



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

2019

MARKS: 80

TIME: 2½ hours

Stanmorephysics

This question paper consists of 27 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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Prescribed Poetry: Answer ANY TWO questions.			
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AND			
Unseen Poetry: COMPULSORY question			
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6. <i>The Picture of Dorian Gray</i>	Essay question	25	12
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SECTION C: DRAMA			
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10. <i>Hamlet</i>	Essay question	25	18
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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.

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.

The poem is an exploration of the speaker's reaction to his loss.

Discuss this statement with reference to **diction**, **imagery** and **tone**.

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.

VULTURES – Chinua Achebe

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



41 Praise bounteous
42 providence if you will
43 that grants even an ogre
44 a tiny glow-worm
45 tenderness encapsulated
46 in icy caverns of a cruel
47 heart or else despair
48 for in the very germ
49 of that kindred love is
50 lodged the perpetuity
51 of evil.

2.1 Refer to lines 8–9: 'his smooth/bashed-in head'.

What does this description suggest about the appearance of the vulture? (2)

2.2 Refer to lines 22–29: 'Strange/indeed how ... turned to the wall!'

Explain what these lines suggest about love. (2)

2.3 Refer to lines 32–33: 'fumes of/human roast'.

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

2.4 The central idea of the poem is reinforced by the speaker's use of unexpected contradictions.


Do you agree? Justify your response. (3)
[10]



QUESTION 3: 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!

3.1 Refer to line 1: 'O he is dead then? my duty all ended'.

What impression of the speaker is created by this question? (2)

3.2 Refer to line 3: 'Pining, pining, till time when reason rambled in it'.

Explain the effect of the repetition in this line. (2)

3.3 Refer to line 9: 'This seeing the sick endears them to us, us too it endears.'

Discuss the significance of this line in the context of the poem. (3)

3.4 The speaker presents two contrasting views of Felix Randal.

Critically discuss how these contrasting views convey the central idea of the poem. (3)

[10]



QUESTION 4: CONTEXTUAL QUESTION

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

AN AFRICAN THUNDERSTORM – David Rubadiri

1 From the west
2 Clouds come hurrying with the wind
3 Turning
4 Sharply
5 Here and there
6 Like a plague of locusts
7 Whirling
8 Tossing up things on its tail
9 Like a madman chasing nothing.
10 Pregnant clouds
11 Ride stately on its back
12 Gathering to perch on hills
13 Like dark sinister wings;
14 The Wind whistles by
15 And trees bend to let it pass.
16 In the village
17 Screams of delighted children
18 Toss and turn
19 In the din of whirling wind,
20 Women –
21 Babies clinging on their backs –
22 Dart about
23 In and out
24 Madly
25 The Wind whistles by
26 Whilst trees bend to let it pass.
27 Clothes wave like tattered flags
28 Flying off
29 To expose dangling breasts
30 As jagged blinding flashes
31 Rumble, tremble, and crack
32 Amidst the smell of fired smoke
33 and the pelting march of the storm.

- 4.1 Refer to line 14: 'The Wind whistles by' and line 19: 'In the din of whirling wind'.
Suggest how the alliteration in these lines is used to describe the wind. (2)
- 4.2 Refer to line 10: 'Pregnant clouds'.
Explain what the word, 'pregnant' implies about the clouds. (2)
- 4.3 Discuss the effectiveness of comparing the approaching storm to 'a plague of locusts' (line 6). (3)
- 4.4 Refer to lines 16–23: 'In the village ... In and out'.
Critically comment on how the structure of these lines conveys the speaker's attitude toward the wind. (3)

[10]

AND

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

BLESSING – Imtiaz Dharker

1 The skin cracks like a pod.
2 There never is enough water.
3 Imagine the drip of it,
4 the small splash, echo
5 in a tin mug,
6 the voice of a kindly god.
7 Sometimes, the sudden rush
8 of fortune. The municipal pipe bursts,
9 silver crashes to the ground
10 and the flow has found
11 a roar of tongues. From the huts,
12 a congregation: every man woman
13 child for streets around
14 butts in, with pots,
15 brass, copper, aluminium,
16 plastic buckets,
17 frantic hands,
18 and naked children
19 screaming in the liquid sun,
20 their highlights polished to perfection,
21 flashing light,
22 as the blessing sings
23 over their small bones.

- 5.1 Refer to lines 1–2: 'The skin cracks ... is enough water.'
What does the image in these lines suggest about the environment? (2)
- 5.2 Explain what the word, 'silver' in line 9 suggests about the water. (2)
- 5.3 Refer to lines 12–17: 'every man woman ... frantic hands'.
Discuss how the mood is conveyed in these lines. (3)
- 5.4 In this poem, water is given spiritual significance by the speaker.
Do you agree? Justify your response. (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

In *The Picture of Dorian Gray*, Oscar Wilde shows how the more reprehensible¹ qualities of human beings can destroy people.

Critically assess the validity of the above statement in relation to the novel.

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

Glossary: reprehensible¹: shameful, disgraceful, dishonourable, inexcusable

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

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

EXTRACT A

Lord Henry elevated his eyebrows, and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whirls from his heavy opium-tainted cigarette. 'Not send it anywhere? My dear fellow, why? Have you any reason? What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away.'

5

...

'I know you will laugh at me,' he replied, 'but I really can't exhibit it. I have put too much of myself into it.'

Lord Henry stretched himself out on the divan and laughed.

'Yes, I knew you would; but it is quite true, all the same.'

'Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose-leaves.'

10

...

'You don't understand me, Harry,' answered the artist. 'Of course I am not like him. I know that perfectly well. Indeed, I should be sorry to look like him. You shrug your shoulders? I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings.'

15

...

'Your rank and wealth, Harry; my brains, such as they are – my art, whatever it may be worth; Dorian Gray's good looks – we shall all suffer for what the gods have given us, suffer terribly.'

20

[Chapter 1]

- 7.1 Refer to lines 12–13: 'this young Adonis ... ivory and rose-leaves.'
What impression does this description create of Dorian? (3)
- 7.2 Refer to lines 6–7: 'I have put too much of myself into it.'
Explain what these lines suggest about Basil's state of mind. (3)
- 7.3 Refer to lines 20–21: 'we shall all suffer ... suffer terribly.'
Discuss how the above lines prove to be prophetic. (3)
- 7.4 Refer to lines 1–3: 'Lord Henry elevated ... opium-tainted cigarette' and line 8: 'Lord Henry stretched himself out on the divan and laughed.'
Based on your knowledge of the novel as a whole, comment on the lifestyle of the upper classes in Victorian London. (3)

AND

EXTRACT B

[Lord Henry] lay back and looked at him with half-closed eyes. 'By the way, Dorian,' he said after a pause, 'what does it profit a man if he gain the whole world and lose' – how does the quotation run? – 'his own soul?'

...

'Don't, Harry. The soul is a terrible reality. It can be bought, and sold, and bartered away. It can be poisoned, or made perfect. There is a soul in each one of us. I know it.' 5

'Do you feel quite sure of that, Dorian?'

'Quite sure.'

'Ah! then it must be an illusion. The things one feels absolutely certain about are never true. That is the fatality of Faith, and the lesson of Romance. How grave you are! Don't be so serious. What have you or I to do with the superstitions of our age? No: we have given up our belief in the soul. Play me something. Play me a nocturne, Dorian, and, as you play, tell me, in a low voice, how you have kept your youth. You must have some secret. I am only ten years older than you are, and I am wrinkled, and worn, and yellow. You are really wonderful, Dorian. You have never looked more charming than you do to-night. You remind me of the day I saw you first. You were rather cheeky, very shy, and absolutely extraordinary. You have changed, of course, but not in appearance. I wish you would tell me your secret. To get back my youth I would do anything in the world, except take exercise, get up early, or be respectable.' 10 15

[Chapter 19]

- 7.5 Refer to line 4: 'The soul is a terrible reality.'
Explain why Dorian regards the soul as 'a terrible reality'. (3)
- 7.6 Refer to lines 17–18: 'To get back ... or be respectable.'
Are these words typical of Lord Henry? Justify your response with reference to the novel as a whole. (3)

7.7 Refer to lines 16–17: 'You have changed, of course, but not in appearance.'

In the light of the novel as a whole, assess the validity of Lord Henry's view of Dorian Gray.

