



**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2023

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours



This question paper consists of 27 pages.

INSTRUCTIONS AND INFORMATION

1. Please read these instructions carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page 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. Use the checklist to assist you.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer ONLY questions 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.
6. LENGTH OF ANSWERS:
 - Essay questions on Poetry should be answered in 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 the answers exactly as the questions have been numbered in the 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 1 <i>The Shipwreck</i>	Essay question	10 marks	Page 5
QUESTION 2 <i>At a Funeral</i>	Contextual question	10 marks	Page 6
QUESTION 3 <i>This Winter Coming</i>	Contextual question	10 marks	Pages 7
QUESTION 4 <i>Sonnet 130: My Mistress' Eyes...</i>	Contextual question	10 marks	Page 8
AND			
UNSEEN POETRY			
COMPULSORY QUESTION.			
QUESTION 5 <i>Wild Geese</i>	Contextual question	10 marks	Page 9

NOTE:

In sections B and C, answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL QUESTION**. If you answer an essay question from **SECTION B**, you must answer a contextual question from **SECTION C**. If you answer a contextual question from **SECTION B**, you must answer an essay question from **SECTION C**.

SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.			
QUESTION 6 <i>The Picture of Dorian Gray</i>	Essay question	25 marks	Page 10
OR			
QUESTION 7 <i>The Picture of Dorian Gray</i>	Contextual question	25 marks	Page 11
OR			
QUESTION 8 <i>Life of Pi</i>	Essay question	25 marks	Page 13
OR			
QUESTION 9 <i>Life of Pi</i>	Contextual question	25 marks	Page 14

SECTION C: DRAMA**ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.**

ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.			
QUESTION 10 <i>Othello</i>	Essay question	25 marks	Page 16
OR			
QUESTION 11 <i>Othello</i>	Contextual question	25 marks	Page 17
OR			
QUESTION 12 <i>Hamlet</i>	Essay question	25 marks	Page 20
OR			
QUESTION 13 <i>Hamlet</i>	Contextual question	25 marks	Page 20
OR			
QUESTION 14 <i>The Crucible</i>	Essay question	25 marks	Page 23
OR			
QUESTION 15 <i>The Crucible</i>	Contextual question	25 marks	Page 24

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	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, answer ONE ESSAY and ONE CONTEXTUAL question.			

SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

THE SHIPWRECK – Emily Dickinson

1 Glee! The great storm is over!
2 Four have recovered the land;
3 Forty gone down together
4 Into the boiling sand.

5 Ring, for the scant salvation!
6 Toll, for the bonnie souls, --
7 Neighbour and friend and bridegroom,
8 Spinning upon the shoals!

9 How they will tell the shipwreck
10 When winter shakes the door,
11 Till the children ask, 'But the forty?
12 Did they come back no more?'

13 Then a silence suffuses the story,
14 And a softness the teller's eye;
15 And the children no further question,
16 And only the waves reply.

In 'The Shipwreck' the speaker experiences conflicting emotions when narrating the event.

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

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

[10]

OR



QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION

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

AT A FUNERAL – Dennis Brutus

(for Valencia Majombozi, who died shortly after qualifying as a doctor)

- 1 Black, green and gold at sunset: pageantry
 2 And stubbled graves: expectant, of eternity,
 3 In bride's-white, nun's-white veils the nurses gush their bounty
 4 Of red-wine cloaks, frothing the bugled dirging slopes
 5 Salute! Then ponder all this hollow panoply
 6 For one whose gifts the mud devours, with our hopes.
- 7 Oh all you frustrate ones, powers tombed in dirt,
 8 Aborted, not by Death but carrion books of birth
 9 Arise! The brassy shout of Freedom stirs our earth;
 10 Not Death but death's-head tyranny scythes our ground
 11 And plots our narrow cells of pain defeat and dearth:
 12 Better that we should die, than that we should lie down.

- 2.1 Refer to line 1: 'Black, green ... pageantry'
 What does the word 'pageantry' imply about the speaker's feelings regarding this funeral? (2)
- 2.2 Refer to line 3: 'In bride's-white, nun's-white veils ...'
 Discuss the effectiveness of the compound words ('bride's-white, nun's-white') in relation to the deceased. (2)
- 2.3 Refer to the words 'Salute!' (line 5) and 'Arise!' (line 9).
 Comment critically on the inclusion of these words. Refer to tone in your answer. (3)
- 2.4 Comment on the effectiveness of the last line to convey the speaker's message. (3)

