



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

2023

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.



TABLE OF CONTENTS

SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. 'An African Thunderstorm'	Essay question	10	6
2. 'The Zulu Girl'	Contextual question	10	7
3. 'Funeral Blues'	Contextual question	10	8
4. 'Remember'	Contextual question	10	9
AND			
Unseen Poetry: COMPULSORY question			
5. 'The Clothes'	Contextual question	10	10
SECTION B: NOVEL			
Answer ONE question.*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11
8. <i>Life of Pi</i>	Essay question	25	14
9. <i>Life of Pi</i>	Contextual question	25	14
SECTION C: DRAMA			
Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	17
11. <i>Hamlet</i>	Contextual question	25	17
12. <i>Othello</i>	Essay question	25	21
13. <i>Othello</i>	Contextual question	25	21
14. <i>The Crucible</i>	Essay question	25	25
15. <i>The Crucible</i>	Contextual question	25	25

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

CHECKLIST

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

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

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



SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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



AN AFRICAN THUNDERSTORM – David Rubadiri

- 1 From the west
- 2 Clouds came 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.



With close reference to **diction**, **imagery** and **structure**, discuss how the speaker reflects on the power of nature in this poem.


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

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

THE ZULU GIRL – Roy Campbell



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

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

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

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

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

- 2.1 What does the word, 'Prowl' (line 8) convey about the mother? (2)
- 2.2 Refer to lines 5–6: 'She takes him ... By thorn-trees'.
Discuss the atmosphere created in this image. (2)
- 2.3 Refer to lines 19–20: 'Or the first ... in its breast.'
Comment on the effectiveness of the imagery in the context of the poem. (3)
- 2.4 Critically discuss how the speaker's admiration for the Zulu people is conveyed in stanza 4 ('Yet in that ... of their defeat'). (3)


[10]



QUESTION 3: CONTEXTUAL QUESTION

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

FUNERAL BLUES – WH Auden

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

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

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

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

3.1 Refer to lines 1–4: 'Stop all the ... the mourners come.'

Why does the speaker give these instructions?

(2)

3.2 Refer to line 12: 'I was wrong.'

Explain what this short statement implies about the speaker's feelings.

(2)

3.3 Refer to lines 10–11: 'My working week ... talk, my song'.

Comment on what the imagery conveys about the nature of the couple's relationship.

(3)

3.4 By close reference to the diction used, critically discuss the mood that is created in stanza 4.

(3)


[10]



QUESTION 4: CONTEXTUAL QUESTION

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

REMEMBER – Christina Rossetti



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

- 4.1 What does the phrase, 'hold me by the hand' (line 3) reveal about the speaker's relationship with her loved one? (2)
- 4.2 Refer to line 4: 'Nor I half turn to go yet turning stay.'
Explain why the speaker feels hesitant about dying. (2)
- 4.3 Refer to lines 7–8: 'Only remember me ... then or pray.'
Discuss how the tone in these lines reinforces the speaker's attitude toward her fate. (3)
- 4.4 Comment on the effectiveness of the structure in conveying the meaning of the poem. (3)
- [10]**

AND




UNSEEN POEM (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

THE CLOTHES – Mongane Wally Serote



1 I came home in the morning.
2 There on the stoep,
3 The shoes I knew so well
4 Dripped water like a window crying dew;
5 The shoes rested the first time
6 From when they were new.
7 Now it's forever.

8 I looked back,
9 On the washing line hung
10 A shirt, jacket and trousers
11 Soaked wet with pity,
12 Wrinkled and crying reddish water, perhaps also salty;
13 The pink shirt had a gash on the right,
14 And stains that told the few who know
15 An item of our death-live lives.

16 The colourless jacket still had mud,
17 Dropping lazily from its body
18 To join the dry earth beneath.

19 The over-sized black striped trousers,
20 Dangled from one hip,
21 Like a man from a rope 'neath his head,
22 Tired of hoping to hope.

- 5.1 Refer to lines 5–6: 'The shoes rested ... they were new.'
What impression is created of the person to whom the shoes belonged? (2)
- 5.2 Refer to lines 3–4: 'The shoes I ... window crying dew'.
Explain how the mood is created in these lines. (2)
- 5.3 Comment on the speaker's personifying the clothing throughout the poem. (3)
- 5.4 Refer to stanza 4: 'The over-sized black ... hoping to hope.'
Critically discuss how this stanza conveys the central message of the poem. (3)

[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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



QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

The degeneration of Dorian Gray is at the heart of the novel.

Critically discuss this statement.

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

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

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

EXTRACT A

'Mother, Mother,' she cried, 'why does he love me so much? I know why I love him. I love him because he is like what Love himself should be. But what does he see in me? I am not worthy of him. And yet – why, I cannot tell – though I feel so much beneath him, I don't feel humble. I feel proud, terribly proud. Mother, did you love my father as I love Prince Charming?'

5

The elder woman grew pale beneath the coarse powder that daubed her cheeks, and her dry lips twitched with a spasm of pain. Sibyl rushed to her, flung her arms round her neck, and kissed her. 'Forgive me, Mother. I know it pains you to talk about our father. But it only pains you because you loved him so much. Don't look so sad. I am as happy to-day as you were twenty years ago. Ah! let me be happy for ever!'

10

'My child, you are far too young to think of falling in love. Besides, what do you know of this young man? You don't even know his name. The whole thing is most inconvenient, and really, when James is going away to Australia, and I have so much to think of, I must say that you should have shown more consideration. However, as I said before, if he is rich ...'

15

[Chapter 5]

7.1 Refer to line 3: 'I am not worthy of him.'

Explain why Sibyl feels that she is not worthy of Dorian's love.

(2)

7.2 What impression of Dorian Gray is created in Sibyl's use of 'Prince Charming' (line 5)?

(3)



- 7.3 Refer to line 10: 'Ah! let me be happy for ever!'
Discuss the irony in this line. (3)
- 7.4 Refer to lines 14–15: 'However, as I said before, if he is rich ...'.
Discuss what Mrs Vane's reaction to Dorian as a suitor for Sibyl reveals about her character. (3)

AND

EXTRACT B

After the coffee had been brought in, he stopped, and looking over at Lord Henry, said, 'Harry, did it ever occur to you that Basil was murdered?'

Lord Henry yawned. 'Basil was very popular, and always wore a Waterbury watch. Why should he have been murdered? He was not clever enough to have enemies. Of course he had a wonderful genius for painting. But a man can paint like Velasquez and yet be as dull as possible. Basil was really rather dull. He only interested me once, and that was when he told me, years ago, that he had a wild adoration for you, and that you were the dominant motive of his art.'

5

...

'What would you say, Harry, if I told you that I had murdered Basil?' said the younger man. He watched him intently after he had spoken.

10

'I would say, my dear fellow, that you were posing for a character that doesn't suit you. All crime is vulgar, just as all vulgarity is crime. It is not in you, Dorian, to commit a murder. I am sorry if I hurt your vanity by saying so, but I assure you it is true. Crime belongs exclusively to the lower orders. I don't blame them in the smallest degree. I should fancy that crime was to them what art is to us, simply a method of procuring extraordinary sensations.'

15

...

'I should fancy, however, that murder is always a mistake. One should never do anything that one cannot talk about after dinner.'

