



# basic education

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



## SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

**ENGLISH HOME LANGUAGE P2**

**2021**

**MARKS: 80**

**TIME: 2½ hours**

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**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: 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.

**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 Poetry)	5	1	
B: Novel (Essay or Contextual)	6–9	1	
C: Drama (Essay or Contextual)	10–15	1	

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

## SECTION A: POETRY

### PRESCRIBED POETRY

Answer any TWO of the following questions.

#### QUESTION 1: ESSAY QUESTION

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

#### MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin

##### (A Person is a Person Because of Other People)

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

The poem illustrates how political prisoners provide support to one another in intolerable circumstances.

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

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

[10]

## QUESTION 2: CONTEXTUAL QUESTION

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

### FIRST DAY AFTER THE WAR – Mazisi Kunene

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

2.1 Refer to line 1: 'We heard the songs of a wedding party.'

What does the 'wedding party' represent in the poem? (2)

2.2 Refer to line 9: 'Then without waiting we ran to the open space'.

Explain the reference to 'the open space' in the context of the poem. (2)

2.3 Refer to line 4: 'At first we hesitated, then we saw her footprints'.

Critically discuss the effectiveness of the image in the context of the poem. (3)

2.4 Refer to lines 14–17: 'We held hands ... day of peace.'

Comment on how the sensory images in these lines convey the central message of the poem. (3)

**[10]**

### QUESTION 3: CONTEXTUAL QUESTION

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

#### FUNERAL BLUES – WH Auden

1 Stop all the clocks, cut off the telephone,  
2 Prevent the dog from barking with a juicy bone,  
3 Silence the pianos and with muffled drum  
4 Bring out the coffin, let the mourners come.

5 Let aeroplanes circle moaning overhead  
6 Scribbling on the sky the message He Is Dead.  
7 Put crêpe bows round the white necks of the public doves,  
8 Let the traffic policemen wear black cotton gloves.

9 He was my North, my South, my East and West,  
10 My working week and my Sunday rest,  
11 My noon, my midnight, my talk, my song;  
12 I thought that love would last forever: I was wrong.

13 The stars are not wanted now; put out every one;  
14 Pack up the moon and dismantle the sun;  
15 Pour away the ocean and sweep up the wood;  
16 For nothing now can ever come to any good.

- 3.1 Account for the use of the word, 'Blues' in the title. (2)
- 3.2 Refer to line 5: 'Let aeroplanes circle moaning overhead'.  
Discuss the significance of the word, 'moaning' in the context of the poem. (2)
- 3.3 Refer to lines 9–12: 'He was my ... I was wrong.'  
Critically discuss the effectiveness of the repetition of the word, 'my' in these lines. (3)
- 3.4 Refer to lines 13–16: 'The stars are ... to any good.'  
Comment on how the diction in these lines conveys the speaker's mood. (3)

**[10]**



#### QUESTION 4: CONTEXTUAL QUESTION

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

##### **FELIX RANDAL – Gerald Manley Hopkins**

1 Felix Randal the farrier, O he is dead then? my duty all ended,  
2 Who have watched his mould of man, big-boned and hardy-handsome  
3 Pining, pining, till time when reason rambled in it and some  
4 Fatal four disorders, fleshed there, all contended?  
  
5 Sickness broke him. Impatient he cursed at first, but mended  
6 Being anointed and all; though a heavenlier heart began some  
7 Months earlier, since I had our sweet reprieve and ransom  
8 Tendered to him. Ah well, God rest him all road ever he offended!  
  
9 This seeing the sick endears them to us, us too it endears.  
10 My tongue had taught thee comfort, touch had quenched thy tears,  
11 Thy tears that touched my heart, child, Felix, poor Felix Randal;  
  
12 How far from then forethought of, all thy more boisterous years,  
13 When thou at the random grim forge, powerful amidst peers,  
14 Didst fettle for the great grey drayhorse his bright and battering sandal!

- 4.1 What is the speaker's intention when he describes Felix Randal as 'mould of man' (line 2)? (2)
- 4.2 Refer to line 4: 'Fatal four disorders, fleshed there, all contended?'  
Explain what this line conveys about Felix Randal's illness. (2)
- 4.3 Refer to line 11: 'Thy tears that ... poor Felix Randal'.  
Critically discuss the speaker's use of the word, 'child' in the context of the poem. (3)
- 4.4 Refer to lines 12–14: 'How far from ... and battering sandal!'  
Comment on how the diction in these lines conveys the speaker's attitude toward Felix Randal. (3)
- [10]**

**AND**

## UNSEEN POETRY (COMPULSORY)

### QUESTION 5: CONTEXTUAL QUESTION

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

#### BURNING THE FIRE BREAK – Ingrid Andersen

1 I'm called from my books,  
2 this peaceful space  
3 away from you.

4 The wind has whipped  
5 the fire out  
6 of control, it threatens the farmhouse:  
7 all hands are needed.

8 I stand, armed with beater,  
9 upon the border of veld and garden.  
10 I think of *National Geographic*,  
11 of fires in Australia, California –  
12 I've not done this before.

13 Smoke burns bitter in my throat.  
14 There. In the haze,  
15 flames at the base  
16 of the khakibos  
17 in the close-grazed stubble  
18 five strides ahead of me.

19 The wind behind them  
20 suddenly shoves.

21 The fire flings up,  
22 reaches into  
23 longer grass nearby:  
24 an angry wall that  
25 spits and roars  
26 towards me.

27 I face the flame,  
28 stand firm.

29 You shall not pass.

5.1 Refer to lines 8–9: 'I stand, armed ... veld and garden.'

What does the word, 'armed' suggest about the speaker's view of the fire?

(2)

- 5.2 Refer to lines 4–7: 'The wind has ... hands are needed.'  
Explain how the mood is conveyed in these lines. (2)
- 5.3 Refer to lines 21–26: 'The fire flings ... roars/towards me.'  
Comment on the effectiveness of the imagery in these lines. (3)
- 5.4 By referring to the poem as a whole, critically discuss how the speaker conveys her attitude toward fighting the fire. (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**

Dorian Gray must take responsibility for his own fate.

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**

[Dorian Gray] sighed, and, having poured himself out some tea, opened Lord Henry's note. It was simply to say that he sent him round the evening paper, and a book that might interest him, and that he would be at the club at eight-fifteen. He opened *The St James's* languidly, and looked through it. A red pencil-mark on the fifth page caught his eye. It drew attention to the following paragraph:

5

Inquest on an actress. – An inquest was held this morning at the Bell Tavern, Hoxton Road, by Mr Danby, the District Coroner, on the body of Sibyl Vane, a young actress recently engaged at the Royal Theatre, Holborn. A verdict of death by misadventure was returned. Considerable sympathy was expressed for the mother of the deceased, who was greatly affected during the giving of her own evidence, and that of Dr Birrell, who had made the post-mortem examination of the deceased.

10

He frowned, and, tearing the paper in two, went across the room and flung the pieces away. How ugly it all was! And how horribly real ugliness made things! He felt a little annoyed with Lord Henry for having sent him the report. And it was certainly stupid of him to have marked it with red pencil. Victor might have read it. The man knew more than enough English for that.

15

Perhaps he had read it and begun to suspect something. And, yet, what did it matter? What had Dorian Gray to do with Sibyl Vane's death? There was nothing to fear. Dorian Gray had not killed her.

20

[Chapter 10]

7.1 Suggest why Lord Henry has drawn Dorian's attention to the inquest into Sibyl's death.

(3)

- 7.2 Refer to lines 13–14: 'He frowned, and ... the pieces away' and line 16: 'Victor might have read it.'  
Account for Dorian's response in these lines. (3)
- 7.3 Lord Henry's note makes reference to 'a book that might interest [Dorian Gray]' (lines 2–3).  
Using your knowledge of the novel as a whole, comment on the role this book plays in Dorian's life. (3)
- 7.4 Refer to line 14: 'How ugly it ... ugliness made things!'  
Discuss how Dorian's avoidance of ugliness ultimately leads to his destruction. (3)

**AND**

**EXTRACT B**

'It's no use,' sighed Adrian Singleton. 'I don't care to go back. What does it matter? I am quite happy here.'

'You will write to me if you want anything, won't you?' said Dorian, after a pause.

'Perhaps.'

'Good-night, then.' 5

'Good-night,' answered the young man, passing up the steps, and wiping his parched mouth with a handkerchief.

Dorian walked to the door with a look of pain in his face. As he drew the curtain aside a hideous laugh broke from the painted lips of the woman who had taken his money. 'There goes the devil's bargain!' she hiccoughed, in a hoarse voice. 10

'Curse you!' he answered, 'don't call me that.'

She snapped her fingers. 'Prince Charming is what you like to be called, ain't it?' she yelled after him.

