowing him to live a fulfilled life.
- The harsh lesson that Pi learns on the algae island makes him aware of the need to distinguish between a true and a shallow faith; he is prepared to choose the true faith despite the greater suffering that he knows will ensue.
- In killing the French cook, Pi acknowledges that sometimes cruel acts are necessary to survive. This awareness enhances his sensitivity, compassion and gentle nature.
- Despite not having the opportunity to say goodbye to his family and Richard Parker, the cathartic experience of telling his story to the author/narrator makes him aware of the importance of closure in one's life.
- Pi's appreciation of the value of family is strengthened by the loss of his parents and brother. As a result, he is determined to be a loving father and husband.

[Candidates might make reference to the second story.]
[Credit mixed/valid alternative responses.] **[25]**

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QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

9.1 Due to political uncertainty in India, Pi's father decides the family should emigrate to Canada. Pondicherry is not home anymore: the zoo has been sold and his family has perished at sea.

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

9.2 Initially Pi is opposed to leaving India and moving to a foreign country. However, he has come to love Canada; it has become a haven for him after his ordeal. He is able to pursue his love for Zoology and Religious Studies. It is a place of happiness with his new family.

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

9.3 Pi's memories of Richard Parker are ambivalent. When he dreams of Richard Parker it is a shocking reminder of the brutal side of his nature which surfaces during his struggle to survive. However, he also remembers Richard Parker with fondness because the presence of the tiger on the lifeboat had helped him to survive his ordeal by providing him with companionship. Pi's taming of the tiger distracts him from falling into despair and also ensures his survival. Furthermore, by using Richard Parker as his alter ego, Pi overcomes his scruples about killing; he is able to cope with the savagery to which he descends.

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

9.4 Pi's gentle and sensitive nature is hurt by the waiter, whose comment is an insulting observation that Pi has not adapted to the accepted norms of behaviour in Canada. However, his words have deeper implications for Pi. Pi is reminded that, in order to survive his ordeal on the lifeboat, he had to abandon any form of civilised behaviour and resort to savagery. The waiter's words wound Pi, reminding him that he has had to act in ways contrary to his nature and beliefs.

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

9.5 Pi feels that he is abandoning Richard Parker because he believes that he is about to die. Pi's death will lead to the demise of Richard Parker since Pi has kept Richard Parker alive by feeding him and providing him with fresh water. He apologises for giving in to feelings of despair and hopelessness.

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

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9.6 Pi thinks he is mad because he hears voices and he believes Richard Parker is talking to him. At this stage he has accepted that he is going to die since there is no longer any hope of rescue. Pi is physically and emotionally drained; he is no longer able to take care of Richard Parker. The imagined conversation shakes him from the lethargy and despair into which he has fallen. He feels uplifted and regains the strength to persevere. Madness helps Pi to escape the reality of his situation.

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

9.7 Pi's spiritual awareness is evident in every aspect of his life. His adoption of three different faiths indicates his realisation that love is common to all religions. His decision is met with a lack of understanding since many characters' spiritual awareness is grounded only in their specific religions. Pi's faith is one of the factors which helps him to endure the ordeals he faces. In spite of the hardship he knows he will encounter, Pi leaves the supposed security of the island because he realises the dangers of having a shallow faith. The strength of his spiritual convictions helps him to overcome and cope with the trauma of his experience.

[Candidates might refer to the author's spiritual awareness being strengthened because of his interaction with Pi.]

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

9.8 AGREE
The adult Pi appears to be a well-adjusted person. He has come to terms with his ordeal and rebuilt his life. Pi's faith and his academic studies have given his life a purpose. The strong bond he shares with his family shows that he has found contentment and fulfilment. Pi has maintained his compassion and has not lost his humanity. He affirms that, in spite of all his suffering, his faith and his love for God endure.

OR

DISAGREE
Although the adult Pi seems to be happy and well-adjusted, the memories of his experience still haunt him. The pain of losing Richard Parker is still intense and the nightmares he continues to have about Richard Parker indicate that the trauma of his savagery on the lifeboat still affects him. He still misses his family, especially his mother. Pi's cupboards are stacked with food, revealing that he still carries the psychological scars of his ordeal. He becomes distressed when he recounts his story to the writer, indicating that the experience has remained with him; he smiles but 'his eyes tell another story' – proof that the pain will be with him forever.

[Accept valid alternative/mixed responses.]