[Chapter 19]

- 7.5 Just prior to this extract, Lord Henry tells Dorian that people are discussing Basil's disappearance.
Explain why there is uncertainty about what has happened to Basil. (3)
- 7.6 Refer to lines 7–8: '... he had a ... of his art.'
Explain the effect that Basil's 'adoration' has on Dorian's view of himself. (2)

- 7.7 Refer to lines 9–10: 'What would you ... he had spoken.'
Critically discuss what these lines reveal about Dorian Gray. (3)
- 7.8 Refer to line 17: 'I should fancy, however, that murder is always a mistake.'
Critically discuss how this line influences your response to Lord Henry. (3)
- 7.9 Refer to line 11: 'I would say, my dear fellow, that you were posing for a character that doesn't suit you '
Do you agree with Lord Henry's assessment of Dorian Gray? Justify your response by drawing on your knowledge of the novel as a whole. (3)
[25]



LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

Pi's transformation, both positive and negative, is the main focus of the novel.

Critically discuss this 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'm a little early. I've just set foot on the cement steps of the front porch when a teenager bursts out the front door. He's wearing a baseball uniform and carrying baseball equipment, and he's in a hurry. When he sees me he stops dead in his tracks, startled. He turns around and hollers into the house, 'Dad! The writer's here.' To me he says, 'Hi,' and rushes off.

5

His father comes to the front door. 'Hello,' he says.

'That was your son?' I ask, incredulous.

'Yes.' To acknowledge the fact brings a smile to his lips. 'I'm sorry you didn't meet properly. He's late for practice. His name is Nikhil. He goes by Nick.'

I'm in the entrance hall. 'I didn't know you had a son,' I say. There's a barking. A small mongrel mutt, black and brown, races up to me, panting and sniffing. He jumps up against my legs. 'Or a dog,' I add.

10

'He's friendly. Tata, down!'

Tata ignores him. I hear 'Hello.'

...

I turn. Leaning against the sofa in the living room, looking up at me bashfully, is a little brown girl, pretty in pink, very much at home. She's holding an orange cat in her arms.

15

...

'And this is your daughter,' I say.

'Yes. Usha. Usha darling, are you sure Moccasin is comfortable like that.'

Usha drops Moccasin. He flops to the floor unperturbed.

...

Then Piscine Molitor Patel, known to all as Pi Patel, bends down and picks up his daughter. 20



...

This story has a happy ending.

[Chapter 36]

- 9.1 Refer to line 4: ' "Dad! The writer's here." '
- Describe the events that have led to 'the writer's' interest in Pi. (2)
- 9.2 Refer to line 7: ' "That was your son?" I ask, incredulous.'
- Account for 'the writer's' amazement when he arrives at Pi's house. (3)
- 9.3 Refer to line 16: 'She's holding an orange cat in her arms.'
- Discuss the significance of the colour orange in the context of the novel as a whole. (3)
- 9.4 Refer to line 22: 'This story has a happy ending.'
- Why do you think this revelation is provided prior to the story of Pi's ordeal at sea? (3)

AND

EXTRACT D

'Here's another story.'

'Good.'

'The ship sank. It made a sound like a monstrous metallic burp. Things bubbled at the surface and then vanished. I found myself kicking water in the Pacific Ocean. I swam for a lifeboat. It was the hardest swim of my life. I didn't seem to be moving. I kept swallowing water. I was very cold. I was rapidly losing strength. I wouldn't have made it if the cook hadn't thrown me a lifebuoy and pulled me in. I climbed aboard and collapsed. 5

'Four of us survived. Mother held on to some bananas and made it to the lifeboat. The cook was already aboard, as was the sailor. 10

'He ate the flies. The cook that is. We hadn't been in the lifeboat a full day; we had food and water to last us for weeks; we had fishing gear and solar stills; we had no reason to believe that we wouldn't be rescued soon. Yet there he was, swinging his arms and catching flies and eating them greedily. Right away he was in a holy terror of hunger. He was calling us idiots and fools for not joining him in the feast. We were offended and disgusted, but we didn't show it. We were very polite about it. He was a stranger and a foreigner. Mother smiled and shook her head and raised her hand in refusal. He was a disgusting man.'

15

[Chapter 99]

- 9.5 Why does Pi have to offer 'another story' (line 1)? (3)
- 9.6 Discuss the importance of the solar stills (line 12) on the lifeboat. (2)
- 9.7 Refer to line 3: 'The ship sank ... monstrous metallic burp.'
Discuss the effectiveness of this image in the context of this extract. (3)
- 9.8 Refer to line 17: 'Mother smiled and ... hand in refusal.'
Critically discuss Mother's response to the cook by drawing on your knowledge of the novel as a whole. (3)
- 9.9 Based on your knowledge of the novel as a whole, comment on whether you think the cook is integral to Pi's survival. (3)

[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

There are two sides to Claudius: the skilled statesman and the cowardly, treacherous villain.

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

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

[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

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

EXTRACT E

HAMLET

Follow him, friends, we'll hear a play to-morrow. (*He stops the First Player*) Dost thou hear me, old friend—can you play *The Murder of Gonzago*?

1 PLAYER

Ay, my lord.

HAMLET

We'll ha't to-morrow night. You could for a need study a speech of some dozen or sixteen lines, which I would set down and insert in't, could you not? 5

1 PLAYER

Ay, my lord.

Polonius and the Players off

HAMLET

Very well. Follow that lord, and look you mock him not. 10

First Player off

(*To Rosencrantz and Guildenstern*) My good friends, I'll leave you till night. You are welcome to Elsinore.

ROSENCRANTZ

Good my lord.

They go off

HAMLET

Ay, so, God bye to you! Now I am alone.

O, what a rogue and peasant slave am I!



15

Is it not monstrous that this player here, But in a fiction, in a dream of passion, Could force his soul so to his own conceit That from her working all his visage waned, Tears in his eyes, distraction in his aspect, A broken voice, and his whole function suiting With forms to his conceit, and all for nothing!	20
...	
Yet I, A dull and muddy-mettled rascal, peak Like John-a-dreams, unpregnant of my cause, And can say nothing; no, not for a king, Upon whose property and most dear life A damned defeat was made. Am I a coward?	25 30
[Act 2, Scene 2]	

- 11.1 Place this extract in context. (2)
- 11.2 Explain why Hamlet wants the play, *The Murder of Gonzago*, to be performed at court. (3)
- 11.3 Refer to line 12: '(To Rosencrantz and Guildenstern) My good friends'.
Discuss the irony in this line. (3)
- 11.4 Refer to line 30: 'Am I a coward?'
In your view, is Hamlet a coward? Justify your response by drawing on your knowledge of the play as a whole. (3)

AND



EXTRACT F

MESENTER

Letters, my lord, from Hamlet.

This to your majesty, this to the queen.

CLAUDIUS

From Hamlet! Who brought them?

MESENTER

Sailors, my lord, they say, I saw them not.

They were given me by Claudio, he received them.

5

CLAUDIUS

Laertes, you shall hear them

Leave us.

The Messenger off

(*Reads*) 'High and mighty, you shall know I am set naked on your kingdom. To-morrow I shall beg leave to see your kingly eyes, when I shall, first asking your pardon thereunto, recount the occasion of my sudden and more strange return.

10

Hamlet.'

What should this mean? Are all the rest come back?

Or is it some abuse, and no such thing?

15

LAERTES

Know you the hand?

CLAUDIUS

'Tis Hamlet's character ... 'Naked!'

And in a postscript here he says 'alone.'

Can you advise me?

LAERTES

I am lost in it, my lord. But let him come!

20

It warms the very sickness in my heart

That I shall live and tell him to his teeth,

'Thus did'st thou.'