The drowsy sailor leaped to his feet as she spoke, and looked wildly around.

The sound of the shutting of the hall door fell on his ear. He rushed out as if in pursuit. 15

Dorian Gray hurried along the quay through the drizzling rain. His meeting with Adrian Singleton had strangely moved him, and he wondered if the ruin of that young life was really to be laid at his door, as Basil Hallward had said to him with such infamy of insult. He bit his lip, and for a few seconds his eyes grew sad. Yet, after all, what did it matter to him? One's days were too brief to take the burden of another's errors on one's shoulders. Each man lived his own life, and paid his own price for living it. 20

The only pity was one had to pay so often for a single fault. One had to pay over and over again, indeed. In her dealings with man Destiny never closed her accounts.

[Chapter 16]

- 7.5 Place the above extract in context. (3)
- 7.6 Refer to line 14: 'The drowsy sailor ... looked wildly around.'  
Comment on the sailor's reaction in this line. (3)
- 7.7 Refer to line 23: 'In her dealings with man Destiny never closed her accounts.'  
Comment on the effectiveness of this image in the context of the novel. (3)
- 7.8 Dorian is referred to as both 'the devil's bargain' (line 10) and 'Prince Charming' (line 12).  
Critically discuss what these names suggest about the contradictory nature of Dorian's character. (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 is responsible for the outcome of his own life.

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**

As confidently as if I had done it a thousand times, I jammed the knife just to the right of the turtle's head, at an angle. I pushed the blade deep into the folds of skin and twisted it. The turtle retreated even further, favouring the side where the blade was, and suddenly shot its head forward, beak snapping at me viciously. I jumped back. All four flippers came out and the creature tried to make its getaway. It rocked on its back, flippers beating wildly and head shaking from side to side. I took hold of a hatchet and brought it down on the turtle's neck, gashing it. Bright red blood shot out. I grabbed the beaker and collected about three hundred millilitres, a pop can's worth. I might have got much more, a litre I would guess, but the turtle's beak was sharp and its front flippers were long and powerful, with two claws on each. The blood I managed to collect gave off no particular smell. I took a sip. It tasted warm and animal, if my memory is right. It's hard to remember first impressions. I drank the blood to the last drop.

5

10

...

The living rest of the turtle I lifted and dropped into Richard Parker's territory. He was making noises and sounded as if he were about to stir. He had probably smelled the turtle's blood. I fled to the raft.

15

I watched sullenly as he loudly appreciated my gift and made a joyous mess of himself. I was utterly spent. The effort of butchering the turtle had hardly seemed worth the cup of blood.

[Chapter 70]

9.1 How is Pi's treatment of the turtle uncharacteristic of him? (3)

9.2 Refer to line 17: 'I watched sullenly as he loudly appreciated my gift'.

Explain what this line suggests about Pi's attitude toward Richard Parker at this point in the novel. (3)

9.3 Refer to line 14: 'The living rest ... Richard Parker's territory' and line 16: 'I fled to the raft.'

Discuss how Pi's growing up in a zoo makes him aware of the importance of establishing separate territories for himself and Richard Parker. (3)

9.4 In light of your knowledge of the novel as a whole, discuss the significance of Richard Parker's presence on the lifeboat. (3)

**AND**

**EXTRACT D**

The next day, after another restful night on the boat – to which, once again, Richard Parker had returned – I was able to walk. Falling half a dozen times, I managed to reach the tree. I could feel my strength increasing by the hour. With the gaff I reached up and pulled down a branch from the tree. I plucked off some leaves. They were soft and unwaxed, but they tasted bitter. Richard Parker was attached to his den on the lifeboat – that was my explanation for why he had returned another night. 5

I saw him coming back that evening, as the sun was setting. I had retethered the lifeboat to the buried oar. I was at the bow, checking that the rope was properly secured to the stem. He appeared all of a sudden.

...

I have read that there are two fears that cannot be trained out of us: the startle reaction upon hearing an unexpected noise, and vertigo. I would like to add a third, to wit, the rapid and direct approach of a known killer. 10

I fumbled for the whistle. When he was twenty-five feet from the lifeboat I blew into the whistle with all my might. A piercing cry split the air.

It had the desired effect. Richard Parker braked. 15  
[Chapter 92]

9.5 Place the above extract in context. (3)

9.6 Refer to lines 13–15: 'I fumbled for ... Richard Parker braked.'  
Explain the significance of the whistle in the context of the novel. (3)

9.7 Refer to lines 4–5: 'I plucked off ... they tasted bitter.'  
Comment on how the bitterness of the leaves foreshadows Pi's realisation of the true nature of the island. (3)

9.8 Based on your knowledge of the novel as a whole, critically discuss how Pi's stay on the island contributes to his self-development. (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**

The play explores the destructive consequences of revenge.

Critically discuss the validity of 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**

CLAUDIUS

And can you by no drift of conference  
Get from him why he puts on this confusion,  
Grating so harshly all his days of quiet  
With turbulent and dangerous lunacy?

ROSENCRANTZ

He does confess he feels himself distracted,  
But from what cause he will by no means speak.

5

GUILDENSTERN

Nor do we find him forward to be sounded,  
But with a crafty madness keeps aloof,  
When we would bring him on to some confession  
Of his true state.

10

GERTRUDE

Did he receive you well?

ROSENCRANTZ

Most like a gentleman.

GUILDENSTERN

But with much forcing of his disposition.

ROSENCRANTZ

Niggard of question, but of our demands  
Most free in his reply.

15

GERTRUDE

Did you assay him

To any pastime?

ROSENCRANTZ Madam, it so fell out that certain players We o'er-raught on the way. Of these we told him, And there did seem in him a kind of joy To hear of it. They are here about the court, And as I think, they have already order This night to play before him.	20
POLONIUS 'Tis most true, And he beseeched me to entreat your majesties To hear and see the matter.	25
CLAUDIUS With all my heart, and it doth much content me To hear him so inclined. Good gentlemen, give him a further edge, And drive his purpose into these delights.	30
ROSENCRANTZ We shall, my lord. <i>Rosencrantz and Guildenstern off</i>	
CLAUDIUS Sweet Gertrude, leave us too, For we have closely sent for Hamlet hither, That he, as 'twere by accident, may here Affront Ophelia. Her father and myself, lawful espials, Will so bestow ourselves, that seeing unseen, We may of their encounter frankly judge, And gather by him as he is behaved, If't be th'affliction of his love or no That thus he suffers for.	35       40

[Act 3, Scene 1]

- 11.1 Place the above extract in context. (3)
- 11.2 Refer to lines 1–4: 'And can you ... and dangerous lunacy?'  
Explain what these lines suggest about Claudius's feelings toward Hamlet's behaviour. (3)
- 11.3 Refer to lines 27–30: 'With all my ... into these delights.'  
Discuss the irony of Claudius's reaction to Hamlet's interest in the players. (3)
- 11.4 Refer to lines 37–42: 'Her father and ... he suffers for.'  
Comment on the significance of spying in the context of the play. (3)

**AND**

**EXTRACT F**

HAMLET	What, the fair Ophelia!	
GERTRUDE	( <i>Scattering flowers</i> ) Sweets to the sweet. Farewell! I hoped thou shouldst have been my Hamlet's wife. I thought thy bride-bed to have decked, sweet maid, And not have strewed thy grave.	5
LAERTES	O, treble woe Fall ten times treble on that curséd head Whose wicked deed thy most ingenious sense Deprived thee of! Hold off the earth awhile, Till I have caught her once more in mine arms <i>Laertes leaps in the grave</i> Now pile your dust upon the quick and dead, Till of this flat a mountain you have made T'o'ertop old Pelion, or the skyish head Of blue Olympus.	10 15
HAMLET	( <i>Comes forward</i> ) What is he whose grief Bears such an emphasis? Whose phrase of sorrow Conjures the wand'ring stars, and makes them stand Like wonder-wounded hearers? This is I, Hamlet the Dane.	20
LAERTES	( <i>Grappling with him</i> ) The devil take thy soul	
HAMLET	Thou pray'st not well. I prithee take thy fingers from my throat, For though I am not splenitive and rash Yet have I in me something dangerous, Which let thy wiseness fear. Hold off thy hand!	25
CLAUDIUS	Pluck them asunder.	
...		
CLAUDIUS	( <i>Aside to Laertes</i> ) Strengthen your patience in our last night's speech, We'll put the matter to the present push ...	30
[Act 5, Scene 1]		

11.5 Refer to line 1: 'What, the fair Ophelia!'

Explain why Hamlet is unaware of Ophelia's death.