(3)

7.8 In your view, does Dorian Gray redeem himself when he dies? Justify your response.

(4)
[25]



LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

In *Life of Pi*, Yann Martel shows how traumatic experiences can strengthen one's character.



Critically assess 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 9: LIFE OF PI – CONTEXTUAL QUESTION

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

EXTRACT C

I spent my last year at St Joseph's School feeling like the persecuted prophet Muhammad in Mecca, peace be upon him. But just as he planned his flight to Medina, the Hejira that would mark the beginning of Muslim time, I planned my escape and the beginning of a new time for me.

After St Joseph's, I went to Petit Séminaire, the best private English-medium secondary school in Pondicherry. Ravi was already there, and like all younger brothers, I would suffer from following in the footsteps of a popular older sibling. He was the athlete of his generation at Petit Séminaire, a fearsome bowler and a powerful batter, the captain of the town's best cricket team, our very own Kapil Dev. 5

That I was a swimmer made no waves; it seems to be a law of human nature that those who live by the sea are suspicious of swimmers, just as those who live in the mountains are suspicious of mountain climbers. But following in someone's shadow wasn't my escape, though I would have taken any name over 'Pissing', even 'Ravi's brother'. I had a better plan than that. 10

...

My name is 15
Piscine Molitor Patel,
known to all as

– I double underlined the first two letters of my given name –

Pi Patel



For good measure I added:

$\pi = 3,14$

20

[Chapter 5]

- 9.1 Refer to lines 3–4: 'I planned my escape and the beginning of a new time for me.'
Explain why Pi considers his change of school as a new beginning. (3)
- 9.2 Refer to lines 6–7: 'Ravi was already ... popular older sibling.'
Using your knowledge of the novel, describe the relationship that exists between Pi and Ravi. (3)
- 9.3 Refer to lines 12–14: 'But following in ... plan than that.'
Discuss how Pi's plan to deal with the issue of his name is typical of his approach to problem-solving on the lifeboat. (3)
- 9.4 Refer to lines 18–21: 'I double underlined ... $\pi = 3,14$.'
Comment on the significance of Pi's choice of nickname in the context of the novel as a whole. (3)

AND

EXTRACT D

'Richard Parker, a ship!'
I had the pleasure of shouting that once. I was overwhelmed with happiness. All hurt and frustration fell away and I positively blazed with joy.

'We've made it! We're saved! Do you understand, Richard Parker? WE'RE SAVED! Ha, ha, ha, ha!' 5

I tried to control my excitement. What if the ship passed too far away to see us? Should I launch a rocket flare? Nonsense!

'It's coming right towards us, Richard Parker! Oh, I thank you, Lord Ganesha! Blessed be you in all your manifestations, Allah-Brahman!'

It couldn't miss us. Can there be any happiness greater than the happiness of salvation? The answer – believe me – is No. I got to my feet, the first time in a long time I had made such an effort. 10

'Can you believe it, Richard Parker? People, food, a bed. Life is ours once again. Oh, what bliss!'

The ship came closer still. It looked like an oil tanker. The shape of its bow was becoming distinct. Salvation wore a robe of black metal with white trim. 15

'And what if ...?'

I did not dare say the words. But might there not be a chance that Father and Mother and Ravi were still alive? The *Tsimtsum* had had a number of lifeboats. Perhaps they had reached Canada weeks ago and were anxiously waiting for news from me. 20

...

[The tanker] was in fact bearing down on us. The bow was a vast wall of metal that was getting wider every second. A huge wave girdling it was advancing towards us relentlessly. Richard Parker finally sensed the looming juggernaut. He turned and went 'Woof! Woof!' but not doglike – it was tigerlike: powerful, scary and utterly suited to the situation. 25

[Chapter 86]

- 9.5 Refer to lines 2–3: 'All hurt and ... blazed with joy.'
Account for the change in Pi's feelings at this point. (3)
- 9.6 Refer to lines 21–23: 'The bow was ...the looming juggernaut.'
Comment on the mood that is created by the imagery in these lines. (3)
- 9.7 Refer to line 16: 'Salvation wore a robe of black metal with white trim.'
Discuss the significance of this image at this point in the novel. (3)
- 9.8 Refer to lines 8–9: 'Oh, I thank you ... Allah-Brahman!'
Pi's faith is what sustains him throughout his ordeal at sea.
Drawing on your knowledge of the novel as a whole, comment on the validity of this statement. (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 demonstrates that despite foul play, honour and integrity will endure.

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

HAMLET

But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.

HORATIO

My lord, I came to see your father's funeral.

HAMLET

I prithee thee do not mock me fellow-student.
I think it was to see my mother's wedding.

5

HORATIO

Indeed, my lord, it followed hard upon.

HAMLET

Thrift, thrift, Horatio! The funeral baked meats
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio!

10

My father! methinks I see my father.

HORATIO

Where, my lord?

HAMLET

In my mind's eye, Horatio.

HORATIO

I saw him once; he was a goodly king.

HAMLET


He was a man, take him for all in all,
I shall not look upon his like again.

15

HORATIO

My lord, I think I saw him yesternight.



HAMLET Saw? who? HORATIO My lord, the king your father. ... HAMLET		I will watch to-night,	20
Perchance 'twill walk again. HORATIO		I warrant it will.	
HAMLET If it assume my noble father's person, I'll speak to it though hell itself should gape And bid me hold my peace. I pray you all If you have hitherto concealed this sight, Let it be tenable in your silence still, And whatsoever else shall hap to-night, Give it an understanding but no tongue. I will requite your loves. So fare you well: Upon the platform 'twixt eleven and twelve I'll visit you. ALL			25
Our duty to your honour. HAMLET Your loves, as mine to you. Farewell. <i>All but Hamlet off</i> My father's spirit in arms! All is not well.			30 35
[Act 1, Scene 2]			

- 11.1 Refer to lines 4–5: 'I prithee thee ... my mother's wedding.'
Account for Hamlet's attitude toward his mother's marriage. (3)
- 11.2 Compare Horatio's relationship with Hamlet with the relationship Rosencrantz and Guildenstern have with him (Hamlet). (3)
- 11.3 Refer to line 14: 'he was a goodly king.'
Using your knowledge of the play as a whole, comment on whether the same can be said about the current king, Claudius. (3)
- 11.4 Refer to line 36: 'My father's spirit in arms!'
Discuss the significance of King Hamlet's ghost appearing dressed in armour. (3)



AND

EXTRACT F

LAERTES

(To the King) My lord, I'll hit him now.

CLAUDIUS

I do not think't.

LAERTES

(Aside) And yet 'tis almost 'gainst my conscience.

HAMLET

Come, for the third, Laertes. You do but dally,

I pray you pass with your best violence.

I am afeard you make a wanton of me.

LAERTES

Say you so? Come on.

They play the third bout

OSRIC

Nothing neither way.

They break off

LAERTES

(Suddenly) Have at you now!

He takes Hamlet off his guard and wounds him slightly. Hamlet becomes enraged.

CLAUDIUS

Part them, they are incensed.

HAMLET

(Attacks) Nay, come again.

The Queen falls

Look to the queen there, ho!

Hamlet wounds Laertes

HORATIO

They bleed on both sides!—How is it, my lord?

Laertes falls

OSRIC

(Tending him) How is't, Laertes.

LAERTES

(Aside) Why, as a woodcock to my own springe,

I am justly killed with mine own treachery.

HAMLET

How does the queen?

CLAUDIUS

She swoons to see them bleed.

GERTRUDE

No, no, the drink, the drink—O my dear Hamlet—

The drink, the drink! I am poisoned!

She dies

HAMLET

O villainy! Ho! let the door be locked!

Treachery! seek it out.