CLAUDIUS

If it be so, Laertes,

(*As how should it be so, how otherwise?*)

25

Will you be ruled by me?

...

Enter Gertrude

GERTRUDE

One woe doth tread upon another's heel,

So fast they follow. Your sister's drowned, Laertes.

...

LAERTES


Too much of water hast thou, poor Ophelia,

30

And therefore I forbid my tears. But yet

It is our trick, nature her custom holds,



Let shame say what it will. When these are gone, The woman will be out ... Adieu, my lord! I have a speech o' fire that fain would blaze, But that this folly douts it. Off CLAUDIUS	35
 Let's follow, Gertrude. How much I had to do to calm his rage! Now fear I this will give it start again, Therefore let's follow.	40
[Act 4, Scene 7]	

- 11.5 Refer to line 3: 'From Hamlet! Who brought them?'
- Account for Claudius's reaction in this line. (2)
- 11.6 Refer to line 29: 'Your sister's drowned, Laertes.'
- Explain what has led to Ophelia's death. (3)
- 11.7 Refer to lines 20–23: 'But let him ... Thus did'st thou.'
- Is Laertes's behaviour in these lines consistent with his behaviour elsewhere in the play? Motivate your response. (3)
- 11.8 Refer to lines 30–34: 'Too much of ... will be 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)
- 11.9 Using EXTRACT F as a starting point, comment on the portrayal of women as presented in the play as a whole. (3)
- [25]**



OTHELLO – WILLIAM SHAKESPEARE

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

QUESTION 12: *OTHELLO* – ESSAY QUESTION

In the play, Iago tells Roderigo, 'I am not what I am.'

Critically discuss the extent to which you agree with Iago's self-assessment.

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

Enter Iago

CASSIO

In happy time, Iago.

IAGO

You have not been abed then?

CASSIO

Why, no. The day had broke before we parted.

I have made bold, Iago,

5

To send in to your wife. My suit to her

Is that she will to virtuous Desdemona

Procure me some access.

IAGO

I'll send her to you presently,

And I'll devise a mean to draw the Moor

10

Out of the way, that your converse and business

May be more free.

CASSIO

I humbly thank you for it. (*Iago off*) I never knew

A Florentine more kind and honest.

Enter Emilia

15

EMILIA

Good morrow, good lieutenant. I am sorry

For your displeasure, but all will soon be well.

The General and his wife are talking of it,

And she speaks for you stoutly. The Moor replies

That he you hurt is of great fame in Cyprus

20

And great affinity, and that in wholesome wisdom

He might not but refuse you. But he protests he loves you

And needs no other suitor but his likings

To take the safest occasion by the front

To bring you in again.

25

CASSIO
Yet I beseech you,
If you think fit or that it may be done,
Give me advantage of some brief discourse
With Desdemona alone.
EMILIA
Pray you, come in. 30
I will bestow you where you shall have time
To speak your bosom freely
CASSIO
I am much bound to you.
...
Enter Desdemona, Cassio and Emilia
DESDEMONA
Be thou assured, good Cassio, I will do 35
All my abilities in thy behalf.
EMILIA
Good madam, do. I warrant it grieves my husband
As if the case were his.
[Act 3, Scenes 1 and 3]

- 13.1 Place this extract in context. (2)
- 13.2 Refer to lines 6–8: 'My suit to ... me some access.'
Explain how Cassio's plea to Desdemona will assist Iago in his plan of revenge. (3)
- 13.3 Refer to lines 35–36: 'Be thou assured ... in thy behalf.'
In your view, are Desdemona's words typical of her character? Motivate your response by drawing on your knowledge of the play as a whole. (3)
- 13.4 Refer to lines 37–38: 'I warrant it ... case were his.'
Discuss the irony of Emilia's statement. (3)

AND



EXTRACT H

OTHELLO

Lie with her? Lie on her? We say lie on her when they belie her. Lie with her! Zounds, that's fulsome! Handkerchief ... confessions ... handkerchief! To confess and be hanged for his labour. First to be handed and then to confess! I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shake me thus! Pish! Noses, ears, and lips! Is't possible? ... Confess? ... Handkerchief! ... O devil!

He falls in a trance

IAGO

Work on,
My medicine, work! Thus credulous fools are caught,
And many worthy and chaste dames even thus,
All guiltless, meet reproach. What ho, my lord!
My lord, I say! Othello!

Enter Cassio

How now, Cassio? 15

CASSIO

What's the matter?

IAGO

My lord is fallen into an epilepsy.
This is his second fit; he had one yesterday.

CASSIO

Rub him about the temples.

IAGO

No, forbear. 20

The lethargy must have his quiet course.
If not, he foams at mouth, and by and by
Breaks out to savage madness. Look, he stirs.
Do you withdraw yourself a little while.

He will recover straight. When he is gone,
I would on great occasion speak with you. 25

Cassio off

How is it, General? Have you not hurt your head?

OTHELLO

Dost thou mock me?

IAGO

I mock you? No, by heaven! 30

Would you would bear your fortune like a man!

OTHELLO

A horned man's a monster and a beast.

IAGO

There's many a beast then in a populous city,
And many a civil monster.



[Act 4, Scene 1]

- 13.5 Refer to lines 20–25: 'No, forbear. The ... will recover straight.'
- Why does Iago not want to wake Othello from his trance in Cassio's presence? (2)
- 13.6 Refer to lines 2–3: 'Handkerchief ... confessions ... handkerchief!'
- Discuss the significance of the handkerchief in the play as a whole. (3)
- 13.7 Refer to line 31: 'Would you would bear your fortune like a man!'
- Is Iago's assessment of Othello's behaviour as being unmanly at this point in the play, justified? Motivate your response. (3)
- 13.8 Refer to lines 9–12: 'Work on, My ... guiltless, meet reproach.'
- 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)
- 13.9 Refer to lines 32–34: 'A horned man's ... a civil monster.'
- Comment on how Othello and Iago's views on marriage influence Othello's actions later in the play. (3)
- [25]**



THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In *The Crucible*, Abigail is a complex character who might be perceived as a saint.

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

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

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

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

EXTRACT I

PARRIS	<i>(smiling, but nervous because Danforth seems to be struck by Mary Warren's story):</i> Surely Your Excellency is not taken by this simple lie.	
DANFORTH	<i>(turning worriedly to Abigail):</i> Abigail, I bid you now search your heart and tell me this – and beware of it, child, to God every soul is precious and His vengeance is terrible on them that take life without cause. Is it possible, child, that the spirits you have seen are illusion only, some deception that may cross your mind when –	5
ABIGAIL	Why, this – this – is a base question, sir.	
DANFORTH	Child, I would have you consider it –	
ABIGAIL	I have been hurt, Mr Danforth; I have seen my blood runnin' out! I have been near to murdered every day because I done my duty pointing out the Devil's people – and this is my reward? To be mistrusted, denied, questioned like a –	10
DANFORTH	<i>(weakening):</i> Child, I do not mistrust you –	
ABIGAIL	<i>(in an open threat):</i> Let you beware, Mr Danforth. Think you to be so mighty that the power of Hell may not turn <i>your wits</i> ? Beware of it! There is – <i>(Suddenly, from an accusatory attitude, her face turns, looking into the air above – it is truly frightened.)</i>	15
DANFORTH	<i>(apprehensively):</i> What is it, child?	
ABIGAIL	<i>(looking about in the air, clasping her arms about her as though cold):</i> I know not. A wind, a cold wind, has come. <i>(Her eyes fall on Mary Warren.)</i>	20
MARY	<i>(terrified, pleading):</i> Abby!	