(3)

- 11.6 Refer to line 16–21: '(Comes forward) What is he ... *in after Laertes*'.
- Discuss why Hamlet's attitude toward Ophelia changes during the course of the play. (3)
- 11.7 Refer to lines 9–12: 'Hold off the ... quick and dead'.
- If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 11.8 Using EXTRACT E and EXTRACT F as a starting point, comment critically on Claudius's corrupting influence on other characters in the play. (4)
- [25]**

## **OTHELLO – William Shakespeare**

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

### **QUESTION 12: OTHELLO – ESSAY QUESTION**

The play explores the destructive consequences of revenge.

Critically discuss the validity of 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**

CASSIO

Welcome, Iago. We must to the watch.

IAGO

Not this hour, lieutenant; 'tis not yet ten o'clock. Our General cast us thus early for the love of his Desdemona—who let us not therefore blame. He hath not yet made wanton the night with her, and she is sport for Jove.

CASSIO

She is a most exquisite lady.

5

IAGO

And, I'll warrant her, full of game.

CASSIO

Indeed, she is a most fresh and delicate creature.

IAGO

What an eye she has! Methinks it sounds a parley to provocation.

CASSIO

An inviting eye, and yet methinks right modest.

IAGO

And when she speaks, is it not an alarum to love?

10

CASSIO

She is indeed perfection.

IAGO

Well, happiness to their sheets! ... Come, lieutenant, I have a stoup of wine, and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.

CASSIO

Not tonight, good Iago. I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.

15

IAGO

O, they are our friends! But one cup. I'll drink for you.

CASSIO

I have drunk but one cup tonight, and that was craftily qualified too; and behold what innovation it makes here. I am unfortunate in the infirmity and dare not task my weakness with any more.

20

IAGO

What, man! 'Tis a night of revels. The gallants desire it.

CASSIO

Where are they?

IAGO

Here at the door. I pray you call them in.

CASSIO

I'll do't, but it dislikes me.

[Act 2, Scene 3]

13.1 Place the above extract in context. (3)

13.2 Refer to lines 5–11: 'She is a ... is indeed perfection.'

Explain how these lines convey the contrasting attitudes of Iago and Cassio toward Desdemona.

(3)

13.3 Refer to lines 15–20: 'Not tonight, good ... with any more.'

Explain why Iago is intent on persuading Cassio to drink.

(3)

13.4 Refer to line 24: 'I'll do't, but it dislikes me.'

Critically discuss the extent to which Cassio is responsible for his own downfall.

(3)

**AND**

**EXTRACT H**

OTHELLO

Went [Cassio] hence now?

DESDEMONA

Yes, faith, so humbled,

That he hath left part of his grief with me

To suffer with him. Good love, call him back.

OTHELLO

Not now, sweet Desdemona—some other time.

5

...

DESDEMONA

Why, then, tomorrow night, or Tuesday morn,

On Tuesday noon, or night? ... On Wednesday morn?

I prithee name the time, but let it not

Exceed three days. In faith, he's penitent,

And yet his trespass in our common reason (Save that, they say, the wars must make example Out of their best) is not almost a fault To incur a private check. When shall he come? Tell me, Othello. I wonder in my soul	10
What you could ask me that I should deny Or stand so mammering on? What! Michael Cassio, That came a-wooing with you and so many a time, When I have spoke of you dispraisingly, Hath ta'en your part, to have so much to do To bring him in? By'r Lady, I could do much—	15 20
...	
OTHELLO	
I will deny thee nothing.	
Whereon, I do beseech thee, grant me this, To leave me but a little to myself.	
DESDEMONA	
Shall I deny you? No; farewell, my lord.	
OTHELLO	
Farewell, my Desdemona, I'll come to thee straight.	25
DESDEMONA	
Emilia, come. Be as your fancies teach you. Whate'er you be, I am obedient.	
<i>Desdemona and Emilia off</i>	
OTHELLO	
Excellent wretch! Perdition catch my soul But I do love thee! And when I love thee not, Chaos is come again.	30
[Act 3, Scene 3]	

13.5 Refer to lines 2–4: 'Yes, faith, so ... call him back.'

In your view, is Desdemona's behaviour in these lines consistent with her behaviour elsewhere in the play? Justify your response.

(3)

13.6 Refer to lines 6–9: 'Why, then, tomorrow ... Exceed three days.'

If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions.

(3)

13.7 Refer to line 21: 'I will deny thee nothing.'

Discuss why Othello's words are ironic.

(3)

13.8 Refer to lines 29–31: 'Perdition catch my ... is come again.'

Critically discuss how Othello's words in these lines prove to be prophetic.

(4)

[25]

**THE CRUCIBLE – Arthur Miller**

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

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

The play explores the destructive consequences of revenge.

Critically discuss the validity of 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**

HALE	I come now from Rebecca Nurse's house and –	
ELIZABETH	( <i>shocked</i> ): Rebecca's charged!	
HALE	God forbid such a one be charged. She is, however – mentioned somewhat.	
ELIZABETH	( <i>with an attempt at a laugh</i> ): You will never believe, I hope, that Rebecca trafficked with the Devil.	5
HALE	Woman, it is possible.	
PROCTOR	( <i>taken aback</i> ): Surely you cannot think so.	
HALE	This is a strange time, Mister. No man may longer doubt the powers of the dark are gathered in monstrous attack upon this village. There is too much evidence now to deny it. You will agree, sir?	10
PROCTOR	( <i>evading</i> ): I – have no knowledge in that line. But it's hard to think so pious a woman be secretly a Devil's bitch after seventy year of such good prayer.	
HALE	Aye. But the Devil is a wily one, you cannot deny it. However, she is far from accused, and I know she will not be. ( <i>Pause.</i> ) I thought, sir, to put some questions as to the Christian characters of this house, if you'll permit me.	15
PROCTOR	( <i>coldly, resentful</i> ): Why, we – have no fear of questions, sir.	
HALE	Good, then. ( <i>He makes himself more comfortable.</i> ) In the book of record that Mr Parris keeps, I note that you are rarely in the church on Sabbath Day.	20
PROCTOR	No, sir, you are mistaken.	
HALE	Twenty-six time in seventeen month, sir. I must call that rare. Will you tell me why you are so absent?	25

[Act 2]

15.1 Refer to line 2: '(*shocked*): Rebecca's charged!'

Account for Elizabeth's reaction to the news about Rebecca Nurse.

(3)



- 15.2 Refer to lines 24–25: 'Twenty-six time in ... are so absent?'  
 Explain why Hale questions Proctor's irregular attendance at church. (3)
- 15.3 Refer to line 7: 'Woman, it is possible.'  
 Comment on what the use of the word, 'Woman' suggests about Salem society. (3)
- 15.4 Refer to lines 9–11: 'No man may ... to deny it.'  
 In light of later events in the play, critically discuss Hale's attitude toward witchcraft. (3)

**AND**

**EXTRACT J**

PROCTOR	Elizabeth, tell the truth!	
DANFORTH	She has spoken. Remove her!	
PROCTOR	( <i>crying out</i> ): Elizabeth, I have confessed it!	
ELIZABETH	Oh, God! ( <i>The door closes behind her.</i> )	
PROCTOR	She only thought to save my name!	5
HALE	Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more – private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we –	10
DANFORTH	She spoke nothing of lechery, and this man has lied!	
HALE	I believe him! ( <i>Pointing at Abigail.</i> ) This girl has always struck me false! She has –	
	ABIGAIL, <i>with a weird, wild, chilling cry, screams up to the ceiling.</i>	
ABIGAIL	You will not! Begone! Begone, I say!	15
DANFORTH	What is it, child? ( <i>But ABIGAIL, pointing with fear, is now raising up her frightened eyes, her awed face, toward the ceiling – the girls are doing the same – and now HATHORNE, HALE, PUTNAM, CHEEVER, HERRICK, and DANFORTH do the same.</i> ) What's there? ( <i>He lowers his eyes from the ceiling, and now he is frightened; there is real tension in his voice.</i> ) Child! ( <i>She is transfixed – with all the girls, she is whimpering open-mouthed, agape at the ceiling.</i> ) Girls! Why do you – ?	20
MERCY	( <i>pointing</i> ): It's on the beam! Behind the rafter!	
DANFORTH	( <i>looking up</i> ): Where!	
ABIGAIL	Why – ? ( <i>She gulps.</i> ) Why do you come, yellow bird?	25
		[Act 3]

- 15.5 Place the above extract in context. (3)
- 15.6 Refer to line 16: 'What is it, child?'  
 Using this line as a starting point, critically discuss Danforth's attitude toward Abigail. (3)

- 15.7 Refer to lines 6–10: 'Excellency, it is ... wife before we –'.  
  
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.8 Refer to lines 7–8: '– private vengeance is working through this testimony!'  
  