LAERTES It is here, Hamlet. Hamlet, thou art slain, No medicine in the world can do thee good. In thee there is not half an hour of life. The treacherous instrument is in thy hand, Unbated and envenomed. The foul practice Hath turned itself on me, lo, here I lie, Never to rise again. Thy mother's poisoned. I can no more. The king, the king's to blame.	30
HAMLET The point envenomed too Then, venom, to thy work. <i>He stabs the king</i>	35
ALL Treason! treason!	40

[Act 5, Scene 2]

- 11.5 Account for the duel that is being fought between Hamlet and Laertes. (3)
- 11.6 Refer to lines 28–29: 'O villainy! Ho! ... seek it out.'
- 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)
- 11.7 Refer to line 41: 'Treason! treason!'
- Discuss the irony in these words. (3)
- 11.8 Despite the manner in which Hamlet seeks revenge, his honour is restored at the end of the play.
- Do you agree with this statement? Justify your response. (4)
- [25]**



OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

Othello demonstrates that despite some characters' evil desire to destroy, honour and integrity will prevail.

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

OTHELLO

What's the matter

That you unlace your reputation thus
And spend your rich opinion for the name
Of a night-brawler? Give me answer to it.

MONTANO

Worthy Othello, I am hurt to danger.
Your officer, Iago, can inform you,
While I spare speech, which something now offends me,
Of all that I do know. Nor know I ought
By me that's said or done amiss this night,
Unless self-charity be sometimes a vice,
And to defend ourselves it be a sin
When violence assails us.

5

OTHELLO

Now, by heaven,

My blood begins my safer guides to rule,
And passion having my best judgement collid
Assays to lead the way. Zounds, if I stir
Or do but lift this arm, the best of you
Shall sink in my rebuke. Give me to know
How this foul rout began, who set it on,
And he that is approved in this offence,
Though he had twinned with me, both at a birth,
Shall lose me. What! In a town of war
Yet wild, the people's hearts brimful of fear,
To manage private and domestic quarrel
In night, and on the court and guard of safety?
'Tis monstrous ... Iago, who began't?

10

15

20

25



MONTANO
If partially affined or leagued in office,
Thou dost deliver more or less than truth,
Thou art no soldier.
IAGO
Touch me not so near. 30
I had rather have this tongue cut from my mouth
Than it should do offence to Michael Cassio.
Yet I persuade myself, to speak the truth
Shall nothing wrong him. Thus it is, General:
[Act 2, Scene 3]

- 13.1 Refer to line 5: 'Worthy Othello, I am hurt to danger.'
Account for Montano's being 'hurt'. (3)
- 13.2 Refer to lines 14–16: 'My blood begins ... lead the way.'
Explain how these lines reveal a weakness in Othello that Iago will later use
to his advantage. (3)
- 13.3 Refer to lines 1–2: 'What's the matter ... your reputation thus'.
Discuss whether Cassio is responsible for his loss of reputation. (3)
- 13.4 Refer to lines 31–34: 'I had rather ... Shall nothing wrong him.'
Discuss how Iago's response is ironic. (3)

AND

EXTRACT H

Cyprus. A street.
Enter Iago and Roderigo
IAGO
Here, stand behind this bulk; straight will he come.
Wear thy good rapier bare, and put it home.
Quick, quick! Fear nothing—I'll be at thy elbow. 5
It makes us or it mars us. Think on that
And fix most firm thy resolution.
RODERIGO
Be near at hand; I may miscarry in 't.
IAGO
Here, at thy hand. Be bold, and take thy stand. 10
Iago retires
RODERIGO
I have no great devotion to the deed,
And yet he hath given me satisfying reasons—
'Tis but a man gone. Forth my sword; he dies!

IAGO	
I have rubbed this young quat almost to the sense, And he grows angry. Now, whether he kill Cassio, Or Cassio him, or each do kill the other, Every way makes my gain. Live Roderigo, He call me to a restitution large Of gold and jewels, that I bobbed from him As gifts to Desdemona.	15 20
It must not be. If Cassio do remain He hath a daily beauty in his life That makes me ugly. And besides, the Moor May unfold me to him—there stand I in peril. No, he must die. Be't so. I hear him coming. <i>Enter Cassio</i>	 25
...	
CASSIO O, help, ho! Light! A surgeon!	
OTHELLO 'Tis he! O brave Iago, honest and just, That hast such noble sense of thy friend's wrong, Thou teachest me. Minion, your dear lies dead, And your fate hies apace. Strumpet, I come! Forth of my heart those charms, thine eyes, are blotted; Thy bed, lust-stained, shall with lust's blood be spotted.	 30
	[Act 5, Scene 1]

- 13.5 Place the above extract in context. (3)
- 13.6 Refer to lines 3–4: 'Here, stand behind ... put it home.'
- 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 lines 31–33: 'Strumpet, I come! ... blood be spotted.'
- Comment on the shift in the relationship between Desdemona and Othello. (3)
- 13.8 Even though Othello becomes a murderer, his honour is restored at the end of the play.
- Do you agree with this statement? Justify your response. (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 demonstrates that, despite wickedness and foul play, good qualities like honour and integrity will endure.

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

MARY	Oh! I'm just going home, Mr Proctor.	
PROCTOR	Be you foolish, Mary Warren? Be you deaf? I forbid you leave the house, did I not? Why shall I pay you? I am looking for you more often than my cows!	
MARY	I only come to see the great doings in the world.	5
PROCTOR	I'll show you a great doin' on your arse one of these days. Now get you home; my wife is waitin' with your work! (<i>Trying to retain a shred of dignity, she goes slowly out.</i>)	
MERCY	(<i>both afraid of him and strangely titillated</i>): I'd best be off. I have my Ruth to watch. Good morning, Mr Proctor.	10
	MERCY <i>sidles out. Since Proctor's entrance, ABIGAIL has stood as though on tiptoe, absorbing his presence, wide-eyed. He glances at her, then goes to Betty on the bed.</i>	
ABIGAIL	Gah! I'd forgot how strong you are, John Proctor!	
PROCTOR	(<i>looking at Abigail now, the faintest suggestion of a knowing smile on his face</i>): What's this mischief here?	15
ABIGAIL	(<i>with a nervous laugh</i>): Oh, she's only gone silly somehow.	
PROCTOR	The road past my house is a pilgrimage to Salem all morning. The town's mumbling witchcraft.	
ABIGAIL	Oh bosh! (<i>Winningly she comes a little closer, with a confidential, wicked air.</i>) We were dancin' in the woods last night, and my uncle leaped in on us. She took fright, is all.	20
PROCTOR	(<i>his smile widening</i>): Ah, you're wicked yet, aren't y! (<i>A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.</i>) You'll be clapped in the stocks before you're twenty. <i>He takes a step to go, and she springs into his path.</i>	25
ABIGAIL	Give me a word, John. A soft word. (<i>Her concentrated desire destroys his smile.</i>)	
PROCTOR	No, no, Abby. That's done with.	30

[Act 1]

- 15.1 Account for the girls' presence at Parris's house. (3)
- 15.2 Discuss Mary's role in the trial that occurs later in the play. (3)
- 15.3 Refer to line 18: 'The road past my house is a pilgrimage to Salem all morning.'
Discuss why Proctor's statement is ironic. (3)
- 15.4 Refer to lines 11–14: '*Since Proctor's entrance ... John Proctor!*'
Critically discuss Abigail's attitude toward Proctor in this extract. (3)

AND

EXTRACT J

HALE	Your Honour, I cannot think you may judge the man on such evidence.	
DANFORTH	I judge nothing. <i>(Pause. He keeps watching Proctor, who tries to meet his gaze.)</i> I tell you straight, Mister – I have seen marvels in this court.	
	...	
PROCTOR	Excellency, does it not strike upon you that so many of these women have lived so long with such upright reputation, and –	5
PARRIS	Do you read the Gospel, Mr Proctor?	
PROCTOR	I read the Gospel.	
PARRIS	I think not, or you should surely know that Cain were an upright man, and yet he did kill Abel.	
PROCTOR	Ay, God tells us that. <i>(To Danforth.)</i> But who tells us Rebecca Nurse murdered seven babies by sending out her spirit on them? It is the children only, and this one will swear she lied to you.	10
	DANFORTH <i>considers, then beckons Hathorne to him. HATHORNE leans in, and he speaks in his ear. HATHORNE nods.)</i>	
HATHORNE	Aye, she's the one.	15
DANFORTH	Mr Proctor, this morning, your wife send me a claim in which she states that she is pregnant now.	
PROCTOR	My wife pregnant!	
DANFORTH	There be no sign of it – we have examined her body.	
PROCTOR	But if she say she is pregnant, then she must be! That woman will never lie, Mr Danforth.	20
DANFORTH	She will not?	
PROCTOR	Never, sir, never.	
	