[Act 3]

- 15.1 Explain the 'story' (line 2) that Mary Warren has come to tell the court. (2)
- 15.2 How has Parris contributed to the current state of affairs in Salem? (3)
- 15.3 Refer to lines 4–5: '... to God every ... life without cause.'
Discuss the irony in these lines. (3)

- 15.4 In your view, is Abigail's behaviour in this extract consistent with her behaviour elsewhere in the play? Justify your response by drawing on your knowledge of the play as a whole. (3)



AND

EXTRACT J

ELIZABETH	<i>(now pouring out her heart)</i> : Better you should know me!	
PROCTOR	I will not hear it! I know you!	
ELIZABETH	You take my sins upon you, John –	
PROCTOR	<i>(in agony)</i> : No, I take my own, my own!	
ELIZABETH	John, I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept! <i>(In fright, she swerves, as HATHORNE enters.)</i>	5
HATHORNE	What say you, Proctor? The sun is soon up.	
	PROCTOR, <i>his chest heaving, stares, turns to Elizabeth. She comes to him as though to plead, her voice quaking.</i>	10
ELIZABETH	Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me, John – I never knew such goodness in the world! <i>(She covers her face, weeping.)</i>	
	PROCTOR <i>turns from her to Hathorne; he is off the earth, his voice hollow.</i>	15
PROCTOR	I want my life.	
HATHORNE	<i>(electrified, surprised)</i> : You'll confess yourself?	
PROCTOR	I will have my life.	
HATHORNE	<i>(with a mystical tone)</i> : God be praised! It is providence! <i>(He rushes out the door, and his voice is heard calling down the corridor.)</i> He will confess! Proctor will confess!	20
PROCTOR	<i>(with a cry, as he strides to the door)</i> : Why do you cry it? <i>(In great pain he turns back to her.)</i> It is evil, is it not? It is evil.	
ELIZABETH	<i>(in terror, weeping)</i> : I cannot judge you, John, I cannot!	25
PROCTOR	Then who will judge me? <i>(suddenly clasping his hands.)</i> God in Heaven, what is John Proctor, what is John Proctor?	

[Act 4]

- 15.5 Place this extract in context. (2)
- 15.6 Explain how this extract demonstrates the change in Elizabeth and John's relationship. (3)
- 15.7 Refer to lines 21–22: 'He will confess! Proctor will confess!' Discuss why it is important for the court that Proctor confesses to witchcraft. (3)



15.8 Refer to line 19: 'I will have my life.'

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)

15.9 Proctor's decisions in the play are motivated by his concern for his reputation.

Using EXTRACT J as a starting point, critically discuss the extent to which you agree with this statement.

(3)

[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

2023

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 26 pages.



NOTE TO MARKERS

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

MARKING GUIDELINES

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



SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: POETRY – ESSAY QUESTION

'AN AFRICAN THUNDERSTORM' – David Rubadiri

- Use the following, among other points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
 - Refer to page 25 for the rubric to assess this question.
-
- The speaker portrays the destructive power of this storm with his use of present participles ('turning', 'whirling' and 'tossing') which create a chaotic and tense mood.
 - The strength of the wind 'tossing up things on its tail', suggests that surrounding objects are at the mercy of this devastating force as it can displace them at will.
 - The storm is compared to a 'plague of locusts'; this highlights its ability to wreak havoc.
 - The storm is portrayed as an evil, ominous creature ('dark sinister wings') that is 'gathering to perch on hills' and survey its prey.
 - By comparing the clouds to a pregnant woman, the speaker is indicating that the clouds are laden and are about to burst. This will unleash a torrent of water which may cause devastation.
 - The phrase, 'pelting march' suggests that the storm is a relentless, attacking army; 'rides stately on its back' reinforces this image.
 - The reference to trees that 'bend to let it pass' suggests that some elements of nature submit to the dominance of the storm to avoid damage.
 - The panic and fear of people is evident in their 'dart[ing] about' with 'babies clinging on their backs'.
 - The 'din' created by the wind and the thunder's 'rumble, tremble and crack' emphasise the overwhelming and frightening noises of the storm.
 - The 'smell of fired smoke' implies the damage caused by the storm; its power exposes people's vulnerability ('expose dangling breasts').
 - The tumultuous nature of the storm is 'like a madman chasing nothing' who is unstable and dangerous.
 - The first two stanzas focus on the storm as it builds in ferocity. The longer third stanza describes the effect of the storm on the people who are at its mercy.
 - The irregular line lengths mirror the chaotic unpredictability of the storm.
 - The short lines and one-word lines (e.g. 'here and there' and 'turning') recreate the erratic movement of the wind, conveying a sense of urgency and danger. In the third stanza, this technique reflects the frantic movement of the woman ('dart about' and 'madly').

[Credit valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

'THE ZULU GIRL' – Roy Campbell

- 2.1 The word, 'prowl' is associated with animals/predators stalking their prey. This conveys that the mother is fiercely protective/determined to eliminate any threat to her child.

[Award 2 marks only if both parts of the response are provided.] (2)

- 2.2 The 'shadow' created by the trees provides shade and comfort for the mother and her baby. There is relief from the heat: 'pooled' suggests coolness and introduces a sense of tranquillity and calmness. The mother is able to relax while taking a break.

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

- 2.3 The mother is being compared to a storm cloud, which indicates that a storm is brewing. Describing this storm as 'terrible' implies that the storm will be ferocious/violent/menacing. The threat of the storm is foreboding ('still') and ominous. Once the storm is unleashed, the coming 'harvest' will be nourished. This effectively demonstrates how the mother imparts her frustration/resentment, pride and beliefs to her infant. The revolt of the Zulu nation is inevitable and will ensure that the colonisers reap what they have sown.

[Award 1 mark for explaining the comparison and 2 marks for discussing its effectiveness.] (3)

- 2.4 The speaker admires how the Zulu people instil ('flesh imbibes') a desire ('heat') for freedom in the future generations. The Zulu people's resilience and ability to endure hardship is acknowledged. Although their 'ferocity' is 'curbed', their will to reclaim their power is not easily appeased ('unquenched'). Their physical suffering has not dampened their spirit and this allows them to maintain their 'dignity' despite being subjugated. The speaker is impressed by their pride and patience in waiting for an opportunity to rebel.

[Award 3 marks only if there is a critical discussion.] (3)
[10]



QUESTION 3: POETRY – CONTEXTUAL QUESTION

'FUNERAL BLUES' – WH Auden

3.1 The speaker wants normal life and joyful experiences to cease as he wants his loss to be acknowledged and respect shown for the departed. He does not want anything to detract from the mourning process.

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

3.2 This concise statement conveys the speaker's harsh realisation that love cannot outlast death. He is shocked/devastated at how wrong he was to assume that his loved one would always be there. This reinforces his despondent awareness of his loss.

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

3.3 The speaker had a close and intimate relationship with his partner. He feels that his partner completed him. By comparing his partner to elements of time ('working week', 'Sunday rest', 'noon' and 'midnight'), the speaker highlights the central role his partner played in his life. He was there for both the routine of the week and the leisure of the weekend; they were inseparable. 'My talk' suggests that they shared their dreams and ideas with one another. The relationship grew through conversation and companionship. By referring to his partner as 'my song', the speaker is implying that the relationship brought him joy.