[10]**OR**

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION

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

THIS WINTER COMING – Karen Press

1 walking in the thick rain
 2 of this winter we have only just entered,
 3 who is not frightened?
 4 the sea is swollen, churning in broken waves
 5 around the rocks, the sand is sinking away
 6 the seagulls will not land
 7 under this sky, this shroud falling
 8 who is not frightened?
 9 in every part of the city, sad women climbing onto buses,
 10 dogs barking in the street, and the children
 11 in every doorway crying,
 12 the world is so hungry, madam's house is clean
 13 and the women return with slow steps
 14 to the children, the street, the sky tolling like a black bell;
 15 these women are a tide of sadness
 16 they will drown the world,
 17 who is not frightened?
 18 on every corner men standing
 19 old stumps in the rain, tombstones
 20 engraved with open eyes
 21 watching the bright cars full of sated faces
 22 pass them, pass them, pass them,
 23 who is not frightened?
 24 into the rain the children are running
 25 thin as the barest twigs they kindle a fire
 26 to fight the winter, their bare bodies
 27 a raging fire of dead children
 28 and the sky collapsing under centuries of rain
 29 the wind like a mountain crying,
 30 who is not frightened of this winter
 31 coming upon us now?

- 3.1 What does line 2 ('of this winter we have only just entered') imply about the nature of this metaphorical season? (2)
- 3.2 Discuss the effectiveness of the descriptions of the women, dogs and children in lines 9–11. (2)
- 3.3 Comment critically on the metaphors used in stanza 4. Refer specifically to the imagery in lines 18–20. (3)
- 3.4 Explain how the use of anaphora (repetition) creates the overall tone of the poem. (3)

[10]**OR**

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION

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

**SONNET 130: MY MISTRESS' EYES ARE NOTHING LIKE THE SUN –
William Shakespeare**

1 My mistress' eyes are nothing like the sun;
2 Coral is far more red than her lips' red;
3 If snow be white, why then her breasts are dun;
4 If hairs be wires, black wires grow on her head.
5 I have seen roses damasked, red and white,
6 But no such roses see I in her cheeks;
7 And in some perfumes is there more delight
8 Than in the breath that from my mistress reeks.
9 I love to hear her speak, yet well I know
10 That music hath a far more pleasing sound;
11 I grant I never saw a goddess go;
12 My mistress, when she walks, treads on the ground.
13 And yet, by heaven, I think my love as rare
14 As any she belied with false compare.

- 4.1 What does the inclusion and repetition of the phrase 'My mistress' (lines 1, 8 and 12) imply about the speaker's observations? (2)
- 4.2 Comment on the effectiveness of alliteration in line 11 ('I grant I never saw a goddess go;') in terms of the pace of that line. (2)
- 4.3 The speaker uses the word 'yet' twice in the poem (lines 9 and 13). Discuss the contrasting effects of this repetition by explaining what he is trying to convey in each of these lines. (3)
- 4.4 How does the structure of this poem enable the speaker to communicate the central message? Refer to tone in your answer. (3)

[10]

AND



UNSEEN POEM (COMPULSORY)**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**

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

WILD GEESE – Mary Oliver –

1 You do not have to be good,
2 You do not have to walk on your knees
3 For a hundred miles through the desert, repenting.
4 You only have to let the soft animal of your body
5 love what it loves.
6 Tell me about despair, yours, and I will tell you mine.
7 Meanwhile the world goes on.
8 Meanwhile the sun and the clear pebbles of the rain
9 are moving across the landscapes,
10 over the prairies and the deep trees,
11 the mountains and the rivers.
12 Meanwhile the wild geese, high in the clean blue air,
13 are heading home again.
14 Whoever you are, no matter how lonely,
15 The world offers itself to your imagination,
16 calls to you like the wild geese, harsh and exciting –
17 over and over announcing your place
18 in the family of things.

- 5.1 Refer to line 1. What is unusual about the advice given here? (2)
- 5.2 What is the effect of the repetition of 'you' throughout the poem? (2)
- 5.3 Refer to lines 8–13. Comment on how the natural imagery contributes to the mood of the poem. (3)
- 5.4 Refer to lines 14–18. Critically comment on how the central message of the poem is conveyed in these lines. (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 Principles of Aestheticism contribute significantly to the degradation of Dorian Gray's soul.

Critically discuss the extent to which agree with this statement.

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

[25]**OR**

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

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

EXTRACT A

You have only a few years in which to live really, perfectly, and fully. When your youth goes, your beauty will go with it, and then you will suddenly discover that there are no triumphs left for you, or have to content yourself with those mean triumphs that the memory of your past will make more bitter than defeats. Every month as it wanes brings you nearer to something dreadful.

5

Time is jealous of you, and wars against your lilies and your roses. You will become sallow, and hollow-cheeked, and dull-eyed. You will suffer horribly ... Ah! realize your youth while you have it. Don't squander the gold of your days, listening to the tedious, trying to improve the hopeless failure, or giving away your life to the ignorant, the common, and the vulgar.