Using your knowledge of the play as a whole, critically discuss the validity of Hale's statement. (4)  
**[25]**
- TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**



# **basic education**

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

## **SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**ENGLISH HOME LANGUAGE P2**

**2021**

**MARKING GUIDELINES**

**MARKS: 80**

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

## NOTE TO MARKERS

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

## INSTRUCTIONS

1. Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. **(The candidate may NOT answer the essay and the contextual question on the same genre.)**
2. If a candidate has answered all four questions in SECTION A (prescribed poems), mark only the first two.
3. If a candidate has answered two contextual or two essay questions in SECTIONS B and C, mark the first one and ignore the second. If a candidate has answered all four questions (novel) and/or all six questions (drama), mark only the first answer in each section, provided that one contextual and one essay have been answered.
4. If a candidate gives two answers where the first is wrong and the next one correct, mark the first answer and **ignore** the next.
5. If answers are incorrectly numbered, mark according to the marking guidelines.
6. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
7. *Essay questions:* If the essay is shorter than the required word count, do not penalise, because the candidate has already penalised himself/herself. If the essay is too long, assess on merit and discuss with senior markers.
8. *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalise**.
9. For **open-ended questions**, no marks should be awarded for YES/NO or I AGREE/DISAGREE. The reason/substantiation/motivation/justification is what should be considered.
10. No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation/justification is what should be marked.
11. Answers to contextual questions must be assessed holistically in the light of the discussion during the standardisation of the marking guidelines.

## SECTION A: POETRY

### PRESCRIBED POETRY

#### QUESTION 1: POETRY – ESSAY QUESTION

##### 'MOTHO KE MOTHO KA BATHO BABANG' – Jeremy Cronin

- 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 25 for the rubric to assess this question.

The speaker is in solitary confinement and is forbidden from communicating with the other prisoners. Even though their contact is severely restricted, the prisoners find ways to support one another.

- They use signals to offer one another encouragement, strength and camaraderie; they buoy each other up to maintain their sanity/humanity. It is important that someone acknowledges their presence and offers hope for the future.
- The repetition of 'I see' emphasises there is comfort in acknowledging the presence of another person. The speaker uses the mirror as an ingenious means of communication. He is excited to discover 'There's a person down there'. This makes his solitary confinement more bearable.
- 'antennae' suggest the prisoners are receptors to and senders of signals.
- The ironic use of 'free hand' and 'talkative' suggests that, in spite of their hardship, the prisoners are able to maintain a sense of humour. They are able to preserve their humanity in the face of adversity.
- '(Later. Maybe later we can speak)' are words of comfort and help to establish a feeling of well-being. Even though communication is difficult at present, there is the possibility of establishing contact at a later stage. This offers the speaker hope.
- The hand that communicates '*Strength brother*' while slipping '*quietly behind*' intimates intimacy and comfort. The black fist conveys solidarity/unity/defiance. The prisoners are steadfastly maintaining resistance to apartheid even while in prison. Their shared opposition to apartheid is conveyed by the use of 'brother'.
- The tone of '*Hey! Wat maak jy daar?*' is demanding and threatening, conveying the voice of authority. The warder's words reflect the harshness of the prisoners' world and contrast with the supportive messages of the prisoners to express solidarity.
- The prisoner's reply, '*No, just polishing baas*' counteracts the aggression of the warder. The prisoner's tone appears to be submissive and innocent; he realises that he has to use deception to placate the warder.
- Structurally, the narrative is on the left with the translation in brackets on the right to ensure the reader's understanding of the sign language used by the prisoners. Even though their communication is silent, it is still effective in conveying a message and in connecting the prisoners. Their having to use sign language stresses the need for secrecy, as well as the value of maintaining human contact in spite of their isolation.
- The use of enjambment suggests that, despite their separation, there is an intimacy and natural flow to the communication.
- In spite of their isolated incarceration, the prisoners maintain human contact. They are prepared to risk punishment to establish a bond of solidarity. They overcome the warders' and government's best efforts to oppress them; they are triumphant and uplift each other.

[10]

[Accept valid alternative responses.]

## QUESTION 2: POETRY – CONTEXTUAL QUESTION

### 'FIRST DAY AFTER THE WAR' – Mazisi Kunene

- 2.1 The 'wedding party' represents the coming together of different families to form a union. The event is cause for joyous celebration. In the same way that weddings forge bonds between families, the end of war means the unification of different groups of people. An agreement has been reached and there is peace and harmony.

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

- 2.2 The open space represents the freedom people experience after the oppression and restrictions of the apartheid era. The people are able to use the open space to shout out their joy without inhibitions. People feel free to move wherever they desire. They are able to express their excitement about their new-found freedom which seems boundless.

Candidates might refer to the people's joy as unrestrained and impulsive.

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

- 2.3 Freedom is personified as a woman walking through the country. Her footprints are proof that there is indeed something to celebrate. At first there was anticipation of a memorable event but no evidence of it; however, the footprints are a tangible sign of the arrival of freedom, bringing hope and optimism to the people.

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

- 2.4 The poem is about the triumph over oppression; there is a celebration of the end of war/apartheid and the unification of people who were previously separated. The people 'held hands', which suggests that they feel a close bond with one another; there is a shared excitement about a united future. The fact that hands were held with 'a stranger' symbolises the coming together of people who were hitherto kept apart; new relationships can now be fostered. The people's shouting 'across the waterfalls' indicates their excitement and desire to share their joy with others. The spirit is so infectious that people come from 'all lands' to celebrate in a show of support; humanity is unified by the occasion. The discord and strife that was previously experienced has been replaced by 'peace'. There is a celebration of cohesion/unity and a sense that reconciliation has been achieved.

[Award 3 marks for any two sensory images linked to the central message, fully discussed.]

(3)  
[10]

### QUESTION 3: POETRY – CONTEXTUAL QUESTION

#### 'FUNERAL BLUES' – WH Auden

- 3.1 The word conveys the speaker's depressed state of mind because of the loss of his partner./The word, 'blues' is associated with mournful subject matter and mood; this conveys the speaker's despair, sorrow and heartache at the loss of his partner.

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

- 3.2 The poem is about death and mourning. The word, 'moaning' has an onomatopoeic effect and reinforces the feelings of loss/grief/despondency/despair conveyed in the poem. The magnitude of the speaker's grief is such that he superimposes his pain onto the droning sound of the aeroplane.

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

- 3.3 'My' is repeatedly used by the speaker to emphasise the close bond/intimacy he shared with his loved one. It is indicative of the central role the partner played in the speaker's life; now that his partner has died, he feels his life has no meaning. The word also implies the possessive attachment the speaker has for his partner. The speaker is characterised as being overwhelmingly self-absorbed, focusing entirely on his own loss.

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

- 3.4 The speaker is so distraught/devastated/sad that he requests that all sources of light ('stars' and 'moon') are extinguished because there is no longer any hope in the world. The cosmic elements should be taken apart ('dismantle') as his world has collapsed. The world's natural beauty should be destroyed ('pour away' and 'sweep up') because his world is bleak. These actions minimise the magnitude of these natural elements and emphasise the speaker's perception that everything pales into insignificance because of his loss. He experiences no pleasure or comfort in elements that traditionally soothe troubled souls. He is disillusioned with life and sees no end to his anguish ('For nothing now can ever come to any good').

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

#### QUESTION 4: POETRY – CONTEXTUAL QUESTION

##### 'FELIX RANDAL' – Gerald Manley Hopkins

4.1 Felix Randal is described as the epitome of manliness. The speaker's intention is to highlight Felix's commendable qualities./He creates a favourable impression of Felix's attributes and strength which other men might emulate.

(2)

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

4.2 'Fatal' shows that the disorders have taken complete control of his body and there is no hope of recovery. The words, 'fleshed there' depict how ingrained the afflictions are. The word, 'contended' suggests that the diseases are vying for dominance in his body.

(2)

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

4.3 By referring to Felix Randal as 'child', the speaker is highlighting Felix's helplessness/vulnerability. It also shows the speaker's compassion toward Felix. His debilitating illness has reduced Felix to a child-like state; he needs to be nurtured/looked after as he is unable to do things for himself. As a priest, the speaker's use of 'child' is significant as it is a reminder that, in the eyes of the Church, Felix is a child of God. By being anointed, Felix accepts God as his parent figure, and submits to His will.

[Candidates might refer to the use of 'child' as being ironic, bearing in mind Felix's strength and masculinity.]

(3)

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

4.4 The speaker's attitude is one of admiration/approval of Felix Randal. He respects and praises Felix's strength and stature ('powerful amidst peers'). The words, 'fettle' and the 'random grim forge' reinforce Felix's hardworking, diligent nature. The speaker will remember Felix as a larger-than-life, energetic ('boisterous') man. The lines are a celebration of Felix Randal's legacy.

(3)

[Award 3 marks only if diction and the speaker's attitude are fully discussed.]