[Award 3 marks for a well-developed discussion.] (3)

3.4 The mood of the final stanza is heart-wrenchingly hopeless. By using forceful words such as 'put out', 'pack up', 'dismantle', 'pour away' and 'sweep up', the speaker expresses the desire to have the universe taken apart/demolished as it no longer holds any meaning for him. He rejects aspects of nature that are normally associated with beauty and romance ('stars', 'moon' and 'ocean'). The speaker's grief is all-consuming and overwhelming.

[Award 3 marks for a well-developed critical discussion.] (3)
[10]



QUESTION 4: POETRY – CONTEXTUAL QUESTION

'REMEMBER' – Christina Rossetti

- 4.1 The phrase reveals that the relationship is close and affectionate. The loved one plays a supportive and guiding role in the speaker's life. It might also be that the loved one takes the lead in the relationship.

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

- 4.2 Although the speaker sees death as a release from any pain that she might be experiencing and looks forward to her eternal life, she is hesitant as she knows that through death their relationship will be cut short.

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

- 4.3 The tone is urgent/insistent/pleading. The speaker has accepted the inevitability of her death and desperately wants her loved one to understand there is little that can be done to prevent her death. That which has given her solace, such as kind words ('counsel') and prayers no longer console her. Therefore, she commands her loved one to remember her.

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

- 4.4 The octave presents the speaker's desperate desire for her loved one to remember her when she has passed on. This desire can be seen as self-absorbed as the speaker only considers herself. She does not realise the pain that her loved one would feel if he had to spend the remainder of his life grieving for her. However, in the sestet the speaker undergoes a transformation as she now considers her loved one's happiness.

This structure allows the speaker to convey her contrasting emotions effectively. The conflict between her initial desire to be remembered and her acceptance of her loved one's future without her is resolved in the second half of the poem.

[Credit reference to the rhyme scheme of the sonnet as it supports the division of the poem into an octave and sestet.]

[Award 1 mark for the identification of the structure and 2 marks for the effectiveness of structure in conveying meaning.]

(3)
[10]



UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

'THE CLOTHES' – Mongane Wally Serote

- 5.1 The owner of the shoes was always busy and active and never rested./The owner was poor as this might have been the only pair of shoes he owned./The owner is dead and the shoes are now resting.

[Award 2 marks for one distinct point.] (2)

- 5.2 The sombre/bleak/mournful/sorrowful mood is created by the word, 'crying'. The sense of loss is reinforced by the fact that the speaker knew the deceased so intimately.

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

- 5.3 The speaker personifies the items of clothing as 'crying reddish water', the jacket as having a 'body' and the trousers having 'one hip'. This reinforces the absence of the man who has died. By referring to the clothes and not the person, the speaker wants to remain detached from the trauma of the violent death. By not identifying the owner of the clothes, the universal suffering of victims and the commonplace nature of such crime are highlighted.

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

- 5.4 The central message of the poem is that life in this environment has very little value for the people who live there. Death is such a common occurrence that the speaker views the clothes as a hanging dead body; this emphasises how people are dehumanised. 'Tired of hoping to hope' conveys a sense of pessimism/despondency/despair. He feels that this environment is harsh/unforgiving/dangerous, emphasising his sense of hopelessness.

[Credit responses that interpret the poem within a political context.]

[Award 3 marks for a critical discussion.] (3)
[10]

TOTAL SECTION A: 30



SECTION B: NOVEL

THE PICTURE OF DORIAN GRAY – Oscar Wilde

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

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

- Dorian degenerates from being young, pure and exceptionally handsome to being immoral, depraved and inwardly hideous.
- He is initially described as quite reserved and is somewhat involved in charitable works but he quickly becomes self-centred and self-absorbed.
- He is only vaguely aware of his own beauty until Basil's adoration and Lord Henry's comments about the fleeting nature of beauty make him determined to maintain his physical attractiveness and the charm of youth at all costs.
- As a result of being influenced by Lord Henry's aesthetic and hedonistic philosophies, Dorian transforms into a character fixated on an artistic ideal: he attempts to live his life as if it were art.
- Lord Henry's gift of the yellow book provides Dorian with a blueprint on how to live a decadent and dissolute life.
- Dorian's metamorphosis is exacerbated by the portrait because it gives him the freedom to live a life of excess and to yield to any and all temptations, without concern for the consequences. Instead, the portrait bears the ugliness and sins committed by him.
- There is a level of cruelty in Dorian's treatment of Sibyl which is not initially evident in his nature. This shift is seen in the sneer on the portrait after he cruelly rejects her. He acknowledges that she had the potential to make him a better person but her suicide denies him this positive influence.
- Dorian's increasingly immoral and corrupt behaviour is destructive, both for himself and for those who are associated with him.
- His self-indulgence leads to his becoming increasingly depraved. He begins to treat people, like Alan Campbell and Lady Gwendolyn, with disdain and callousness.
- Despite aligning himself with aestheticism, Dorian seeks out ugliness. This is evident in his frequent visits to the opium dens near the docks.
- Basil's murder, and Dorian's callous disposal of Basil's body are indicative of the ultimate degeneration of Dorian's character.
- Dorian's stabbing of the portrait makes his mutation into a corrupt, hideous monster evident for all to see.

[Credit valid alternative responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Sibyl feels this way because Dorian is a member of the upper class and as a poor, working-class girl she would be seen as inferior to him. She is surprised that a man of his stature and physical attractiveness would be interested in her.

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

- 7.2 'Prince Charming' is a title usually associated with fairy-tale princes who rescue damsels in distress. Dorian is perceived to be a saviour/hero with noble attributes. It is assumed that he is wealthy and of a higher social class.

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

- 7.3 Sibyl views their love as genuine. She assumes it will bring her joy and last forever. However, when Dorian cruelly rejects her, it is clear that his love for her is insincere. Her joy and optimism for the future are destroyed. Her subsequent devastation causes her to cut her life short by committing suicide.

[Award 1 mark for the identification of the irony and 2 marks for a discussion.] (3)

- 7.4 Mrs Vane's reaction to Dorian's pursuit of Sibyl demonstrates that she is opportunistic and shallow. She sees Dorian as a means of financial gain for their family. She is pragmatic as she realises that this relationship would improve the quality of her and her daughter's life.

(Candidates might argue that she is delusional and idealistic in thinking that Sibyl has any chance of social mobility.)

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

- 7.5 Basil had told people that he would be going to Paris for six months. When he fails to return, people are curious about what has happened to him. There has been speculation about Basil's whereabouts as no traces of him could be found.

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

- 7.6 Basil paints the portrait that is responsible for igniting Dorian's vanity and narcissism. Dorian becomes obsessed with maintaining his good looks and youth resulting in his making his wish that the portrait take on the signs of his aging and that he remain young forever.

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

7.7 Dorian is a cold-blooded murderer who is tempting fate by asking this hypothetical question. He is intrigued by the idea of knowing something that other people do not. He is watching Lord Henry 'intently' as he is trying to determine whether people have linked him to Basil's disappearance. His immoral nature is evident in the ease with which he discusses his friend's murder.

(Candidates might suggest that Dorian's question is an attempt to confess without taking responsibility and that this provides him with a sense of relief from any guilt that he might feel.)

[Award 3 marks only if a critical discussion is evident.] (3)

7.8 Lord Henry's remark is surprisingly moral. This is unexpected as he has created the impression that a life lived without boundaries is the ultimate goal. His hedonistic persona might just be a façade as he does not practise what he preaches. His words suggest that even he has a line that he will not cross.