DANFORTH	You say your only purpose is to save your wife. Good, then, she is saved at least this year, and a year is long. What say you, sir? It is done now. <i>(In conflict, PROCTOR glances at Francis and Giles.)</i>	25
PROCTOR	Will you drop this charge?	
PROCTOR	I – I think I cannot.	

[Act 3]

- 15.5 Place this extract in context. (3)
- 15.6 Refer to line 28: 'I – I think I cannot.'
- If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)
- 15.7 In the light of later events, discuss the dramatic significance of Proctor's statement that Elizabeth 'will never lie' (lines 20–21). (3)
- 15.8 Refer to line 1: 'I cannot think you may judge the man on such evidence.'
- Hale's integrity ultimately helps to destroy the evil in Salem.
- Do you agree with this statement? Justify your response. (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

2019

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 24 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 six questions (novel) and/or all four questions (drama), mark only the first answer in each section, provided that one contextual and one essay have been answered.
4. If a candidate gives two answers 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

'FUNERAL BLUES' – W. H. Auden

- 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 23 for the rubric to assess this question.

While the speaker may be exploring his feelings of grief and hopelessness at the loss of his loved one, the incongruity between the everyday images the speaker refers to undercuts the intensity of this outpouring of grief. Credit reference to the satirical element.

- 'Blues' music is usually sombre and mournful. In the title, the word conveys the speaker's despair and sorrow.
- The death of the speaker's loved one is so momentous that he feels the world cannot continue as it is. His inconsolable grief is conveyed by his instruction to stop time and silence all sounds of daily life. This reflects his need for routine and normal life to be halted as a sign of respect for his loved one and as an acknowledgment of his sorrow.
- The 'muffled' drums create the mournful and solemn feeling that expresses the speaker's grief. The 'moaning' of the aeroplanes announcing that 'He Is Dead' echoes his pain.
- The speaker's loss is so overwhelming that he feels a public acknowledgment must be observed by the 'public doves' and 'traffic policemen'. This elevates the status of the deceased to that of a public figure deserving of such recognition.
- The inclusion of the four compass points emphasises that the deceased meant the world to the speaker. He gave the speaker direction and was a source of guidance, comfort and security.
- The command to 'dismantle' the stars, moon and sun is unrealistic, yet it poignantly conveys the speaker's despondency.
- 'My noon, my midnight, my talk, my song' reinforces the idea that the speaker led a fulfilled life because of his loved one; they shared all aspects of their lives. Now, without him, the speaker's life is empty and he feels bereft. The repetition of 'my' emphasises his devastating sorrow and highlights the intimacy they shared.
- The line, 'I thought that love would last forever: I was wrong', underpins the despair the speaker feels when he is confronted with the reality of death. He is suddenly made aware that the love they shared was finite. He sees no hope for the future and life has lost its meaning.
- The speaker wants the entire universe to come to an end. All sources of light need to be extinguished because, to him, everything is dark and depressing. He wants all aspects of nature to disappear as it is now inconsequential to him.
- The speaker's tone is devastated/grief-stricken/distraught/sad/mournful.
- Candidates might refer to the tone as satirical, by pointing out that the speaker's flippancy accentuates his pain.

[Accept valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

'VULTURES' – Chinua Achebe

- 2.1 The vulture's bald head exposes its misshapen, unnatural-looking head. It is perceived as a revolting/repulsive/disgusting looking creature.

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

(2)

- 2.2 These lines suggest that love can exist even in deathly circumstances. It can suppress any sense of the horror of the scene by avoiding/ignoring the horror/harsh reality which surrounds it.

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

(2)

- 2.3 The image of a 'human roast' is particularly shocking: human beings are being incinerated and the smell of burning flesh lingers in the air. The image emphasises the cruelty of the concentration camps. The smell of burning flesh that clings to the Commandant's nostrils is a disturbing reminder of how the persecuted were incinerated in the camps. It is effective because it conveys the inhumane treatment of human beings and how the Commandant regarded it as a natural part of his day – incinerating human flesh is like cooking a roast. The sense of evil is intensified by the imagery of cannibalism. In his view, there is nothing unusual about it.

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

(3)

- 2.4 AGREE

Just as the disgusting vultures are capable of affection and tenderness, the Commandant, in spite of his cruelty and evil perpetrated on a daily basis, is loving and caring. The contradiction between the disgusting appearance and the eating habits of the vultures is juxtaposed with their intimate behaviour toward each other. It is a shocking revelation to the reader because it is so unexpected. The actions of the Commandant at work are juxtaposed with his actions on the way home. It is astounding that someone who is so callous can be capable of such fondness and consideration. The contrasting actions and emotions are alarming and make the reader question the ability of good and evil to live side by side.

Candidates might refer to the paradoxes being well-established in our consideration of the nature of evil and its co-existence with the more appealing human possibilities.

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

[Credit valid alternative responses.]

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

(3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

'FELIX RANDAL' – Gerard Manley Hopkins

- 3.1 The speaker appears to be unaffected because the question is asked in a matter-of-fact, detached manner. He has been expecting the news because Felix Randal has been ill for a long time./He fulfilled his duty as a priest by comforting the farrier during his illness and might feel relieved that Felix Randal's suffering is at an end.

Credit responses that suggest the speaker is saddened.

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

- 3.2 The repetition conveys the slow/gradual and on-going decline that illness has on Felix Randal. It is both physically debilitating and emotionally draining. It emphasises his yearning to regain his former strength.

Credit responses that focus on rhythm in this line.

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

- 3.3 The statement indicates the intense nature of the relationship that has developed between the speaker and Felix Randal. The speaker realises that in as much as he has comforted Felix, he has also gained compassion and solace from Felix. Initially, he displayed sympathy for Felix's illness but as he ministers to him, he becomes more empathetic.

[Credit valid alternative responses.]

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

- 3.4 The central idea of the poem is that all people, despite their physical strength, are vulnerable and susceptible to illness and suffering. Felix Randal once possessed great power and energy and was respected by others for his strength, as well as his active, lively and energetic character. However, the illness reduces him to a weak and helpless man, reliant on others. Felix at first rails against his illness, but in time, with the help of the speaker, he finds comfort in his faith and comes to accept his fate as inevitable.

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



QUESTION 4: POETRY – CONTEXTUAL QUESTION

'AN AFRICAN THUNDERSTORM' – David Rubadiri

- 4.1 The use of 'wind whistles' conveys the shrill, high-pitched, piercing sound of the wind as it speeds by. The 'din of whirling wind' conveys the rapid, swirling, spiralling movement of the wind. The sound is deafening.

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

(2)

- 4.2 The clouds are heavy, rounded in shape and full of rain. The clouds will release the rain, which will be life-giving, just as a pregnant woman brings life into the world when giving birth. Pregnancy is a symbol of fertility, as is the rain which contributes to the fertility of the land.

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

(2)

- 4.3 The image is effective because a plague of locusts overwhelms the landscape and is an unstoppable force, like the wind and the approaching storm. Like a plague of locusts, the storm is widespread and darkens the sky. The image also conveys the relentless progress of the storm, and the destructive power it will unleash. The storm might destroy the fields and crops as locusts do. The image effectively conveys man's helplessness and vulnerability to the ravages of nature.

Candidates might refer to the image being a Biblical allusion and the significance thereof.

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

(3)

- 4.4 The short, abrupt lines indicate that the wind unexpectedly twists and turns. The lines also convey the panicky movement of the women because of their fear of the wind. The enjambment conveys the swirling, continuous movement of the wind which rushes by at great speed. The screams of the children spiral in the twirling wind. The speaker is afraid of the wind because it is unpredictable, dangerous, relentless and destructive.