[Award 4 marks for two ideas well-developed.] (4)
[25]

TOTAL SECTION B: 25

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SECTION C: DRAMA

HAMLET – William Shakespeare

QUESTION 10: *HAMLET* – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

AGREE

- Loyalty to his father's memory and allegiance to his country make Hamlet determined to seek revenge. However, his loyalty to his own values is in conflict with his desire for revenge. His actions ultimately lead to his own death and the deaths of others. Nevertheless, he succeeds in restoring order in Denmark.
- Horatio is loyal when he informs Hamlet about King Hamlet's ghost. He helps Hamlet to uncover the truth and he serves as a confidant to Hamlet. Hamlet entrusts Horatio with the task of clearing his name.
- Laertes's loyalty to his father prompts his desire for revenge. He conspires with Claudius to kill Hamlet, leading to the tragic outcome of the play. Laertes's allegiance shifts when he confesses his betrayal, leading to Hamlet's stabbing Claudius.
- Gertrude shows a lack of loyalty to King Hamlet when she remarries with undue haste. Their marriage allows Claudius to usurp the throne. Gertrude is loyal to Claudius and does not object to his decision to send Hamlet to England.
- However, Gertrude is also loyal toward Hamlet. She protects him by lying to Claudius about Hamlet's state of mind after he has killed Polonius. She warns Hamlet about the poison, prompting him to force Claudius to drink the wine.
- Ophelia is torn between her love for Hamlet and her loyalty toward her father. She obeys her father's commands and allows herself to be used as a tool to spy on Hamlet. This causes Hamlet to brutally reject her and ultimately leads to her own madness and death. Ophelia's betrayal reinforces Hamlet's distrust of women.
- Polonius's loyalty to Claudius leads to his own death.
- Fortinbras's desire to avenge his father's death and reclaim the lands his father has lost, results in his being named King of Denmark.

DISAGREE

- Claudius's murder of King Hamlet and his usurpation of the throne proves that he lacks loyalty or allegiance, resulting in the tragedy of the play.
- Rosencrantz and Guildenstern prove their disloyalty to Hamlet by allowing themselves to be used as Claudius's spies. Their betrayal causes Hamlet to send them to their deaths in England.

[Credit valid alternative/mixed responses.] **[25]**

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QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

11.1 Polonius's words remind Claudius of the immoral deeds he has committed and he has a moment of self-reflection. Claudius is troubled by his guilty conscience and he is forced to admit his culpability in killing King Hamlet and usurping his throne.

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

11.2 Claudius and Polonius have different motives for spying on Hamlet. Claudius wants to find out whether Hamlet is a threat to him and his position as king. He is also determined to ascertain whether Hamlet is aware of Claudius's evil deeds. Polonius wants to discover whether Hamlet is really in love with his daughter and if his madness is as a result of Ophelia's rejection of Hamlet's affections. Polonius is ambitious and has hopes that his colluding with Claudius will put him in the king's favour.

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

11.3 Hamlet's dilemma is linked to the difficult choices that he faces. He has promised to avenge his father's murder, but vengeance is in conflict with Hamlet's morality. He ponders whether to kill himself as a means of escaping this difficult choice. However, suicide is considered to be a sin. He realises that suicide might be regarded as cowardly and an indication of his failure to act decisively. While the thought of the peace that death will bring is appealing, Hamlet acknowledges that there is an uncertainty with what the after-life might hold; this makes him cautious.

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

11.4 In these lines Hamlet admires Ophelia. He uses terms of affection and responds tenderly toward her. However, when Ophelia rejects him and he realises that she is lying to him, he becomes cruel, cynical, insensitive and mocking. Hamlet's rejection of Ophelia reflects his anger toward her and his distrust of women in general. While watching the play, he is condescending, and treats her disrespectfully. Later, when he learns of her death, he is distraught and expresses his love for her.

[Award 3 marks only if the shift in attitude is fully discussed.] (3)

11.5 Hamlet has returned to Denmark and has recounted his experiences on the ship to Horatio. While secretly meeting with Horatio in the graveyard, Hamlet learns of Ophelia's death. He becomes involved in an altercation with Laertes at Ophelia's graveside. Claudius pacifies Laertes by reminding him of their plot against Hamlet. Hamlet is determined to expose the extent of Claudius's perfidy to Horatio.

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

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11.6 Hamlet might pace in agitation/hit his palm/raise his arm to convey his outrage. Hamlet might express anger/shock at discovering the full extent of Claudius's treachery. Hamlet's tone might be of anger/outrage/indignation/disgust because of Claudius's vile actions and Hamlet's desire to kill him.