(Candidates might argue that Lord Henry is not as immoral as he first appears. However, they might be more critical of him as his hypocritical influence has been instrumental in Dorian's moral degradation.)

[Award 3 marks only if a critical discussion is evident.] (3)

7.9 YES
Lord Henry's assertion is accurate in the sense that Dorian's whole life has been a 'pose'. His innocent, charming persona is a façade that hides his cruel, depraved nature. Despite being Dorian's closest friend/confidante, Lord Henry has been duped by Dorian's charming/debonair public image. His youthful outer appearance misleads people, including James Vane, into thinking he is someone he is not. In private, and in the sordid underbelly of London, Dorian indulges in immoral acts that society finds difficult to reconcile with the impression they have of him.

OR

NO
Lord Henry is inaccurate in his assessment here because Dorian is, in fact, a murderer. Dorian's suggestion that he has murdered Basil is rejected by Lord Henry as implausible. Lord Henry believes that Dorian, being as physically appealing as he is, is incapable of committing such a heinous crime.

[Credit mixed responses.]

[Award 3 marks for a well-developed discussion.] (3)
[25]

LIFE OF PI – Yann Martel

QUESTION 8: LIFE OF PI – ESSAY QUESTION

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

- The novel recounts Pi's transition from childhood to adulthood. Initially, he is young, innocent and naïve. However, as an adult, he develops into a mature, self-sufficient individual. The ordeals he experiences have both positive and negative effects on his character.
- When he is bullied at school, he positively transforms how he is viewed by his teachers and peers by changing his name. His identity evolves. He grows in confidence and is more assertive.
- His spirituality is broadened by his adoption of three religions and his realisation of their overlapping principles.
- His belief in a higher power, and in himself, deepens while at sea. He adapts his religious practices to his new routine. His rejection of a shallow faith, represented by the algae island, shows his evolution.
- Prior to the shipwreck, Pi is a non-violent vegetarian but, being deprived of food on the lifeboat, he adapts by becoming a hunter and meat-eater.
- He adjusts his lifestyle to suit his circumstances because he realises he will have to find a balance between his values and his will to survive. He develops an inner strength to endure unimaginable horrors. His choices will have an irrevocable effect on him.
- Back on land, Pi is able to adapt once again. He transforms himself into a happy family man and a successful academic. Despite the trauma he experienced at sea, he appears to be well-adjusted.
- Richard Parker as his alter ego is Pi's coping mechanism which allows him to transform his gentle nature into a brutal savage that acts on instinct. He becomes more bestial but also more courageous. He develops alpha qualities not expected of a boy his age.
- The animal story enables Pi to cope with the acts he is forced to commit that, under normal circumstances, would be unimaginable/reprehensible to him. He is able to reconcile his animal instinct with his humanity.
- After his ordeals, he becomes aware of the fragility of life and accepts the fact that loss is part of the human condition. He has thus transformed from an idealistic child to mature, pragmatic individual.
- Candidates might argue that Pi's core characteristics of sensitivity, ingenuity, determination, faith and optimism are ever-present/consistent and that the novel is not so much about transformation but about the strengthening/solidifying of inherent qualities.

[Credit mixed/valid alternative responses.]

[25]

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

9.1 While travelling through India, the writer meets Mr Adirubasamy who recounts a story about Pi, which he says will make one believe in God.

[Award 2 marks for two distinct ideas.]

(2)

9.2 Given what the writer has learnt about the trials and tribulations Pi faced when he was shipwrecked, he is surprised to see how well-adjusted Pi appears to be. He is welcomed by a scene of domesticity which is quite unexpected. Realising that Pi has a family forces the writer to re-evaluate what he thinks of Pi's experience. Pi's life is far more normal/ordinary than the writer would have expected.

[Award 3 marks for three distinct points.]

(3)

9.3 Orange is symbolic of survival, hope and faith. It is associated with both Orange Juice, the orang-utan, and Richard Parker; both creatures contributed to Pi's survival at sea. Pi's choosing to own an orange cat pays homage to Richard Parker. Its presence is a reminder of how Pi overcame unimaginable odds and why he should continue to have faith and hope. The cat reminds Pi of the debt of gratitude he owes Richard Parker. The vibrant colour is a reminder to Pi to appreciate the life he has built after his ordeal.

(Candidates might make reference to other orange objects in the novel.)

[Award 3 marks for a well-developed discussion.]

(3)

9.4 This statement reassures the reader that, despite what they will read about Pi's horrific experiences as a castaway, the outcome is happy/uplifting. If readers bear this in mind, they will not be too traumatised/disturbed by Pi's savage behaviour. Pi's descriptions of the dreadful events that occur while at sea might not create as much fear or anxiety if we remember that the story turns out well.

[Award 3 marks only if a critical discussion is evident.]

(3)

9.5 The Japanese officials are unimpressed by Pi's story of the animals. They think that Pi is lying and dismiss the story as being unrealistic and implausible. They insist on a more factual explanation in order to compile the official report.

[Award 3 marks for three distinct ideas.]

(3)

- 9.6 The solar stills on the lifeboat allow Pi to desalinate/purify the water from the ocean, thus allowing him to survive for longer than he might have done otherwise.

[Award 2 marks for two distinct points.]

(2)

- 9.7 The word, 'monstrous' suggests that the noise that the ship made as it sank was extremely loud and terrifying. 'Burp' suggests that the ship was abruptly sucked down into the water and disappeared without a trace. The image is effective because hearing such a sound would have been overwhelming and horrific. It emphasises how traumatic it was for Pi to see everything that he knew and loved being swallowed by the ocean.

[Award 1 mark for explaining the image and 2 marks for discussing its effectiveness.]

(3)

- 9.8 Mother's refusal of the cook's offer is polite and gracious and shows her unruffled demeanour which is typical of her character. Her tolerating the cook's choice is similar to her acceptance of Pi's decision to explore various religions. She remains firm and true to her principles while being non-confrontational. However, her resistance of and displeasure at the cook's actions are consistent with her disapproval of her husband's lesson about the danger of wild animals.

[Award 3 marks only if a critical discussion is evident.]

(3)

- 9.9 The cook literally saves Pi by throwing him a lifebuoy and pulling him into the life boat. He also encourages Pi to satisfy his hunger by eating the rations. Pi learns practical skills, like fishing, from the cook. The cook's single-minded determination to survive contributes to Pi's perseverance and fortitude. The cook's murder of Pi's mother unleashes Pi's savage nature and he retaliates by killing the cook. The threat that the cook poses to Pi's safety is eliminated, thus ensuring Pi's survival.

[Award 3 marks only if a comment is evident.]