Candidates might refer to the speaker being in awe of the power of the wind.

[Award 3 marks only if structure and attitude are fully discussed.]

(3)

[10]



UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

'BLESSING' – Imtiaz Dharker

- 5.1 The image suggests that it is so dry that the earth has become dehydrated and has 'cracked' or shrunk, leaving gaps in its surface. It implies that the area is drought-stricken.

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

- 5.2 'Silver' suggests that the water is clean and sparkles in the sunlight. In addition, silver is a precious metal, which suggests that the water is a precious commodity; it is valuable and something to be treasured.

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

- 5.3 The sudden bounty of water has created a mood of jubilation/exuberance/excitement among the people who have come from all over to share in the spoils. The lack of punctuation in 'every man woman/child' emphasises the chaotic gathering of people, and the word, 'butts' suggests how they are pushing and shoving to get near the water. The listing of a variety of receptacles in which to hold the precious water and the use of the word, 'frantic' also convey the urgent/desperate mood.

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

- 5.4 AGREE

The title, 'Blessing' alerts the reader that the water is an offering from 'a kindly god'. For the people who live in this deprived environment, it is as though a 'god' is easing their suffering by bestowing on them a gift of water. They gather around the burst pipe with the same reverence as a congregation attending a prayer service. The water has a cleansing and purifying effect on them. There is the suggestion that it has the same uplifting effect as the sound of a congregation or choir singing in a church.

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

[Award 3 marks for any two ideas well discussed OR three ideas.] (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 24 for the rubric to assess this question.

Qualities such as selfishness, cruelty to others as well as harmful, depraved or corrupt behaviour might be considered reprehensible.

- Dorian's narcissism and his determination to pursue his own pleasure lead him to engage in dishonourable behaviour. His self-centredness is clear when he chooses to spend time with Lord Henry rather than fulfil his commitments to Basil and Lady Agatha.
- His cruel and callous treatment of Sibyl is inexcusable and leads to her suicide.
- When Dorian realises that the portrait grants him freedom from censure, he begins to indulge in increasingly dissolute behaviour, such as gambling, getting into fights with sailors and frequenting opium dens and brothels.
- He takes pleasure in the corrupting influence he has on others, while not taking any of the blame for their ruined reputations. The lives of those whom he has influenced are all destroyed.
- Dorian is duplicitous, hiding his corrupt nature from society in an attempt to preserve his reputation and position.
- Dorian's murder of Basil is particularly reprehensible, given Basil's love and concern for him.
- Dorian's blackmailing of a clearly reluctant Alan Campbell is disgraceful. Alan later commits suicide as he is unable to live with the shame of his actions.
- Dorian's reprehensible treatment of Sibyl might be seen as a contributing factor in James Vane's death as her death prompts James to seek revenge. Candidates might argue that James's desire for revenge is in itself reprehensible and destructive.
- Arguably, Dorian's depravity and his disgust at his own reprehensible behaviour contribute to his destruction.
- Lord Henry's disregard for the consequences that his controversial statements might have on others reflects his indifferent and insensitive nature.
- Lord Henry is selfish when he considered using Dorian as a social experiment. He takes pleasure in seeing how his ideas have influenced and corrupted Dorian. Thus, he might be held indirectly responsible for Dorian's demise.

[Candidates might refer to other characters whose behaviour might be considered reprehensible in their argument.]

[Credit valid alternative responses.]



[25]

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

- 7.1 Dorian Gray has the appearance of a Greek god. He is like a statue which is worshipped for its beauty. The 'ivory' and 'rose-leaves' refer to his complexion and create the impression that he is a romantic figure. The comparison with Adonis suggests that Dorian is loved and admired for his attractiveness.

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

- 7.2 Basil believes that his feelings for Dorian are reflected in the portrait and will be obvious for all to see. He is concerned that the portrait exposes his preoccupation with Dorian and the intensity of his affection. Basil feels vulnerable and is afraid of being ridiculed for his adoration of Dorian.

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

- 7.3 Basil believes that all people will have to pay a price for the gifts/talents given to them. Dorian suffers as a result of his obsession with his youth and beauty. He experiences brief moments of suffering and regret because of his sordid lifestyle. Over time, these feelings intensify and ultimately lead to his destruction of the portrait, and his own death. Basil is tormented by the realisation that his painting has contributed to Dorian's depravity. He suffers when he sees what Dorian has become and feels that he has been punished for his worshipping of Dorian. His murder is the ultimate price he has to pay for his artistic talent.

Candidates might argue that Lord Henry, who has the gifts of wealth and rank, seems immune to suffering.

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

- 7.4 Lord Henry's smoking an 'opium-tainted cigarette' indicates the hedonistic lifestyle led by many members of the upper classes. They lead lives of leisure and indulge in questionable behaviour. They have no need to work and thus their lives are shallow and lack purpose. Indolent, pampered and self-indulged, their own comfort is paramount to them. They are frivolous, carefree and nonchalant. As observers rather than active participants in society, they are largely unconcerned with the problems faced by the less fortunate.

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

- 7.5 The portrait makes the concept of the soul real to Dorian. This physical manifestation of his soul makes him aware of how his soul has been corrupted and disfigured by his debauched lifestyle. Each time he sees the effects of his actions on the portrait, he realises the irrevocable damage he has done to his soul and how he is unable to redeem himself. His conscience has come to weigh heavily on him.

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

7.6 YES

Lord Henry enjoys making startling pronouncements. Lord Henry's pre-occupation with youth is evident earlier in the novel when he tells Dorian that 'youth is the one thing worth having'. Lord Henry suggests that he is not a respectable person and thus is unable to 'get back [his] youth'; however, there is no indication that his behaviour is disreputable. He makes many controversial statements but does not appear to act on them although others do. Lord Henry is cynical and has an apparently casual/flippant attitude toward life.

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

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

7.7 VALID

Dorian is no longer the innocent, naive young man who was introduced to Lord Henry. He has become worldly-wise and cynical. His dissolute lifestyle influences others yet he is unconcerned about the corrupting impact he has on his companions.

OR

INVALID

As a young man, Dorian's self-absorption and wilfulness suggest he might develop a tendency toward immoral behaviour. He shows no sincere concern for other people. As a pampered youth and member of the aristocracy, Dorian has always felt a sense of entitlement and that his privilege protects him from censure. Therefore, he has not changed: his behaviour is simply manifested in more overtly immoral actions. Whereas his earlier exploits were fairly innocuous and excusable, they are now depraved and denounced by certain members of his society.

[Accept valid alternative/mixed responses.]

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

7.8 YES

Dorian acknowledges the evil influence he has had on the lives of other people and he wonders whether he is able to make amends by acts of self-sacrifice. His realisation that his life has been dedicated to a theory that has not brought him the pleasure he thought it would culminates in his lashing out at the portrait. Dorian's ability to show regret is a redeeming quality.

OR

NO

Candidates might argue that Dorian's commitment to a hedonistic lifestyle leads him to committing acts of immorality for which he cannot be redeemed. He is eventually unable to live with his conscience and in desperation destroys the portrait and ultimately himself.

[Accept valid alternative/mixed responses.]