[Accept valid alternative responses.]

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

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

11.7 Hamlet displays remorse/regret for his violent altercation with Laertes at Ophelia's graveside. He expresses the thought that Laertes's and his causes are similar. He also praises and admires Laertes's courage and nobility. However, Hamlet's words are ironic because Laertes has been conspiring with Claudius to act treacherously against Hamlet. It is ironic that, instead of being worthy of admiration, Laertes proves to be dishonourable.

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

11.8 Osric's hypocritical welcoming of Hamlet and Hamlet's sarcastic reference to Osric as a 'water-fly' reveal that Osric is a sycophant who will do Claudius's bidding without question. In order to entrench his power as King of Denmark, Claudius has surrounded himself with people who behave hypocritically. Polonius is also a hypocrite who will go to any lengths to ingratiate himself with Claudius, even using his own daughter to spy on Claudius's behalf. Rosencrantz and Guildenstern betray their friendship with Hamlet by spying on him in order to gain Claudius's favour. These characters all act out of self-interest; in doing so, they help to maintain Claudius's power.

Claudius, too, acts hypocritically in order to gain the favour of the court when he portrays himself as the chief mourner for King Hamlet at the beginning of the play; he is actually King Hamlet's murderer. Once he has gained the favour of the court, he maintains the impression of being a 'goodly' king by expressing concern for Hamlet's well-being, while he is plotting against him. By removing the threat of Hamlet, Claudius will secure his position as king.

[Accept valid alternative responses.]

[Award 4 marks for two ideas well-developed.] (4)
[25]

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***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 may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

AGREE

- Initially Othello trusts Desdemona implicitly. Knowing that Desdemona loves him unconditionally, and that she trusts him completely, reinforces his belief in himself. It is the strength of Othello's love for and trust in Desdemona that at first makes him dismiss Iago's insinuations.
- When doubts are raised about Desdemona's faithfulness, Othello's insecurities are exposed. The belief that Desdemona has tainted his honour increases Othello's mistrust. This leads to his misplaced trust in Iago and results in his decision to kill Desdemona.
- Once he begins to distrust Desdemona, Othello loses faith in everyone, with the exception of Iago. Othello refuses to believe anything Desdemona has to say in her defence against the alleged infidelity. He does not believe Emilia's assertions that Desdemona is faithful. Othello's cynicism leads to the tragedy.
- Cassio's misplaced trust in Iago after his dismissal ensures that Cassio does not approach Othello directly. This heightens Othello's suspicions and leads to the tragic outcome.
- Montano's trust in Iago's judgement about Cassio's competence is misplaced. This contributes to the tragedy because it allows Iago the opportunity to further his machinations.
- However, Othello's belief in Iago's honesty makes him vulnerable to manipulation. Othello and Iago swear an oath to kill Cassio and Desdemona. This immoral plot will cause the deaths of many innocent characters.
- Brabantio's trust in Desdemona is shattered when she elopes. He becomes bitter and disillusioned, causing him to reject his daughter and he dies of grief.
- Emilia's trust of Iago results in her stealing the handkerchief. When she realises her actions have contributed to Othello's betrayal of Desdemona, she remains true to Desdemona by exposing Iago, resulting in her own death.
- Lodovico's trust in Othello's honour proves to have been misplaced when Othello is abusive toward Desdemona. This, together with the murder of Desdemona, tarnishes Othello's reputation and legacy forever; a previously respected man is now viewed as dishonourable.
- Desdemona's unwavering trust in Othello's love and loyalty has dire consequences.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]
[Credit valid alternative/mixed responses.] **[25]**

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QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

13.1 Immediately after their marriage, Othello is sent to Cyprus to quell the Turkish threat. Desdemona has followed him to Cyprus and anxiously awaits his safe arrival after the storm. Othello is happily reunited with Desdemona. Iago vindictively starts planning the destruction of the happy couple. He intends using Roderigo to discredit Cassio.

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

13.2 Roderigo is shocked by Iago's suggestion that Desdemona is in love with Cassio. Roderigo has had designs on Desdemona and is aware of her virtuous nature. He cannot believe that Desdemona could be so fickle, disloyal and immoral, especially since she and Othello have just married and Roderigo has witnessed the love between them.