10

The moment I met you I saw that you were quite unconscious of what you really are, of what you really might be. There was so much in you that charmed me that I felt I must tell you something about yourself. I thought how tragic it would be if you were wasted.

...

Dorian Gray listened, open-eyed and wondering. The spray of lilac fell from his hand upon the gravel. A furry bee came and buzzed round it for a moment. Then it began to scramble all over the oval stellated globe of the tiny blossoms. He watched it with that strange interest in trivial things that we try to develop when things of high import make us afraid, or when we are stirred by some new emotion for which we cannot find expression, or when some thought that terrifies us lays sudden siege to the brain and calls on us to yield.

15

20

[Chapter 2]

- 7.1 Place the extract in context. (3)
- 7.2 Refer to lines 1–3:
'When your youth goes ... no triumphs left for you.'
Explain how this comment reflects the Principles of Aestheticism. (3)
- 7.3 Refer to line 6:
'Time is jealous of you ... lilies and roses'.
Explain the effectiveness of the image in these lines. (3)
- 7.4 Refer to line 11:
'The moment I met you ... unconscious of what you really are.'
Based on your knowledge of the novel as a whole, critically discuss whether Lord Henry is responsible for the change in Dorian's character. (3)
- 7.5 Refer to line 15:
'Dorian Gray listened, open-eyed and wondering.'
What impression does the author create of Dorian Gray in these lines? (2)

AND

EXTRACT B

‘Basil,’ he said, coming over quite close and looking him straight in the face, ‘we have each of us a secret. Let me know yours, and I shall tell you mine. What was your reason for refusing to exhibit my picture?’	
The painter shuddered in spite of himself. ‘Dorian, if I told you, you might like me less than you do, and you would certainly laugh at me. I could not bear your doing either of those two things. If you wish me never to look at your picture again, I am content. I have always you to look at. If you wish the best work I have ever done to be hidden from the world, I am satisfied. Your friendship is dearer to me than any fame or reputation.’	5
‘No, Basil, you must tell me,’ insisted Dorian Gray. ‘I think I have a right to know.’ His feeling of terror had passed away, and curiosity had taken its place. He was determined to find out Basil Hallward’s mystery.	10
‘Let us sit down, Dorian,’ said the painter, looking troubled. ‘Let us sit down. And just answer me one question. Have you noticed in the picture something curious?—something that probably at first did not strike you, but that revealed itself to you suddenly?’	15
‘Basil!’ cried the lad, clutching the arms of his chair with trembling hands and gazing at him with wild startled eyes.	
‘I see you did. Don’t speak. Wait till you hear what I have to say. Dorian, from the moment I met you, your personality had the most extraordinary influence over me. I was dominated, soul, brain, and power, by you. You became to me the visible incarnation of that unseen ideal whose memory haunts us artists like an exquisite dream. I worshipped you.’	20
...	
Dorian Gray drew a long breath. The colour came back to his cheeks, and a smile played about his lips. The peril was over. He was safe for the time. Yet he could not help feeling infinite pity for the painter who had just made this strange confession to him, and wondered if he himself would ever be so dominated by the personality of a friend.	25
	[Chapter 9]

- 7.6 Refer to lines 1–3:
‘Basil, he said, ... exhibit my picture?’
Briefly describe the events that led to the confrontation between Basil and Dorian. (3)
- 7.7 Refer to line 17:
‘Basil!’ cried the lad, clutching the arms of his chair ...’
Comment on Dorian’s state of mind at this point in the novel. (2)
- 7.8 Refer to lines 25–26:
‘Yet he could not help feeling infinite pity for the painter ...’
Explain the irony when Dorian says he felt infinite pity for the painter and what does it reveal about Dorian’s attitude? (3)
- 7.9 Drawing on your knowledge of the novel as a whole, critically discuss how Basil’s infatuation with Dorian led to his own demise. (3)
- [25]**

OR

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*, Pi's unique character and abilities enable him to survive his ordeal at sea.

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

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

[25]**OR**

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

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

EXTRACT C

I looked around at all the algae. Bitterness welled up in me. The radiant promise it offered during the day was replaced in my heart by all the treachery it delivered at night. I muttered, 'Nothing but teeth left! TEETH!'

By the time morning came, my grim decision was taken. I preferred to set off and perish in search of my own kind than to live a lonely half-life of physical comfort and spiritual death on this murderous island. I filled my stores with fresh water and I drank like a camel. I ate algae throughout the day until my stomach could take no more. I killed and skinned as many meerkats as would fit in the locker and on the floor of the lifeboat. I reaped dead fish from the ponds. With the hatchet I hacked off a large mass of algae and worked a rope through it, which I tied to the boat. 5 10

I could not abandon Richard Parker. To leave him would mean to kill him. He would not survive the first night. Alone in my lifeboat at sunset I would know that he was burning alive. Or that he had thrown himself in the sea, where he would drown.