[Award 4 marks for any three ideas well discussed OR four ideas.] (4)
[25]

LIFE OF PI – Yann Martel

QUESTION 8: LIFE OF PI – ESSAY QUESTION

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

- As an eight-year-old boy, Pi is taught a lesson by his father about the danger of wild animals when he is made to watch Mahisha kill and devour a goat. Pi is a vegetarian and he is traumatised by this event. However, this lesson teaches Pi a healthy respect for wild animals and prepares him for his later dealings with Richard Parker.
- The torment Pi endures at St Joseph's causes him untold misery. However, his ingenious plan to re-christen himself at Petit Séminaire enables him to overcome their teasing. This indicates his ability to transcend the difficulties with which he is later faced.
- When Pi's family dies, he is overwhelmed with grief, hopelessness and fear, yet he overcomes the odds against him and learns to survive. His religious faith keeps him rooted. He convinces himself during his darkest moments that his family is safe and well and awaiting his arrival in Canada.
- Pi is traumatised by the hyena's killing of the zebra and the orang-utan. It is this experience that strengthens his resolve to ensure his survival. He learns to manage the confined space on the boat by creating boundaries and by taming Richard Parker.
- Pi is sickened by the cook's butchering of the sailor. The cook's murdering of Pi's mother torments him. The realisation that he might be next to be killed gives Pi the strength to kill the cook. Pi learns that in order to survive, one has to engage in abhorrent acts that contradict one's nature.
- Pi's survival instinct is set in motion. He divorces himself from his placid, caring, vegetarian nature and becomes a person who kills fish and turtles to survive. Later, he even resorts to cannibalism after killing the blind Frenchman.
- Pi is distressed when his hopes of being rescued by the ship are dashed. He falls into depression, but because he feels a sense of responsibility toward Richard Parker, he is forced to be resolute.
- Pi embraces Richard Parker as his alter ego as a survival mechanism which illustrates that his will to survive overpowers his conscience.
- On the algae island, Pi is initially delighted at the prospect of living out his days in comfort with water and food in plentiful supply. However, his discovery of the fruit with human teeth galvanises him into action. He decides to escape certain death and endeavours to make his own way to safety.
- While Richard Parker's unceremonious exit causes Pi distress, it enables him to finally let go of his savagery and make a success of his life as an adult. Pi learns to forgive himself for his brutality and to accept his humanity.
- Despite the traumatic events he experiences, Pi is able to establish healthy relationships as an adult.
- Candidates might argue that, despite the various traumas he experiences, Pi is not strong enough to survive on his own on the lifeboat and he creates Richard Parker as a survival strategy.

[Accept valid alternative/mixed responses.]

[25]

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

9.1 Pi hopes that being at a new school will allow him to escape the teasing/torment by his classmates and even some of the teachers at St Joseph's. This is because of his nickname, 'Pissing', which is a distortion of his name, 'Piscine'. Pi feels misunderstood because his nickname inhibits him from being taken seriously. A new environment will allow him to prove that there is more to him than his derogatory nickname.

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

9.2 There is an element of sibling rivalry between Pi and Ravi. Pi finds it difficult to follow in the footsteps of a popular and much admired elder brother. As the older brother, Ravi is insensitive and enjoys teasing him at times. Despite the rivalry, there is also a close bond between them. Pi looks for the opportunity to share experiences that Ravi would enjoy. Having lost his brother, Pi thinks of him fondly and with regret.

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

9.3 His plan is to make himself known as Pi instead of 'Pissing'. In dealing with the problem of his name, Pi displays imagination, assertiveness and resourcefulness. These qualities manifest themselves when he is trapped on the lifeboat. His ingenious resourcefulness enables him to survive. Rather than allowing himself to be overcome by his fear of Richard Parker, he asserts himself in taming the tiger to ensure his safety. His imagination enables him to invent stories as a way to pass the time and to distract him from the reality of his situation. He solves the problem of his own savagery by creating Richard Parker as his alter ego.

[Accept valid alternative responses.]

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

9.4 Pi's choice of the mathematical symbol (which is also a Greek letter) is significant because it is an irrational number that scientists use in an attempt to understand the logical/rational nature of the universe. It replaces the derogatory connotation of his name with a more intellectual and respectable one and restores his sense of dignity. After being shipwrecked, Pi has many experiences that cannot be rationally explained. Pi's faith also defies rationality. The symbol has connotations of infinity which relates to Pi's seemingly endless experience at sea. The Japanese officials force Pi to rationally explain his ordeal, resulting in the existence of two versions of his story, neither one of which has factual evidence to support it.

[Accept valid alternative responses.]

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

9.5 At the sight of the tanker, all Pi's previous despondency/despair vanishes. His hurt at the tragic loss of his family and his frustration at being stranded on the lifeboat disappear when he thinks he is about to be rescued. His spirits lift at the thought of being saved. The lines emphasise the extremes of emotion that he experiences.

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

(3)

9.6 The mood is one of blind terror/dread/fear/horror. Pi becomes aware of the possibility of their impending destruction. The comparison of the tanker to a 'vast wall of metal' and a 'juggernaut' has connotations of an ominous force crushing whatever is in its path. The word, 'relentless' implies that the wave is an unstoppable, merciless force that will easily overpower and destroy the lifeboat. This image emphasises the vulnerability of the lifeboat and its occupants and there is a real sense that all their hopes of rescue will be dashed.

[Award full marks only if mood is discussed.]

(3)

9.7 The tanker is compared to a priest offering 'salvation'. The reference to 'robe' has religious connotations, referring to spiritual redemption and hope. Pi associates the tanker with rescue and escape from his ordeal. This illustrates Pi's optimism and strong faith as he believes his prayers of being rescued have been answered.

[Award full marks only if the image is clearly discussed.]

(3)

9.8 VALID

Pi embraces the three main religions of India, which illustrates that it is faith in general, rather than one specific religion that sustains him and helps him survive his ordeal at sea. Pi is a deeply spiritual person and his only desire is to love God. He believes that all religions share common values. In his moments of despair and hopelessness on the lifeboat, it is his faith that gives him the strength to persevere. Whenever something good happens to him, as in this extract, he expresses his gratitude to God.

Candidates might refer to Pi's daily spiritual rituals which sustain him, give him hope during his ordeal and uplift his spirits.

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

[Accept valid alternative/mixed responses.]

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

(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 24 for the rubric to assess this question.

Candidates must demonstrate an understanding that, while foul deeds do permeate the play, honour and integrity are restored in Denmark when certain characters redeem themselves.

- Hamlet realises that 'something is rotten in the state of Denmark'. His father's ghost reveals that he was murdered by Claudius and this sets Hamlet on a course to avenge his father's 'most foul murder'. Although Hamlet is motivated by a noble desire to avenge his father's death, the means by which he achieves his revenge compromise his honour and integrity. He puts on an 'antic disposition' in order to verify the ghost's claims and resorts to deception and underhandedness in his quest to uncover the truth.
- Hamlet's rejection of Ophelia is unnecessarily cruel and contributes to her death. He impulsively kills Polonius and cold-bloodedly sends Rosencrantz and Guildenstern to their deaths in England. These are acts of dishonour.
- Claudius usurps the throne and incestuously marries his brother's widow. He is manipulative and scheming, continuing to perpetrate foul play to maintain his power. His acts are cowardly as he uses others to carry out his wicked bidding.
- When Claudius realises that Hamlet is aware of his guilt, he cold-bloodedly sends Hamlet to his death in England.
- Claudius exploits Laertes's grief and anger at his father's and sister's deaths to include Laertes in his later conspiracy to kill Hamlet.
- Claudius also poisons the wine to ensure Hamlet's death and thus is culpable of Gertrude's death as well.
- Polonius is corrupt and self-serving in his support of Claudius. He uses Ophelia as an accomplice to spy on Hamlet. His spying on Laertes is also devious.
- Rosencrantz and Guildenstern are prepared to betray their friendship with Hamlet and become Claudius's willing tools for material gain.
- Gertrude's warning to Hamlet about the poisoned wine clearly indicates that her love for Hamlet overcomes any loyalty that she has had toward Claudius and is evidence of the restoration of her honour.
- Laertes stoops to duplicity to avenge the wrongs that he blames Hamlet for. However, later he acknowledges his treachery and shows remorse, thus restoring his honour and integrity.
- Hamlet's calm acceptance of his destiny at the end of the play ('the readiness is all') is evidence that he has regained his sense of honour. Hamlet tasks Horatio with restoring his (Hamlet's) good name.
- Claudius's death brings an end to the foul play in Denmark. Fortinbras restores honour and integrity with his ascension to the throne.

[Credit mixed responses/valid alternative responses.]

[25]

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

- 11.1 Hamlet's assumption that Horatio is mocking him stems from his anger because of his mother's hasty marriage to her brother-in-law. He is scornful and resents his mother because she has betrayed his father's memory. Hamlet is horrified by his mother's incestuous relationship with Claudius. He is bitter since Claudius has usurped the throne of Denmark, which is rightfully his.