**[10]**



## UNSEEN POETRY (COMPULSORY)

### QUESTION 5: CONTEXTUAL QUESTION

#### 'BURNING THE FIRE BREAK' – Ingrid Andersen

- 5.1 The speaker views the fire as an enemy/intruder against whom she has to defend/protect her property.

[Award 2 marks for a distinct idea.] (2)

- 5.2 A mood of panic and fear is evident in these lines. The word, 'whipped' suggests the swirling nature of the wind, which has caused the fire to spread 'out of control'./The fire 'threatens' the speaker's home, heightening the mood of fear and anxiety./The phrase, 'all hands are needed' suggests that there is a sense of urgency with which people must respond to fight the fire.

[Award 1 mark for identification of mood and 1 mark for the discussion.] (2)

- 5.3 The fire is personified as a fierce monster that carelessly throws or 'flings' itself into the grass, unconcerned about the havoc it will bring. It is unpredictable and unstoppable as it 'reaches into/longer grass'; it suggests that nothing can escape the destructive force of the fire; the personification is reinforced by describing the fire as 'angry' which suggests its fierceness and viciousness. This idea is supported by 'spits and roars' which brings to mind the fire's savagery and ferocity. The fire's comparison to a 'wall' conveys the idea of its being an insurmountable barrier. The image is effective because it emphasises the dangerous nature of the fire and its capacity for great destruction as it devastates/decimates everything in its path.

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

- 5.4 Initially, the speaker's attitude is one of irritation at having to leave her peaceful sanctuary to fight the fire that is threatening her home and garden. The word, 'called' indicates that she is being forced to leave her safe space. She is hesitant and nervous about getting involved ('I stand') because she is inexperienced ('I've not done this before') at fighting fires. When the fire moves closer to her home, she moves into action; she is not prepared to yield and 'stand(s) firm' in her determination to vanquish the fire. This unwavering and resolute attitude is reflected in her authoritative assertion that the fire 'shall not pass'.

[Award 3 marks only if the shift in attitude is discussed.] (3)  
**[10]**

**TOTAL SECTION A: 30**

## SECTION B: NOVEL

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

Candidates might argue that Dorian is entirely responsible for his fate, or they might argue that he is only partly responsible as there are other contributing factors.

- Dorian's own nature is responsible for his downfall. Although his appearance creates the impression that he is pure and innocent, his selfishness is evident in his self-absorption and wilful nature.
- Dorian is changed by his interactions with Lord Henry and Basil Hallward but he makes his own choices.
- Dorian is intrigued by the theories of Aestheticism and new Hedonism espoused by Lord Henry. His moral weakness and naivety allow him to be tempted and corrupted by ideas of self-indulgence and self-gratification. Dorian's fascination with and commitment to the pursuit of pleasure contribute to his demise.
- His initial wish that the portrait should age while he remains young is an indicator of his narcissistic, self-centred nature, and his potential for moral degradation.
- Dorian allows himself to be influenced by the yellow book given to him by Lord Henry, seeing it as a template for his own lifestyle.
- Dorian's treatment of Sybil is cruel and egotistical. Her later suicide makes him aware that his wish about the portrait has come true. This realisation encourages his depravity.
- At various times in the novel, Dorian is aware of the danger of Lord Henry's ideas and resolves to reject them. At times he is filled with self-disgust and regret but he does not have the willpower/strength of his convictions to change. He continues to engage in questionable behaviour and becomes increasingly degenerate.
- High society's awareness of his corrupting influence on others does not prevent him from spending more time indulging in even seedier and more immoral acts.
- When confronted by Basil, Dorian refuses to take responsibility for any of his evil deeds, preferring to blame others. Dorian's murder of Basil helps to seal his fate.
- Dorian's attempt at destroying the painting leads to his death. His sacrifice of his soul is fatal.

Candidates might argue that Dorian is not entirely responsible for his own downfall.

- Basil's portrait encourages Dorian's self-absorption and his 'worshipping' of Dorian makes Dorian aware of his 'good looks'. Basil is also responsible for introducing Dorian to Lord Henry who, Basil knows, will be a bad influence on Dorian.
- Lord Henry encourages Dorian's inherent hedonism. His ideas activate Dorian's latent desires. Lord Henry is intrigued by the idea of having the power to influence another person. He sees Dorian as a scientific experiment of sorts. As an impressionable young man, Dorian is unable to resist Lord Henry's influence and once committed to an aesthetic lifestyle, he does not have the strength of character to reject it.

[Credit valid alternative/mixed responses.]

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

- 7.1 Lord Henry had previously cautioned Dorian from getting involved in the inquest as it might be damaging to his reputation. He probably thinks that Dorian might be interested in knowing the outcome and will feel relieved/reassured to know that he has not been connected to Sibyl's death. In Lord Henry's mind, this should bring closure to any feelings of love and/or guilt Dorian might still be feeling for Sibyl.

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

- 7.2 Dorian is irritated with Lord Henry's drawing attention to the inquest as he does not want to be reminded of the unsavoury circumstances of Sibyl's death. His tearing up of the newspaper report is his way of denying the unpleasantness of the situation, and of removing any evidence of his connection to her death. He is afraid that his servants might realise the link, and he is worried that they will discover the changes that are appearing on the portrait. He is becoming suspicious of his servants and his paranoia has caused him to move the portrait up to the attic.

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

- 7.3 The yellow book becomes a guiding force in Dorian's life. He is enraptured/intrigued by the story of the main character, a young Parisian who lives a totally hedonistic life; his indulgence of every desire without restraint appeals to Dorian. He has numerous copies of the book and he spends his life trying to emulate the lifestyle of the main character. Reading the book encourages Dorian to blur the lines between 'virtue and vice' which allows him to behave with impunity. Later, he realises the harmful impact the book has had on him when he refers to it as a 'poisonous book' and he asks Lord Henry to promise not to give a copy to anyone else.

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

- 7.4 Dorian is encouraged to seek out beauty by the aesthetic principles espoused by Lord Henry. It is this that causes Dorian to express his desire to remain young and beautiful and for the portrait to age instead of him. When his wish is granted, Dorian is granted immunity from aging – and from being held accountable for his sins. This means that he is undeterred from committing increasingly depraved acts which cause his soul to become tarnished. Dorian spends his life pursuing beauty and pleasure in an attempt to avoid the unpleasant reality around him and to avoid feeling any uncomfortable emotions. The portrait comes to represent his soul and when he is taunted by its ugliness, he stabs the portrait, killing himself in the process.

[Candidates might also refer to how assessing people and things on their aesthetic appeal may be misleading and it is Dorian's lack of awareness of this that contributes to his downfall.]

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

7.5 After Basil's murder the previous day, Dorian blackmails Alan Campbell into disposing of the body. Later that evening, he attends a dinner with Lord Henry. He returns home and burns Basil's possessions to remove all traces of Basil's visit. Dorian then visits an opium den where he comes across Adrian Singleton, whose reputation has been ruined as a result of his association with Dorian.

(3)

[Award 3 marks for any three distinct points.]

7.6 The sailor is James Vane. Upon hearing the woman mention the name, 'Prince Charming', he jumps up because he has spent years trying to track down the person to whom the name belongs. 'Prince Charming' is the name Sibyl gave Dorian and James has sworn to kill him if he harms his sister. James realises that he now has the opportunity to discover the true identity of 'Prince Charming' and to exact his revenge.

(3)

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

7.7 Destiny is personified as a book-keeper/accountant who is determined to collect the debt that is due to her. Dorian has lived his life believing the portrait gives him immunity. He has been able to get away with his immoral and corrupt behaviour with his reputation intact. It has led him to believe that he can continue his sinful ways. However, Dorian begins to realise that there are always consequences for one's actions and that there is no escape from having to pay for one's sins in one way or another. Because he is never held accountable, he finds it easy to ignore these moments of reflection, leaving his behaviour unchanged.

(3)

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

7.8 These names encapsulate Dorian's character as he is both charming and evil. He is considered to be an urbane sophisticate – refined, elegant and cultured. Young men want to emulate his style and women are fascinated by him. His character is believed to be as beautiful and pure as his appearance. However, this façade belies his sinful nature. The portrait's taking on the effects of Dorian's immoral deeds allows him to act with impunity, knowing that no one will believe the rumours of his degenerate/debauched lifestyle. Dorian becomes more and more immersed in immorality: his heartless rejection of Sibyl that results in her death; his murder of Basil and blackmail of Alan Campbell; his callous indifference to the plight of his various associates; his involvement in London's seedy underbelly.

[Award 4 marks only if the contradictory nature of Dorian's character is discussed.]