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

13.3 At the moment the relationship between Othello and Desdemona is harmonious: they are in 'tune' with each other. However, it is Iago's intention to destroy Othello's happiness by sowing discord. Iago intends to manipulate Othello and Desdemona to implement his plan of revenge.

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

13.4 YES
Iago's diction is crude and filled with sexual innuendo and prejudice. The derogatory term, 'devil' reveals his bigotry. He uses the word, 'Moor' in a racist manner. He reduces the love between Othello and Desdemona to lust by referring to their love as 'sport', and 'appetite'. Iago's preoccupation with sex is reinforced by the word, 'satiety'. He is jealous of the relationship between Desdemona and Othello. His diction is typical of his character: anything wholesome and good must be destroyed.

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

[Award 3 marks only if specific diction is related to character.] (3)

13.5 Othello has dismissed Cassio for being involved in the drunken brawl and for dereliction of duty. Cassio, ashamed of his behaviour, enlists Desdemona's help to plead on his behalf. Based on Iago's insinuations, as well as Desdemona's persistence to have Cassio reinstated, Othello is convinced that Cassio is having an affair with Desdemona.

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

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13.6
- Othello has distanced himself from Desdemona as a result of his loss of faith in their union. This is reflected in the lack of communication between them at this point. Othello's taunting of Desdemona shows his vindictiveness: he wants her to suffer as he is suffering. Othello is convinced that Desdemona is guilty of adultery and his desire to punish her is evident when he slaps her. His derogatory comment reveals his disgust that she has betrayed their marriage vows.
- Desdemona does not provoke or blame Othello for the strain in their marriage; instead she attempts to pacify him. Her naivety and her unwitting comments about Cassio add to the tension and arouse Othello's jealousy and suspicion.

[Award 3 marks for a critical discussion of either or both characters' perspectives.] (3)

13.7 The actor playing Lodovico might rush toward Othello, touching him on his shoulder or gesturing with his arm to indicate his disbelief at Othello's having struck Desdemona. He might then look toward Desdemona, turning back to Othello and coaxing him to ask Desdemona's forgiveness. His tone might be of shock/astonishment/horror/dismay at Othello's action, but of concern and distress for Desdemona.

[Accept valid alternative responses.]

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

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

13.8 Othello's desire for revenge allows his passion to overcome his reason. His mind is so clouded that he interprets Desdemona's references to Cassio as proof of the affair. This fuels his desire for revenge and will lead to his self-destruction. Othello has made an unholy pact with Iago to destroy Cassio and Desdemona. The violent manner in which he plans to kill them taints his nobility and honour. Othello's reputation and gentlemanly demeanour are tarnished by his public and dishonourable display of violence toward Desdemona. While he views Desdemona's death as an act of an 'honourable murderer', it is an ignoble action which further destroys his reputation. At the end of the play, Othello is stripped of his title, further discrediting his good name. The realisation that he has killed an innocent Desdemona will lead to his taking his own life.

It might be argued that Othello's taking his own life is a redeeming quality which restores his reputation.

Candidates might argue that rather than the desire for revenge, Othello's self-destruction is brought about by his viewing himself as an honourable murderer. It is not his desire for revenge but rather Iago's manipulation that has been so successful.

[Accept valid alternative responses.]

(4)

[Award 4 marks for two ideas well-developed.] **[25]**

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THE CRUCIBLE – Arthur Miller

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

AGREE

- In Salem religious restraint is seemingly maintained but there is evidence of immoral behaviour. The villagers hold grudges and are judgemental of people.
- Parris's desire for material possessions makes him a hypocrite. His lack of spiritual guidance results in moral laxness in the village.
- Because of Parris's hypocritical and unchristian-like treatment of Tituba, she becomes the catalyst for the trials. Parris lies about the girls' behaviour in the woods, allowing them to exploit the situation.
- While the villagers profess that they want to get rid of witches and are fighting for the good of their society, they are motivated by selfish reasons. This creates a climate of distrust and counter accusations.
- Abigail refers to the 'lying lessons' she has been taught by supposed Christians who now judge her. This motivates her vindictiveness. Abigail hypocritically declares her innocence. To ensure she is not exposed, she makes false accusations; she threatens the girls and she is vengeful. This prevents Mary from revealing the truth and putting an end to the trials. Abigail's hypocritical desire for Proctor leads to Elizabeth's and later Proctor's arrest.
- Because Proctor does not want his adultery to be exposed, he does not reveal the girls to be liars, thus allowing the villagers to regard him as a good man. This permits the girls to increase their power and create further mayhem. However, Proctor's awareness of his hypocrisy motivates him to make amends and his not signing the confession is his refusal to be a hypocrite.
- Greed is a sin; thus the Putnams' desire to amass more land by accusing their neighbours of witchcraft, is hypocritical.
- Mrs Putnam sends Ruth to conjure the spirits of her (Mrs Putnam's) dead babies, then happily accuses innocent people like Rebecca Nurse of witchcraft.
- Although Mr Putnam appears supportive of Parris as minister, he is actually contemptuous of him. Parris is aware of this and summons Hale as an act of self-preservation. However, Hale's arrival simply exacerbates the trouble.
- Lying is a sin, but the court condones lying and encourages the false confessions. The court professes to be just, but the judges convict people based on the girls' lies. The judges put their reputations above justice. Danforth is hypocritical because he allows the trials to continue in spite of his realisation that the court is being misled. This perpetuates the disorder and the injustices.