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

- 11.2 Horatio is Hamlet's close friend and confidant. It is he who brings Hamlet the news of the appearance of King Hamlet's ghost. He is also completely trustworthy and loyal to Hamlet, keeping his secrets and helping Hamlet in his quest to avenge his father's murder. After Hamlet's death, his loyalty to Hamlet endures as he takes responsibility for restoring Hamlet's reputation. Although Rosencrantz and Guildenstern are old school friends of Hamlet's and claim to be loyal to him, they betray him and allow themselves to become Claudius's spies in return for material gain and favour.

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

- 11.3 Claudius is not a 'goodly king' because he is power-hungry, lustful and ruthless. He murders his brother, usurps the throne of Denmark and marries his sister-in-law. Claudius is devious in achieving his ends. He wickedly plots Hamlet's death and cowardly uses others to do his despicable bidding. His desire to repent his deeds is a sham as he is not prepared to give up the throne or Gertrude. Although he tells Gertrude not to drink from the cup, his selfishness overpowers his love for her.

[Candidates might offer a mixed response by referring to Claudius's competence as a king.]

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

- 11.4 The armour identifies the ghost as being that of King Hamlet. The soldiers remember his being dressed identically when he fought against the King of Norway. The ghost's appearance in armour suggests that it is troubled, seeks revenge and serves as a warning of corruption and impending doom in Denmark. The king's appearance in armour is regarded as an omen of grave danger to the state.

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

- 11.5 Laertes challenges Hamlet to a duel to avenge the death of his father, Polonius, at Hamlet's hands. The duel is part of the treacherous plot that Claudius and Laertes have conceived to kill Hamlet. Claudius has convinced Laertes that killing Hamlet will prove his love for his father.

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

- 11.6 Hamlet might glare at Claudius and then point his sword/raise his hands/arms authoritatively/point at the doors/turn to the guards as he orders the doors to be locked. His tone might be outraged/furious in reaction to hearing about Claudius's perfidy. Then his tone might become commanding/forceful as he orders the guards to ensure that Claudius does not escape.

[Accept valid alternative responses.]

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

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

(3)

- 11.7 The cry is in response to Hamlet's stabbing of the king. The court regards Claudius as the rightful king of Denmark and thus perceive Hamlet's actions as treasonous. However, they are completely unaware of Claudius's treachery as he is the one who murdered King Hamlet and usurped his throne./Hamlet's actions are not treasonous as he is the rightful heir to the throne and he is restoring order to Denmark.

[Award 3 marks only if irony is discussed.]

(3)

- 11.8 AGREE

After the pirates assist him in returning to Denmark, Hamlet is filled with new-found confidence and no longer procrastinates. Hamlet's apology to Laertes for any wrong he has done to him is sincere and he is prepared to accept the outcome of the duel. Hamlet is calm and focused, prepared to affirm himself and fulfil his duty. Hamlet believes that his killing of Claudius is justified as he is convinced that Claudius deserves to be punished. Knowing his death is imminent, Hamlet requests Horatio to reveal the truth so that his vengeful actions can be viewed as noble. It is honourable that Hamlet's dying wish is to restore the reputation of Denmark by naming Fortinbras as his successor.

OR

DISAGREE

Although Hamlet is motivated by a noble desire to avenge his father's death, the means by which he achieves his revenge compromises his honour. He resorts to deception and underhandedness in his need to uncover the truth.

[Accept valid alternative/mixed responses.]

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

(4)
[25]



OTHELLO – William Shakespeare

QUESTION 12: OTHELLO – ESSAY QUESTION

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

Despite the evil in the play, traits of honour and integrity will prevail.

- Brabantio aims to destroy Othello's good name and is even prepared to accuse him of sorcery to achieve his evil desires. Brabantio vindictively believes that his position in Venice will ensure the Senate's support in punishing Othello.
- Iago is the epitome of evil and he enjoys comparing his actions to that of the devil. His diabolical nature is evident in all he says and does. He takes pleasure in creating chaos and destroying others' peace of mind.
- Iago deviously makes insinuations to Montano and Lodovico about Cassio and Othello respectively in order to cast doubt over their abilities as leaders.
- He maliciously exploits the weaknesses and insecurities of others for his own satisfaction. He has the need to destroy all that is good. He uses Othello's insecurities to undermine him, destroy his reputation and turn him into a murderer. He enters into an unholy pact with Othello to murder Desdemona and Cassio. He also malevolently suggests that Othello should kill Desdemona in her marriage bed. Iago succeeds in manipulating Othello to such an extent that Othello kills the good in himself.
- However, Othello's nobility is restored when, out of a sense of justice and honour, he kills the 'Turk' in himself, fulfilling Venetian justice. This signifies Othello's redemption and the restoration of his noble soul.
- Iago extorts money from Roderigo and uses him as his dupe to carry out his despicable plans. Once Roderigo has served Iago's purposes, he is ruthlessly and cowardly killed by Iago. However Roderigo's letter outlining Iago's machinations highlights Iago's wicked nature and helps to restore justice and honour.
- Desdemona's compassion and sensitivity are traits that Iago uses to his own advantage. Iago's malevolent use of Desdemona's goodness and virtue is particularly wicked. However, Desdemona's integrity triumphs. She does not blame Othello for her death and tries to protect him. She remains a loyal wife to the end.
- Iago's jealousy of Cassio's 'daily beauty' influences his decision to destroy Cassio, who is used as an unwitting tool in Iago's evil plan. Despite Cassio's lapse in behaviour, he is repentant. By appointing him as governor of Cyprus, the Venetian state recognises Cassio's position and worth. This gives Cassio the opportunity to restore his honour.
- Emilia's desire to be loved exposes her to Iago's manipulation. She is prepared to steal the handkerchief for him, thus compromising her integrity. Emilia lies directly to Desdemona about the missing handkerchief. However, when she realises what Iago has done, Emilia's sense of justice and honour prevails. Although Emilia realises that declaring the truth places her life at risk, she is willing to do this to clear her conscience. This ensures that justice is served and her honour and integrity are restored.

[Credit valid alternative responses.]

[25]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

- 13.1 Knowing that Cassio has a weakness for alcohol, Iago devises a plan to get Cassio drunk. Iago instructs Roderigo to taunt Cassio, knowing that Cassio is easily provoked when inebriated and will respond violently. Montano intervenes in the brawl and accuses Cassio of being drunk. In response, Cassio attacks and wounds Montano.

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

- 13.2 Othello's outburst reflects his potential for passion to overrule his reason. These lines show that he is overwhelmed by anger and he admits that he is in danger of losing control. Iago will use this knowledge and push Othello to a point where he will not be able to think rationally. He will drive Othello mad with jealousy through innuendos about Desdemona and Cassio. This will result in the destruction of Othello, Desdemona and others.

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

- 13.3 A mixed response would demonstrate a comprehensive understanding of the play.

OR

YES

Cassio is responsible for the loss of his reputation because, despite knowing that he has a low tolerance for alcohol, he yields to Iago's persuasion to have more than one drink. He shows dereliction of duty by ignoring Othello's instruction to take charge of the watch.

OR

NO

Cassio's loss of reputation is part of Iago's plan of revenge to get Cassio dismissed. He deliberately encourages Cassio to drink, knowing that Cassio has a low tolerance for alcohol and will easily lose his temper if provoked. Furthermore, Cassio's involvement in the brawl is set up by Iago to bring Cassio into disrepute.

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

- 13.4 It is ironic that Iago alludes to Cassio as a friend and gives the impression that he wishes to protect him. However, it is Iago's intention to destroy Cassio by engineering the events which lead to the brawl. Furthermore, Iago states that he does not wish to speak out against Cassio, but his words lead to Cassio's dismissal and the tragic destruction of Othello and Desdemona.

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

- 13.5 Roderigo is displeased with the lack of progress in winning Desdemona's favour. He has confronted Iago about returning the gifts he has made to Desdemona and expresses the desire to return to Venice. He also states that he will approach Desdemona directly, asking for the return of his gifts. Iago has to prevent this from happening. He therefore manipulates Roderigo into killing Cassio when he leaves Bianca's home.