(4)  
[25]

## LIFE OF PI – Yann Martel

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

- After the sinking of the *Tsimtsum*, Pi is stranded on a lifeboat in the middle of the Pacific. He soon realises that he needs to take responsibility for his own survival.
- Pi's determination to live leads him to invent various coping methods to overcome the ordeals with which he is faced.
- His character and natural abilities play an important role in his survival: he is intelligent, avidly curious, a practical problem-solver and possesses a vivid imagination. All of these qualities contribute to his taking responsibility for his fate.
- His creation of Richard Parker, a powerful predator, as an alter-ego is a survival mechanism. He becomes the alpha male who will protect the more vulnerable part of his being. In this way he distances himself from the atrocities of which he is capable.
- Pi realises that he will have to set aside his ethics/moral values and his vegetarianism. He has to overcome his abhorrence for eating meat and to deal with the taking of life in order to survive.
- He also creates the story with the animals to avoid having to acknowledge the horror and cruelty he encounters in the second story in which he is faced with cannibalism, murder, the brutal death of his mother, his own taking of human life.
- He uses the knowledge that he has acquired in his earlier life to keep himself alive – his upbringing in a zoo, familiarity with the behaviour of animals, the lessons his father has taught him about the dangers of wild animals, the education he has received from the Biology teacher, Mr Kumar.
- Pi's preoccupation with the taming of the tiger keeps him from dwelling on the loss of his family. He realises that in order to survive he has to delineate and defend his territory from Richard Parker on the lifeboat.
- His religious faith sustains him when he falls into a state of hopelessness and despair.
- He staves off loneliness and boredom on the lifeboat by distracting himself with storytelling. His anthropomorphising of Richard Parker partially stems from his desire for companionship.
- He also begins to watch the teeming marine life and compares the sea to a city – this observation has the effect of calming him and giving him a sense of hope.
- The algae island might be an illusion that Pi has created as a safe haven/refuge/a temporary respite from the perils of the ocean and his imminent death. Paradoxically, the island also represents a threat to his survival as it is carnivorous. This gives Pi the impetus to continue on his journey until he reaches the shores of Mexico.
- Once he reaches Mexico, Pi takes responsibility for the story he chooses to believe. By choosing the more palatable story, he unburdens himself from his inhumanity, thus allowing him to move on.
- In Canada he assumes responsibility for the type of life he leads: he chooses to study, marry and have a family. His life is happier, more fulfilled and content than one would expect from someone who has undergone such trauma.

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

[25]

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

- 9.1 Pi is a peace-loving, gentle-hearted person who values all life. He says that he loves all God's creatures. Here, his vicious slaughtering of the turtle is cruel and savage/brutal. His hunger causes him to be ruthless and heartless in his hacking at the turtle. His actions are contrary to his vegetarian lifestyle. Pi displays little concern/empathy for the pain he is inflicting on the turtle.

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

- 9.2 Pi is resentful that he has had to work so hard to kill the turtle and he has gained so little from it. Pi appears to begrudge the fact that Richard Parker is the main beneficiary of his efforts. Pi acknowledges the necessity of keeping Richard Parker alive as his own survival depends on it; however, it is a situation which he finds difficult to accept.

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

- 9.3 Having grown up in a zoo, Pi is aware of the need to house different species in different areas. He makes reference to how zoo enclosures create a sense of familiarity for the animals, and as long as their needs are met, they are comfortable in a confined environment. His father teaches him about the danger of encroaching on an animal's territory when he forces Pi and Ravi to watch the tiger devouring the goat. Pi allows Richard Parker the run of the lifeboat and ensures that he is provided with food and water, thus keeping Richard Parker as content as he can be under the circumstances. Pi establishes his own territory on the raft. Pi, like Richard Parker, marks his territory, thus ensuring mutual respect for each other's space.

Pi is also aware of the unlikely alliances that are sometimes struck between animals (the rhinoceros and goats that lived companionably in the same enclosure in the zoo). This knowledge gives him hope that he and Richard Parker can also co-exist successfully.

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

- 9.4 Pi's second story suggests that Richard Parker is created as Pi's alter-ego. His presence makes the reader aware of the brutality to which Pi resorts to survive his ordeal. Pi creates Richard Parker as a means of distancing himself from his own savage nature. By projecting his behaviour on to a tiger, he is able to justify his otherwise immoral actions, thus making it easier to live with the knowledge of his inhumanity. Richard Parker represents Pi's survival instinct at its most extreme.

[Award 3 marks only if significance is well discussed.]

[Award a maximum of 2 marks if only the first story with animals is discussed.] (3)



- 9.5 Having been stranded at sea for months, Pi becomes dehydrated, malnourished and delusional. He has a strange encounter with a blind Frenchman, another castaway, who is then killed by Richard Parker. Pi's lifeboat then drifts toward an island of trees. Initially Pi thinks he is hallucinating, but is later convinced that the island is real when he and Richard Parker are able to walk on the island and eat its vegetation.

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

- 9.6 Pi uses the whistle to tame and train Richard Parker. He establishes himself as the alpha male by blowing on the whistle each time he wants to assert his authority. The harsh sound of the whistle alarms Richard Parker, and causes him to become submissive. The more Pi repeats the exercise, the more compliant Richard Parker becomes. In this way, Pi is able to control Richard Parker and ensure his own safety.

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

- 9.7 When Pi first sees the lush green leaves, he anticipates how delicious they will taste and how they will satisfy his hunger. However, upon tasting how bitter they are, he is left dissatisfied and disillusioned. In the same way, Pi initially sees the algae island as a pleasant place where he can spend the rest of his life. However, when he discovers human teeth in the fruit produced by a large tree, Pi realises that the island is carnivorous/deadly and that he has to leave immediately. Should he stay on the island, his experiences will be bitter and leave him regretting his decision.

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

- 9.8 Pi's stay on the island is part of a restorative/healing process for him where he sets aside his bestiality and returns to a vegetarian lifestyle. He seems to find a sense of enjoyment and contentment despite the trauma he has experienced. Pi is forced to question whether he is able to remain on the island in isolation for the rest of his life, or whether he should return to the world. The island lulls Pi into a false sense of security, but when he realises the truth about the island, he is forced to question the depth of his faith. Pi's stay on the island makes him aware of the dangers of having a shallow/superficial faith. Pi's leaving the island is an acknowledgement of how meaningful/important his faith is to him. This experience strengthens his faith and prepares him for his reintegration into society.

[Award 4 marks for any two ideas well-developed.] (4)  
**[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 26 for the rubric to assess this question.

- King Hamlet's ghost demands that Hamlet avenge his 'foul and most unnatural murder' by Claudius who has usurped the throne and married Queen Gertrude.
- Hamlet assumes an antic disposition to investigate the truth of the ghost's claims. To convince others of his 'madness', his behaviour toward Ophelia is cruel and destructive; his rejection of her and his killing of Polonius contribute to her madness and eventual death.
- Despite the ghost's telling Hamlet to leave his mother to her own conscience, Hamlet's treatment of Gertrude is harsh and disparaging.
- Hamlet procrastinates because he questions the validity of the ghost and the information it has provided. He is caught between his duty to avenge his father's death and his own moral belief that unjustified revenge results in self-damnation. His delay also contributes to the destruction/deaths of many characters.
- After receiving confirmation of Claudius's guilt during the performance of *The Mouse-trap*, Hamlet has an opportunity to wreak vengeance while Claudius is apparently praying. However, his desire to ensure that Claudius suffers the same damnation as his father, causes him to defer taking revenge. His actions are vindictive and deliberate. This delay gives Claudius time to plot treachery against Hamlet, also resulting in the destruction of other characters, including his and Hamlet's deaths.
- Hamlet vindictively sends Rosencrantz and Guildenstern to their deaths.
- After returning to Denmark, Hamlet is more focused and acknowledges that vengeance is necessary. He accepts whatever fate has in store for him, even if it results in his death.
- Fortinbras seeks to avenge his father, who was killed by King Hamlet, by preparing to invade Denmark to reclaim his father's lands. Fortinbras's decisiveness causes more angst for Hamlet as he berates himself for procrastinating in avenging his own father's death.
- Laertes also desires to avenge Polonius's murder. He rashly charges into the palace to kill Claudius whom he assumes is responsible. When Claudius persuades him that Hamlet is the culprit, Laertes resorts to treachery and deceit to achieve his goal. His honour and integrity are destroyed by his actions.
- Laertes deceives Hamlet by insincerely reconciling with him. His perfidious poisoning of the rapier ultimately causes Hamlet's and his own deaths.
- Hamlet realises that vengeance is not a worthy/constructive way of achieving justice. Fortinbras's setting aside his desire for revenge and subsequent elevation to king of Denmark is evidence of this.

[Credit responses that make reference to the context of the play i.e. divinity of revenge; Hamlet is forced against his better nature to take revenge to restore order in the kingdom.]

[Credit valid alternative/mixed responses.]