(3)

[25]

TOTAL SECTION B:

25



SECTION C: DRAMA

HAMLET – William Shakespeare

QUESTION 10: HAMLET – ESSAY QUESTION

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

AGREE

- Claudius is an able administrator and an astute statesman. He deals with Fortinbras's threat to invade Denmark with diplomacy. He consents to Laertes's request to return to France.
- He charms the court into accepting him as king and persuades them into accepting his incestuous marriage to Gertrude.
- Claudius is a skilful tactician as he turns the mourning for his brother into a celebration of his marriage. He shrewdly names Hamlet his heir to subdue any dissent from the populace.
- His relationship with Gertrude shows that he is a good husband as she has chosen to marry him and never opposes his decisions.
- Later, Claudius skilfully handles Laertes's attempted rebellion and deflects blame from himself.
- Despite these statesmanlike traits, Claudius is corrupt, treacherous and cowardly. He is power-hungry and will go to any lengths to achieve his goals – even murdering his own brother to usurp the throne and to marry the queen.
- The ghost alludes to Claudius having seduced Gertrude while she was still married to King Hamlet.
- His drunken behaviour has tarnished Denmark's reputation.
- Claudius's cowardice is evident in the devious means by which he gets Polonius, Rosencrantz, Guildenstern and Laertes to do his dirty work.
- Instead of killing Hamlet himself and thereby incurring the wrath of the populace and Gertrude, he sends Hamlet to England to be executed.
- He is aware of the sinfulness of regicide and knows that he should repent. However, when he does attempt to pray for forgiveness, he does not succeed as he is unwilling to give up his ill-gotten gains.
- Although he claims to love Gertrude, he is too cowardly to stop her from drinking the poisoned wine.
- Claudius's worthy qualities are outweighed by his being a selfish, corrupt villain.

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

[Credit valid alternative/mixed responses.]

[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

- 11.1 Rosencrantz and Guildenstern have been summoned to Elsinore by Claudius and Gertrude to discover the cause of Hamlet's strange behaviour. Hamlet is pleased to see his old school friends until he discovers that they are there to spy on him. Hamlet is in a state of melancholy but cheers up when he is told that a group of players/actors has come to perform at court.

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

- 11.2 The play's plot parallels King Hamlet's murder and Hamlet intends to use it to trap Claudius into revealing his guilt. He hopes that the similarity between the murder in the play and his father's murder will inadvertently cause Claudius to react in a guilty manner. This will confirm the ghost's accusations and justify Hamlet's revenge.

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

- 11.3 This line is ironic because although Rosencrantz and Guildenstern are Hamlet's old school friends who 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 1 mark for the identification of the irony and 2 marks for the discussion.] (3)

- 11.4 YES
Hamlet's procrastination to avenge his father's death might be seen as cowardice. His assuming of an antic disposition is an act of avoidance. His sense of duty weighs heavily on him and he is aware that taking revenge will endanger his soul and compromise his sense of morality. Even when he has the opportunity to kill Claudius, he does not act and he has to be reminded by the ghost to fulfil his duty.

OR

NO

Hamlet's reasons for delaying revenge are valid and, rather than being seen as an act of cowardice, show that Hamlet is deliberately cautious. His reluctance to act without concrete proof of Claudius's guilt demonstrates that he is not rash/impulsive. There are other occasions when he acts decisively such as his killing of Polonius and the sending of Rosencrantz and Guildenstern to their deaths. His interaction with the pirates also demonstrates his bravery and determination to return to Denmark to confront Claudius.

[Accept valid alternative/mixed responses.]

[Award 3 marks for a well-developed discussion.] (3)

11.5 Claudius is astonished/shocked and dismayed to learn that Hamlet is back in Denmark. He expected that Hamlet would be on his way to England to be executed on his arrival as Claudius had commanded in the sealed letters to the English king.

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

11.6 Hamlet's cruel rejection of Ophelia, as well as his subsequent killing of her father becomes too much for Ophelia's sensitive nature to bear. Her overwhelming grief and her inability to fend for herself cause her descent into madness. She inadvertently falls into a brook and drowns while trying to hang garlands of flowers on an overhanging willow tree.

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

11.7 YES
Here Laertes behaves in a reckless, violent, confrontational and irrational manner. He is determined to kill Hamlet to satisfy his desire for revenge. He displays similar behaviour when he rushes back to Denmark, heedlessly encouraging mutiny, when he thinks that Claudius is responsible for killing his father. Later, when he learns that it is Hamlet who has killed his father, he blasphemously states that he would even kill Hamlet in the sanctity of a church. Furthermore, he readily agrees to Claudius's treacherous plot to kill Hamlet without considering the consequences. Lastly, he aggressively brawls with Hamlet at Ophelia's grave site.

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

[Award 3 marks for a well-developed discussion.] (3)

11.8 Laertes might cover his face with his hands to prevent the others from witnessing his tears, or he might furiously try to wipe away his tears as he feels that it is not acceptable for a man to weep. His tone might be distraught/sorrowful/heartbroken as he is overcome by grief at Ophelia's death.

[Accept valid alternative responses.]

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

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

- 11.9 Ophelia's death is a reminder of how dependent women are on men. Ophelia experiences a sense of abandonment after Hamlet's rejection and Polonius's death. This, coupled with Laertes's absence, leaves her vulnerable and she succumbs to madness. Her entire life has been controlled by her father. Gertrude too, follows the dictates of the men in her life. Her hasty marriage is evidence of her reliance on men. She supports Claudius's decision to spy on Hamlet and to send him into exile. Women are portrayed as submissive and obedient.

[Accept valid alternative responses.]

[Award 3 marks only if a comment is evident.]

(3)
[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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

AGREE

- Iago's appearance of being honourable and trustworthy is part of his treacherous plan to destroy his enemies. He is clever, opportunistic and calculating in the manner in which he achieves his goals. He uses the honesty of others against them as he sees them as foolish and vulnerable.
- He has a reputation for honesty and reliability. Othello and many other characters constantly refer to him as 'honest Iago'.
- However, he is not what he seems: his 'honesty' is an image he cultivates to manipulate people, thus gaining their trust while he plots their destruction.
- Iago deceives Roderigo for material gain when he promises to win Desdemona for him. Roderigo does not realise that he is Iago's dupe.
- Iago tells Roderigo that he follows Othello not out of 'love' or 'duty', but because he feels that he can exploit Othello and bring about his downfall.
- Iago employs trickery in suggesting there is an affair between Desdemona and Cassio, knowing this will trigger Othello's jealousy and destroy his marriage.
- Othello feels indebted to Iago, who he believes has his best interests at heart. This increases his faith in Iago's supposed loyalty and makes him more amenable to Iago's insinuations.
- Othello places Desdemona in Iago's care because he believes Iago is trustworthy. This is ironic, as Iago cannot be trusted and will use Desdemona to effect Othello's downfall. His plan will result in the deaths of both Othello and Desdemona.
- Not even Emilia is aware of her husband's manipulative nature or the extent of his evil.
- Cassio regards Iago as a trusted friend and has no reason to suspect his sinister intentions. He sets aside his misgivings about drinking, and succumbs to Iago's insistence that he celebrate Othello's marriage. His taking of Iago's 'good' advice when Othello dismisses him contributes to the tragedy.
- Iago uses his reputation of being 'honest' to destroy the reputations of Cassio and Othello by creating a false impression of them.

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

[Credit valid alternative/mixed responses.]

[25]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

13.1 Cassio has been demoted by Othello for being involved in a drunken brawl the previous night while he was supposed to be in charge of the watch. Cassio is also responsible for causing injury to Montano, who is of high standing in Cyprus. Iago has advised Cassio to appeal to Desdemona to intercede on his behalf with Othello.

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

13.2 Cassio's plea for Desdemona's assistance to be reinstated will convince Othello that Iago's insinuation that Cassio and Desdemona are having an affair is true. Desdemona's alleged betrayal of their marriage vows will destroy Othello's happiness and peace of mind.

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

13.3 YES
Desdemona's response is indicative of her loyalty and steadfastness. Her words are typical of her refusal to compromise when it comes to matters that are important to her. These character traits are also evident in her determination to marry Othello and to accompany him to Cyprus notwithstanding her father's disapproval. Later, her commitment to pleading Cassio's cause persists despite Othello's displeasure.