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

(3)

- 13.6 To ensure that Roderigo is concealed and able to ambush Cassio, Iago might grab Roderigo by the shoulders/push him into position/touch Roderigo's elbow/point him toward 'the bulk'. Iago might use forceful hand movements to indicate how Roderigo should use his sword to stab Cassio. Iago might initially use a conspiratorial tone, and then an urgent/firm/commanding/persuasive tone to strengthen Roderigo's resolve and give him the courage that he needs.

[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 Early in the play, Othello regards Desdemona as 'his soul's joy'. His happiness is dependent on his love for Desdemona. Their relationship is based on mutual respect and admiration. However, as a result of his insecurities and jealousy, Othello has come to distrust Desdemona. He sees her as a prostitute and accuses her of lasciviousness. In his mind, she is so tainted that she deserves to die in the bed in which she has committed lustful acts with Cassio. Othello is filled with abhorrence by her promiscuous behaviour and vows that he will no longer be influenced by her charms.

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

(3)

- 13.8 A mixed response would demonstrate a comprehensive understanding of the play.

OR

AGREE

Othello regards himself as an 'honourable murderer' and sees himself as executing justice. In his mind, Desdemona's alleged infidelity constitutes a betrayal which must be punished. This decision is influenced by his military background. Once he realises that he has taken the life of an innocent person, he metes out justice on himself. Before he dies, he expresses regret and remorse, thus redeeming himself.

OR

DISAGREE

Although Othello attempts to justify his murder of Desdemona as 'honourable', it is clear that his actions are prompted by a desire for revenge. The unholy pact he makes with Iago to have both Desdemona and Cassio eliminated is dishonourable. His refusal to allow Desdemona to defend herself before killing her is morally reprehensible. His act of suicide might be perceived as a means of escaping punishment.

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

(4)

[25]

THE CRUCIBLE – Arthur Miller

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

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

In the play, the innocent are made to appear evil because of the accusations of witchcraft. They are at the mercy of their accusers. However, honour and integrity prevail.

- Evil flourishes in Salem when the girls maliciously accuse innocent people. They exploit the fact that no one is able to refute their claims.
- Abigail wishes to harm Elizabeth to resume her immoral relationship with John Proctor. She uses her evil influence to threaten the girls into supporting the witchcraft claims. Abigail exploits Mary Warren's innocent gift of a doll to Elizabeth and shamelessly accuses Mary Warren, who is trying to do the honourable thing.
- In trying to impress others with his witchcraft expertise, Hale exacerbates the hysteria in Salem. His pride blinds him to common sense. Hale's shameful assurances to the girls that they will be saved for exposing witches, encourages the unprincipled girls. Their new-found power unleashes their vengefulness.
- Hale's eventual realisation of the truth prompts him to warn the judges that they have been manipulated. He attempts to restore his integrity by tirelessly encouraging the accused to save themselves. Hale publicly denounces the court, walking out in disgust.
- Parris uses the accusations to hide the truth and to retaliate against those who have questioned his position as minister. His unwarranted accusation that Proctor and Giles Corey want to 'overthrow the court' contributes to their arrest. Parris's later plea for mercy for Proctor is insincere as it is an attempt at self-preservation.
- The villagers vindictively exploit the frenzy of accusations. The Putnams, lacking integrity, callously use their daughter to satisfy their land-lust. The honourable Rebecca Nurse is at the mercy of the vengeful Mrs Putnam.
- Danforth and Hathorne lack honour and integrity and are determined to preserve their status at all costs. Their attempt to persuade Elizabeth to encourage Proctor to make a false confession stems from their unethical attempts to avoid exposure. They serve injustice rather than justice.
- Elizabeth compromises her integrity and honesty to save Proctor, but even her good intentions are defeated. However, she refuses to encourage Proctor to deny his principles. Her honourable character is maintained throughout the play.
- John Proctor pretends to be righteous. He lacks integrity when he does not immediately expose the girls to protect himself. However, his honour comes to the fore when he tries to save Elizabeth. Instead of using the opportunity to save himself, Proctor prefers to go the gallows. In this way he restores his honour and his reputation. In spite of his adultery, Proctor is admired for his strong principles.
- It is because of the honour and integrity of people like Rebecca Nurse, John Proctor and possibly Hale, that the wickedness is brought to an end. The virtuous qualities of people prevail and their sacrifice ensures that order and reason are restored in Salem.

[Credit valid alternative responses.]

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL

- 15.1 Speculation about the existence of witchcraft has spread throughout Salem after the girls are found dancing in the forest. The girls are visiting Betty to see how she is. Mary is anxious about being punished as a witch and has suggested that they confess to the dancing and accept the lesser punishment. In response, Abigail has threatened the girls in order to ensure their silence and avoid any punishment.

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

- 15.2 When the witch trials begin, Mary becomes an official of the court and, together with the other girls, she gives evidence against individuals who are alleged to be witches. After Elizabeth is arrested, Proctor convinces her to confess to the lies the girls have perpetrated. However, after Abigail intimidates her, Mary loses her resolve, retracts her statement and accuses Proctor of being the 'Devil's man'.

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

- 15.3 A pilgrimage is a religious journey undertaken by the righteous. However, people are travelling to Salem because they are curious about the rumours of witchcraft that have been circulating in the village. They are intrigued and relish the idea of seeing evidence of witchcraft. There is nothing spiritual about the eager manner in which they approach the possible presence of demons in the village. In a highly religious community, their enjoyment of the rumours and gossip is unchristian-like. The villagers should be scandalised, not excited. Proctor's use of the word, 'pilgrimage' conveys his attitude that the villagers are hypocritical.

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

- 15.4 Abigail is delighted/excited at the thought of being so close to Proctor after their adulterous affair had been brought to an end. She is being flirtatious as she is keen to resume her relationship with Proctor. Her manipulative nature is evident when she flatters Proctor in the hope that he might soften toward her and return her affections. Her attitude shows her selfishness and determination to get what she wants, whatever the cost.

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

- 15.5 Innocent women have been arrested on charges of witchcraft. The judges have been approached by Proctor, Corey and Nurse, who are pleading for their wives' release. They tell the court that the girls are frauds because Mary is prepared to admit that the girls have never seen any evil spirits.

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

- 15.6 Proctor might rub his chin/scratch his head/chew or purse his lip/frown/gaze into the distance and cross his arms as he considers Danforth's question. Proctor's tone might be hesitant/unsure/contemplative as he considers this tempting offer that would save his wife but have dire consequences for his friends. Proctor's loyalty prevents him from being selfish.

[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)

- 15.7 Proctor's statement to the court that Elizabeth does not lie, has dreadful consequences. By making this statement, Proctor is trying to convince the court of Elizabeth's good Christian character so that they believe her when she denies ownership of the poppet. The court later believes Elizabeth's lie about Proctor's fidelity because they have been led to believe that she is an honest woman. As a result of Elizabeth's dishonesty, the court does not believe Proctor's accusations against Abigail. This ultimately leads to his condemnation.

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

(3)

- 15.8 AGREE

Although Hale initially enables the girls' vengefulness, he later realises that he has been duped by them. His desire to expose the truth and to see justice done prompts him to warn the judges that they have been manipulated. He cautions them to be more rational in their investigations. Hale publicly denounces the court, walking out in disgust. He works tirelessly to save the condemned at the expense of his own soul. Hale's efforts make people aware of the corruption and injustice of the court and the evil of the girls. Hale's integrity helps to bring an end to the trials; order and justice are restored in Salem.

OR

DISAGREE

Hale's promising the girls' salvation and assuring them of the villagers' gratitude for their role in exposing witchcraft encourages the spread of evil in Salem. When Hale realises that the girls have deceived him and he tries to make amends, his efforts have no real impact.

Candidates might argue that it is the integrity shown by John Proctor and Rebecca Nurse that actually put an end to the witch trials.

[Accept valid alternative/mixed responses.]

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

(4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

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

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

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

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

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

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