[25]



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

- 11.1 Rosencrantz and Guildenstern, Hamlet's school friends, have been sent for by Claudius and Gertrude to discover the cause of Hamlet's strange behaviour. When Hamlet discovers that their loyalties have shifted to Claudius and that they are in fact spying on Claudius's behalf, he refuses to co-operate with them. Hamlet becomes excited by a group of players who have arrived and is planning for them to perform a play at court.

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

- 11.2 The lines suggest that Claudius is suspicious of Hamlet's behaviour and believes that his madness is assumed. He regards Hamlet as a threat and he suspects that Hamlet might know of his vile deeds.

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

- 11.3 Claudius is pleased with Hamlet's involvement with the players as he thinks it will distract him from pursuing his investigation into King Hamlet's murder. However, what Claudius does not realise, is that Hamlet is using the play to discover the truth about his father's death. Hamlet has asked the players to insert a special speech into the play, *The Murder of Gonzago*. The play resembles the events of King Hamlet's death and Hamlet is convinced that Claudius's reaction will reveal his guilt.

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

- 11.4 Throughout the play, spying is used by characters to protect themselves or their honour, or to disguise their ulterior motives. This creates an atmosphere of deceit, deception and distrust. Hamlet decides to put on an antic disposition to help him expose Claudius and avenge his father's death. He uses *The Mouse-trap* to secretly observe Claudius's reaction, which he hopes will confirm Claudius's guilt.

Polonius orders Reynaldo to spy on Laertes in Paris to protect the family honour. Polonius and Claudius use Ophelia as bait to confirm Polonius's belief that Hamlet's madness is due to his unrequited love for Ophelia. Claudius has his own motives for agreeing to the spying, as he suspects that Hamlet's madness is feigned and that Hamlet is a threat to him.

Gertrude and Claudius summon Hamlet's closest friends, Rosencrantz and Guildenstern, to spy on Hamlet. Rosencrantz and Guildenstern betray Hamlet in exchange for gaining the King's favour.

The characters' spying contributes to the tragic ending of the play.

[Credit valid alternative responses.]

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

- 11.5 After Hamlet has killed Polonius, he is shipped off to England by Claudius who has given Rosencrantz and Guildenstern letters ordering Hamlet's execution as soon as he arrives in England. Hamlet escapes from the ship and returns to Denmark in secret. He has not yet returned to court and so is unaware of Ophelia's death.

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

- 11.6 Hamlet has been loving toward Ophelia, as evidenced by the love tokens and letters he has sent her. Because of his mother's hasty remarriage and Ophelia's betrayal, Hamlet regards all women as fickle and duplicitous. Hamlet becomes harsh, and cruelly rejects Ophelia, callously condemning her to a nunnery. Hamlet's rejection of Ophelia is also intended to make his antic disposition more convincing.

In this extract Hamlet's true feelings for Ophelia are evident. He is overwhelmed by shock and grief at the news of her death and proclaims his love for her.

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

- 11.7 Laertes might hold up his hands to stop the grave diggers from filling the grave before jumping into the grave himself. Thereafter he beckons them to come forward to cover him with earth. His tone might be grief-stricken/distraught/dramatic/impassioned to convey how devastated he is by Ophelia's death.

[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)

11.8 In Extract E, Claudius's corrupting influence on Rosencrantz and Guildenstern is evident. He has manipulated them into spying on Hamlet and later, escorting Hamlet to England. They betray their friendship with Hamlet to gain Claudius's favour.

In Extract F, Claudius's reminder to Laertes of their plot against Hamlet indicates that Laertes has succumbed to Claudius's corruption. Claudius has convinced Laertes that Hamlet is their mutual enemy and has persuaded him to prove his love for his father by killing Hamlet. Laertes's suggestion that the sword point be dipped in poison to ensure Hamlet's death is further evidence that he has been corrupted by Claudius.

Gertrude is possibly corrupted by Claudius when she commits adultery and later incest. She also unwittingly colludes with Claudius to spy on Hamlet. Ophelia is a pawn who is manipulated by Claudius and her father into spying on Hamlet.

The comment that 'something is rotten in the state of Denmark' conveys how far-reaching Claudius's corrupting influence has been. His corruption has devastating consequences for the characters in the play.

[Candidates might argue that characters are already corrupt and thus Claudius cannot be held responsible for their actions.]

[Accept valid alternative/mixed responses.]

[Award 4 marks only if reference is made to both texts.]

(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 26 for the rubric to assess this question.

- At the beginning of the play Iago is determined to seek revenge on Othello for overlooking him for promotion while appointing Cassio as his lieutenant. He also believes rumours that Othello has slept with his wife, Emilia. He tells Roderigo that he hates Othello and that he is determined to serve his 'turn upon him'.
- Iago's revenge initially focuses on the destruction of Othello's marriage, as well as his peace of mind. He uses Othello's insecurities to undermine him and leads him to believe that Desdemona is committing adultery with Cassio. Later, he realises that in order to secure his own life against Othello's wrath, he also has to destroy Cassio and Desdemona. His vengeful actions result in the deaths of Desdemona and Othello.
- Iago also vindictively kills Emilia when she refuses to keep quiet about his role in the tragedy.
- When Iago realises that Roderigo is no longer willing to be used as a tool in his plan of revenge, he ruthlessly kills him as he has outlived his usefulness.
- Iago's desire for revenge leads to the destruction of the reputations of several characters: Iago's malicious comments to Montano about Cassio causes doubt about his leadership ability; his intimations about Othello's abuse of Desdemona sullies Othello's reputation as a person of honour and integrity; Desdemona's virtue is turned into 'pitch' by Iago's insinuations that she is promiscuous and adulterous.
- Iago is also determined to seek revenge on Cassio of whom he is jealous. Cassio's honour is destroyed by Iago's exploitation of Cassio's weakness for drinking and leads to his dismissal as Othello's lieutenant. However, this damage to Cassio's reputation is short-lived as he is appointed governor of Cyprus at the end of the play.
- Brabantio's desire for revenge against Othello for 'bewitching' his daughter, and his refusal to accept their marriage, lead to the destruction of his relationship with Desdemona, whom he cruelly rejects, as well as his own death of a broken heart.
- Roderigo's malicious behaviour in informing Brabantio about Desdemona's elopement might also be seen as an act of revenge against Brabantio who has rejected his courtship of Desdemona.
- Once Othello is convinced of his wife's affair, he is overwhelmed by jealousy and becomes intent on revenge. He plots Cassio's and Desdemona's downfall with Iago and makes an unholy pact with him to kill them.
- Othello's actions cause the destruction of his happiness and his marriage.
- Othello's behaviour toward Desdemona becomes increasingly vindictive and he cruelly treats her as a prostitute, strikes her in a fit of jealousy and ultimately murders her. When he discovers that he has wronged Desdemona, Othello destroys himself.

[Credit valid alternative/mixed responses.]

[25]

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

- 13.1 The Turkish attack on Cyprus has been averted thanks to the terrible storm that has destroyed the Turkish fleet. Othello and the other characters have safely arrived in Cyprus. A celebration of their victory over the Turks, as well as a celebration of Desdemona and Othello's marriage, is to be held. Othello has instructed Cassio, as his second-in-command, to take charge of the watch as the people are still fearful/uneasy after the Turkish invasion.

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

- 13.2 Cassio's words in these lines convey his respect and admiration for Desdemona. He has a high opinion of her morals and it is clear he holds her in high esteem. While he admires her beauty, he does not regard her in a sexual light.

Iago however, is clearly disrespectful and his use of gross sexual innuendo indicates that he views her as promiscuous/wanton. His comments about her are crude and vulgar.

[Award 3 marks only if the contrasting attitudes are discussed.] (3)

- 13.3 Iago's jealousy of Cassio and his dissatisfaction with Othello's appointment of Cassio as his lieutenant, have sparked his desire to bring about Cassio's downfall. Iago is opportunistic and is quick to grasp that he will be able to use Cassio's susceptibility to alcohol in his plan of revenge against Othello. He intends to get Cassio drunk to cause disorder in Cyprus. He hopes that it might lead to Cassio's dismissal, as well as destroy Othello's trust in Cassio.

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

- 13.4 Cassio is clearly aware of the consequences of his becoming drunk. He knows his limits and acknowledges that he has already drunk one cup of wine. Yet he allows himself to be persuaded by Iago's comment implying that he will be seen as a spoil-sport if he refrains from drinking with the 'gallants' of Cyprus and that he might offend them. Cassio loses sight of the fact that Othello has put him in charge of the watch and has also warned him to practise restraint. He completely forgets his duty and the position of responsibility he holds as lieutenant.