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

[Award 3 marks for a well-developed response that includes examples from elsewhere in the play.] (3)

13.4 Emilia assures Desdemona that Iago is fully committed to his cause and that Cassio's demotion has caused Iago much sorrow. However, Cassio's downfall has been engineered by Iago and he has taken great pleasure in destroying Othello's trust in Cassio.

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

13.5 Iago does not want Othello and Cassio to be given an opportunity to converse with one another, lest his plans be exposed. He can most effectively keep control if he manipulates the characters independently of one another.

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

- 13.6 The handkerchief is used as 'ocular proof' by Iago to convince Othello of Desdemona's adultery. It was the first gift that Othello had given to Desdemona as a token of his love. Iago mentions that he has seen the handkerchief in Cassio's possession. Later, when Emilia reveals that she had stolen the handkerchief on Iago's instruction, Othello realises how gravely he has wronged Desdemona and kills himself as an act of penance.

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

(3)

- 13.7 YES

Iago implies that Othello is behaving in a feeble and unbecoming manner for someone of his stature by falling into a trance and losing control of his mental and physical faculties. He is no longer the controlled and commanding General of the Venetian army. He has allowed his jealousy and insecurities to weaken him. He has lost his dignity, nobility and authority, all that had made him the epitome of leadership.

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

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

(3)

- 13.8 Iago might stand over Othello's prone body, his arms folded in satisfaction as he triumphantly looks down at him. The fact that Othello lies at Iago's feet is a great victory for Iago because it signifies his superiority/power over Othello. Iago's tone might be gloating/rejoicing/triumphant. Iago is pleased that Othello is suffering and that Othello has been reduced to a state of helplessness. Iago also relishes the idea that he has tainted Desdemona's reputation.

[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)

- 13.9 Othello's reference to 'horned' men alludes to men having been cuckolded by their wives. Iago's repetition of the word, 'many' implies that adultery is a common occurrence. This view influences Othello to believe Iago's lies about Desdemona. Othello is unwilling to accept that he should just accept Desdemona's betrayal, which intensifies his determination to punish her. Ultimately, he will kill his innocent wife because of Iago's insinuations and manipulations.

[Award 3 marks for a well-developed discussion.]

(3)

[25]

THE CRUCIBLE – Arthur Miller

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

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

AGREE

- The villagers' puritan beliefs predispose them to believing that saints could exist among them while also believing strongly in the existence of evil.
- Most people of Salem see Abigail as saintly because she appears to be able to identify and call out 'witches'. They think she is going to save them from the clutches of the devil.
- Abigail has an 'endless capacity for dissembling' which she uses to deceive and manipulate the court and the people of Salem into viewing her as trustworthy.
- Through pretence, such as the trance that she goes into in court, Abigail convinces people that she is a saint who is protecting them from evil.
- Abigail leads the girls in their accusations of witchcraft. Many of the villagers and the judges believe that 'the voice of Heaven' is speaking through them. This reinforces the saintly image they have of Abigail.
- By opening up a path for Abigail to walk, the majority of townsfolk demonstrate their reverence and fear of her perceived saintly status.
- However, her affair with John Proctor is sinful and precludes her from saintliness.
- Abigail is selfish and ruthless. She wants to get rid of Elizabeth by drinking a charm and later accuses her of witchcraft. She sees a marriage to John as a way of elevating her status in society.
- Abigail threatens any girl who dares to stand up to her. She is violent and aggressive and even assaults Betty.
- After being caught in the forest, Abigail mercilessly shifts the blame to Tituba without regard for the effect that it will have on Tituba.
- Abigail is the main catalyst for the witch hunt and is unconcerned about the loss of innocent lives.
- Abigail's actions encourage others in the village, such as the Putnams, to make unfounded accusations against their enemies.
- Abigail's running away implies an unwillingness to take responsibility for the mayhem she has caused.
- Abigail's saintliness is in reality a façade for her evil intentions.

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

[Credit valid alternative/mixed responses.]

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

- 15.1 Mary's story is that the girls have been lying to the court. She admits that she and the girls have never seen any spirits and that their behaviour 'were only sport'. She has informed Danforth that Abigail was aware that the poppet, used to accuse Elizabeth of witchcraft, was made by her (Mary). She also claims that when the girls fainted in court, they were just pretending.

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

- 15.2 Parris responds to the girls' dancing in the forest and the rumours of witchcraft by calling Reverend Hale to investigate the presence of witches in Salem. Once Hale confirms the rumours, Parris encourages the girls to identify suspected witches. This contributes to the establishment of the witch trials and the ensuing hysteria. Furthermore, by his involvement in the trials, Parris appears to be helping the village rid itself of evil and he actively uses his new position of power to salvage his reputation and maintain credibility in Salem.

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

- 15.3 Danforth is reminding Abigail that there must be a valid reason ('cause') to condemn someone to death. He wants her to consider her accusations carefully because the consequences are so dire. However, it is Danforth who is responsible for sending many innocent people to their deaths without a fair trial. He is not even prepared to listen to evidence that contradicts the girls' accusations.

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

- 15.4 YES

When Abigail is challenged by Danforth, she demonstrates her manipulative and deceitful nature. When she realises that she might be exposed as a fraud, she becomes defensive ('this is a base question') and threatens Danforth, presenting herself as the selfless victim. By feigning a supernatural episode, she is able to control the court. This behaviour is consistent with her response after she and the girls are caught dancing in the forest: she deflects attention by blaming Tituba and threatens the other girls with 'a pointy reckoning'. She tries to use her authority to get rid of Elizabeth so that she can marry John. When Abigail realises that her lies will be discovered, she selfishly steals her uncle's money and runs away without any regard for the havoc she has caused.

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

[Award 3 marks for a well-developed discussion.] (3)

- 15.5 Proctor is in jail after being accused of being a witch. Hale has asked Elizabeth to speak to John and convince him to confess so that his life is spared.

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

- 15.6 Initially, the relationship between the Proctors is tense, cold and impersonal. John's adultery has placed a further strain on their marriage. However, over the course of the trials, Elizabeth starts to forgive John and they both learn to communicate more openly. In this extract Elizabeth is loving, gentle and supportive. John is also considerate toward Elizabeth and concerned about how his decision will affect his family.

[Award 3 marks only if the change in the relationship is evident.] (3)

- 15.7 Proctor's confession will legitimise the court proceedings at a time when the villagers are beginning to question the authority of the court. The imminent execution of reputable people has raised the ire of the village. As a respected member of the community, Proctor's confession will set an example that others, like Rebecca, might follow. This will convince the villagers that the court has been fair in meting out justice.

[Award 3 marks for a well-developed discussion.] (3)

- 15.8 Proctor might clench his fist, beat his chest, shake his hands or drop to his knees as he is determined to save himself. Proctor's tone might be forceful/determined/assertive/passionate/desperate. He desperately wants to save his life and is not willing to die a martyr.

[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)



15.9 AGREE

Proctor is concerned that if his name is associated with witchcraft, his reputation as an honest, upstanding man will be destroyed. He questions whether saving his life is worth losing his and his family's good name. Proctor is also worried that his confession may destroy the good names of people like Rebecca Nurse. This is a testament to his integrity and good character.

(Candidates might also refer to Proctor's earlier reluctance to inform the court of Abigail's lies, which would reveal his adultery, as another instance of his concern for his reputation.)

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

[Award 3 marks only if a critical discussion is evident.]

(3)
[25]

TOTAL SECTION C:
GRAND TOTAL:

25
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.