[A cogent 'Disagree' response is unlikely. However treat all responses on their merits.]
[Consider valid alternative/mixed responses.] **[25]**

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QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

15.1 The impression is that the girls are sacred and revered. They are regarded as powerful, invincible and untouchable, with the ability to detect witchcraft. The girls are trusted above all others. The villagers recognise and acknowledge their authority without question.

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

15.2 Proctor knows that no witchcraft was involved. He is surprised that the court is taking the girls seriously since Abigail has admitted to him that they were simply dancing and that it was 'sport'. However, Proctor realises that the girls have malicious intentions.

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

15.3 The tension between John and Elizabeth Proctor is clear; they are nervous in each other's company. Proctor's affair with Abigail has caused a rift between him and Elizabeth. Elizabeth has not been able to forgive Proctor in spite of his efforts to reconcile with her. Proctor realises that he is in trouble because he has not been honest with her about seeing Abigail in Salem. Initially Elizabeth defers to her husband and is wary of angering him. Proctor is anxious and tries to avoid acceding to Elizabeth's suggestion that he should go to Salem. His hesitation angers Elizabeth because she fears that he is reluctant to get Abigail into trouble.

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

15.4 Elizabeth might put her hands on her hips/throw her hands into the air/clasp her face/frown and look at him sideways to express her disbelief/ confusion/anger/hurt that Proctor has lied to her. She might also be suspicious that he has resumed his affair with Abigail.

Her tone might be angry/suspicious/distressed/accusatory/mournful/ despondent because she feels betrayed and insecure in her marriage. Once again Proctor has disappointed her.

[Accept valid alternative responses.]

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

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

15.5 Elizabeth reminds Proctor that it is his duty/obligation to reveal what he knows about the girls' dancing in the woods. If he exposes the truth, it will bring an end to the trials and the hysteria in Salem, saving the lives of innocent people. Abigail's power would be cut short and sanity would prevail. Elizabeth's assertion is testament to her integrity: she believes in telling the truth and doing the right thing. Her reference to God is a reminder that the people are meant to be God-fearing.

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

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15.6 Hale has been grappling with his conscience because he is aware of the role he has played in the disorder and injustice brought about by the witch trials. He has worked tirelessly to persuade the condemned to save themselves by whatever means, hoping that if he persuades respected people like Rebecca Nurse and John Proctor to confess, others will follow their example. However, Rebecca Nurse and John Proctor refuse to condemn their souls by saving themselves. Hale feels helpless/desperate when he realises that he has had a hand in the deaths of innocents.

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

15.7 The significance of the sunrise is that it alerts everyone to the limited time they have before the prisoners are hanged. Usually sunrise is associated with life/hope/new beginnings/a fresh start. However, in Salem, the sunrise will bring death as the condemned will be executed.

[Candidates might refer to the execution of innocent people bringing a new beginning to the village because their deaths expose the evil that has been perpetrated.]

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

15.8 VALID
Danforth is uncompromising, expedient/self-serving and flawed in his meting out of justice. Even though he suspects that the witchcraft accusations are false, he insists on continuing with the hangings, rather than bringing about a stay of execution.

Danforth condones lying and encourages the false confessions. The court professes to be just, but the judges convict people based on the girls' lies. The judges put their reputations above justice. Danforth is hypocritical because he allows the trials to continue in spite of his realisation that the court is being misled. This perpetuates disorder and injustice.

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

[Award 4 marks for two ideas well-developed.] (4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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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.

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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.

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