Cassio regards Iago as a trusted friend and has no reason to suspect his intentions toward him. He therefore puts aside his misgivings about drinking more than one cup of wine, and gives in to Iago's insistence that he celebrate Othello's marriage with the young men of Cyprus.

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

13.5 YES.

Desdemona's kind and generous nature is evident in these lines. Her sensitivity and compassion cause her to empathise with Cassio's suffering. She sees and believes the best in others. She has pledged her help in getting Cassio reinstated and wastes no time in approaching Othello.

At the beginning of the play Othello mentions that while Desdemona is first drawn to his exotic stories, she soon wants to know more about his life. Her compassion and empathy for Othello because of the suffering he has endured are what spark the love between them and she shows great determination in her wooing of him.

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

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

13.6 Desdemona might stand close to Othello and put her hand on Othello's chest/arm while looking up into his face/smiling at him while speaking to him. Her tone might be assertive/demanding/cajoling/pleading/nagging/badgering as she tries to get Othello to commit to a meeting with Cassio. She is determined to fulfil her promise to Cassio to have him reinstated.

[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)

13.7 Othello professes that he will grant Desdemona any request because of his love for her. However, he refuses to reinstate Cassio as she implores him to do and he plots to murder Cassio./It is also ironic that while he expresses his love for her here, he later refuses her the opportunity to defend herself against his accusations and becomes abusive, ultimately killing her.

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

- 13.8 Othello states that his love for Desdemona is all consuming, and that should he stop loving her, his world will fall into a state of chaos and he will be damned. He also implies that the entire universe will revert to a state of disorder.

When Othello is persuaded by Iago that Desdemona is unfaithful, he repudiates his love for her. His state of harmony is destroyed and his mind is in chaos. Desdemona has become so integral to his life that without his love for her, even his 'occupation' becomes pointless. His excessive jealousy and desire for vengeance overwhelm him and all else becomes meaningless. His actions result in the destruction of his world and in his death.

[Accept valid alternative/mixed responses.]

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

(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 26 for the rubric to assess this question.

- The witch trials provide the villagers with the opportunity to exact revenge for perceived wrongs. The villagers feel perfectly justified in accusing others of witchcraft to satisfy their selfish ends and they experience no remorse for their malicious actions.
- Abigail uses Tituba to cast a spell to rid herself of Elizabeth whom she claims has blackened her name in the village. Abigail is envious of Elizabeth and uses the trials to destroy her. Abigail also believes that she will resume her affair with Proctor. Her plotting results in Elizabeth's arrest and Proctor's execution.
- Abigail threatens to exact revenge on the girls if they do not maintain the sham of their accusations. This results in the paranoia/hysteria which almost destroys Salem.
- When Mary is forced by Proctor to expose Abigail, Abigail and the girls turn on her. A terrified Mary retaliates by accusing Proctor of being in cahoots with the devil, leading to Proctor's arrest and execution.
- Putnam's vindictiveness causes him to seek retribution for his brother-in-law's not being appointed minister of Salem. Putnam uses his daughter to accuse George Jacobs of witchery to acquire his land.
- Mrs Putnam needs a scapegoat for the deaths of her babies and is eager to look for supernatural causes. Her desire for retribution results in Rebecca Nurse's arrest and hanging.
- When people disagree with or criticise Parris, he regards it as a personal insult. Once the witchcraft accusations have diverted attention from the girls and thus from him, he feels secure in his position and exploits the situation to retaliate against Proctor and Giles Corey for their criticism. Parris is spiteful when he raises questions about Proctor's commitment to the Church.
- The vindictiveness of the courts results in Giles Corey's arrest; he dies a senseless death to save his land for his family.
- Because of Danforth's and Hathorne's pride in their status as judges, they refuse to admit that they have made mistakes. This allows people to continue to exploit the justice system to satisfy their greed and exact revenge on their supposed enemies. The list of innocent victims continues to grow.
- The courts are used by the villagers to accuse and condemn enemies; they exploit the legal system to exact revenge, not justice.
- While Hale does not support revenge, his arrogance enables the accusations and vindictiveness to spiral out of control.
- Proctor's determination to hide his affair to protect his reputation means that he does not expose Abigail when she tells him that their activities in the wood had nothing to do with witchcraft.
- Even after the trials the dire consequences of vengeance are apparent: orphans roaming the streets; farms and livestock being neglected.

[Credit valid alternative responses.]

**[25]**



**QUESTION 15: THE CRUCIBLE – CONTEXTUAL**

- 15.1 Rebecca Nurse is widely known for her piety and charity. She is one of the most respected citizens of Salem. Her being mentioned indicates the extent to which the witch trials have spun out of control. The accusation that Rebecca is implicated in witchcraft emphasises the injustice of the trials which are exploited for ulterior motives.

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

- 15.2 Puritans are expected to attend church faithfully and live pious lives. Proctor's poor attendance suggests a lack of faith and makes him a target for accusations of consorting with the devil. Hale is testing Proctor's commitment to the Church. Hale has been provided with this information by Parris who wants to cast doubt on Proctor's criticism of him.

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

- 15.3 The Puritans in Salem are a strictly patriarchal society – women have little social standing and men are regarded as superior. The addressing of Elizabeth as, 'Woman' is demeaning and impersonal. It does not recognise Elizabeth's individuality and it reminds her of her inferior position which dictates that she acquiesces to the authority, demands and expectations of men.

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

- 15.4 Initially Hale is firmly convinced that witchcraft exists in Salem based on the evidence that he has been given by the girls. However, it later becomes clear to him that the trials are based purely on the girls' false accusations. This raises his doubts as to the existence of witches in Salem. Hale denounces the court when they refuse to listen to his appeal for leniency; it is now clear that his attitude has changed.

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

- 15.5 Proctor has come to court to expose Abigail as a fraud and save Elizabeth. He has just confessed to adultery and Elizabeth has been called in to verify Proctor's accusation against Abigail. Elizabeth has lied to protect her husband's reputation.

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

- 15.6 The line suggests that Danforth regards Abigail as innocent and vulnerable. Because of her apparent inexperience, Danforth believes Abigail to be honest and untainted, incapable of deceit. He considers her to be trustworthy and has faith in her ability to identify witches. Danforth assumes a fatherly role toward her because he believes that Abigail needs to be protected from Proctor's and Hale's accusations. Danforth however, is unaware of Abigail's duplicity and has been duped by her innocent façade.

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

(3)

- 15.7 Hale might pace up and down/point his finger/raise his hands to heaven/clasp his hands in prayer/bang on a table. Hale's tone might be desperate/supplicating/pleading/fearful/assertive since he is afraid of the consequences for Elizabeth and Proctor; he is anxious to make Danforth see the truth. Hale is desperate to save Proctor and Elizabeth and does his utmost to defend them.

[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)

- 15.8 Many of the villagers in Salem exploit the trials to satisfy their desire for vengeance. The villagers harbour grudges and retaliate against their perceived enemies. Abigail wants to destroy Elizabeth because she has blackened her name in the village; Abigail also hopes to resume her affair with Proctor. Mrs Putnam is unable to accept the deaths of her babies and needs a scapegoat. In an act of reprisal, she accuses Rebecca Nurse of the supernatural murder of her children. Mr Putnam is aggrieved by Parris's appointment as minister of Salem. He exploits the trials to gain more land and exact retribution from those he regards as having offended him. Parris resents being criticised and seizes the opportunity to strike out against Corey and Proctor, his main critics. Parris is also vindictive when he raises questions about Proctor's commitment to the Church.

Candidates might argue that greed and power are also factors that contribute to the upheaval in Salem.

[Accept valid alternative/mixed responses.]

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

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

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

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT</b>	<b>12-15</b>	<b>9-11</b>	<b>6-8</b>	<b>4-5</b>	<b>0-3</b>
<b>15 MARKS</b> Interpretation of topic. Depth of argument, justification and grasp of text.	-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	-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	-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	-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	-Very little understanding of the topic -Weak attempt to answer the question. -Arguments not convincing -Learner has not come to grips with genre or text
<b>STRUCTURE AND LANGUAGE</b>	<b>8-10</b>	<b>6-7</b>	<b>4-5</b>	<b>2-3</b>	<b>0-1</b>
<b>10 MARKS</b> Structure, logical flow and presentation. Language, tone and style used in the essay	-Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	-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	-Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	-Structure shows faulty planning. -Arguments not logically arranged -Language errors evident. -Inappropriate tone and style -Paragraphing faulty	-Lack of planned structure impedes flow of argument -Language errors and incorrect style make this an unsuccessful piece of writing -Inappropriate tone and style -Paragraphing faulty
<b>MARK RANGE</b>	<b>20-25</b>	<b>15-19</b>	<b>10-14</b>	<b>5-9</b>	<b>0-4</b>

**NOTE:** If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language. There must not be more than two categories' variation between the Structure and Language mark and the Content mark.