I waited for his return. I knew he would not be late. 15

...

In the morning the island was gone, as was the mass of algae we had been towing. As soon as night had fallen, the algae had dissolved the rope with its acid.

The sea was heavy, the sky was grey.

[Chapter 92]

9.1 Discuss the significance of the island as part of Pi's story of survival. (3)

9.2 Pi's creation of the 'better story'/animal story is masterful.

With specific reference to Pi's character, discuss how Pi is able to construct the algae island so convincingly. (3)

9.3 Refer to line 11. 'I could not abandon Richard Parker.'

Explain why Pi is compelled to wait for Richard Parker's return before departing from the island. Refer to the novel as a whole as part of your response. (3)

9.4 Refer to line 17: 'The sea was heavy; the sky was grey.'

Discuss how this line reflects Pi's state of mind at this point in the novel. (2)

AND

EXTRACT D

I stabbed him in the throat, next to the Adam’s apple. He dropped like a stone. And died. He didn’t say anything. He only coughed up blood. A knife has a horrible dynamic power; once in motion, it’s hard to stop. I stabbed him repeatedly. His blood soothed my chapped hands. His heart was a struggle – all those tubes that connected it. I managed to get it out. It tasted delicious, far better than the turtle. I ate his liver. I cut out pieces of his flesh.	5
‘He was such an evil man. Worse still he met evil in me – selfishness, anger, ruthlessness. I must live with that.’	
‘Solitude began. I turned to God. I survived.’	10
[Long silence]	
‘Is that better? Are there any parts you find hard to believe? Anything you’d like me to change?’	
Mr Chiba: <i>‘What a horrible story.’</i>	
[Long silence]	
Mr Okamoto: <i>‘Both the zebra and the Taiwanese sailor broke a leg, did you notice that?’</i>	15
<i>‘No, I didn’t.’</i>	
<i>‘And the hyena bit off the zebra’s leg just as the cook cut off the sailor’s.’</i>	
<i>‘Ohh, Okamoto-san, you see a lot.’</i>	
...	
<i>‘His stories match.’</i>	20

[Chapter 99]

- 9.5 Place the extract in context. (3)
- 9.6 Refer to lines 1–2: ‘I stabbed him ... And died.’
 What circumstances led to Pi killing the French Cook? (2)
- 9.7 Refer to line 8: ‘I must live with that.’
 Discuss whether Pi has been successful in living with the horrors he committed as part of his survival at sea. (3)
- 9.8 Refer to lines 10 and 14.
 Comment on the significance of the ‘[Long silence]’ in the extract. (3)
- 9.9 Refer to line 9: ‘I turned to God. I survived.’
 In your view, was Pi’s religious belief the only aspect that helped him to survive his ordeal at sea? Justify your response by drawing on your knowledge as a whole. (3)

[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer ONLY on the play you have studied.

OTHELLO – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: OTHELLO – ESSAY QUESTION

In the play *Othello*, Othello and others bring harm upon themselves through their own actions.

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

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

[25]**OR**

QUESTION 11: OTHELLO – CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT E

EMILIA	... A beggar in his drink Could not have laid such terms upon his callet.	
IAGO	Why did he so?	
DESDEMONA	I do not know. I am sure I am none such.	
IAGO	Do not weep, do not weep. Alas the day!	5
EMILIA	Hath she forsook so many noble matches, Her father and her country and friends, To be called whore? Would it not make one weep?	
DESDEMONA	It is my wretched fortune.	
IAGO	Beshrew him for't. How came this trick upon him?	10
DESDEMONA	Nay, heaven doth know.	
EMILIA	I will be hanged if some eternal villain, Some busy and insinuation rogue, Some cogging, cozening slave, to get some office, Have not devised this slander. I will be hanged else.	15
IAGO	Fie, there is no such man. It is impossible. ...	
DESDEMONA	... Comfort forswear me. Unkindness may do much, And his unkindness may defeat my life, But never taint my love. (<i>She rises</i>) I cannot say 'whore'. It does abhor me now I speak the word. To do the act that might the addition earn, Not the world's mass of vanity could make me.	20
		25

[Act 4, Scene 2]

- 11.1 Briefly describe the recent circumstances that have led to Emilia consoling Desdemona. (2)
- 11.2 Refer to lines 6–8: 'Hath she forsook so many noble matches ... make one weep?'
Discuss why Desdemona's marriage to Othello would warrant so many significant losses. (3)

11.3 Refer to lines 13–16: ‘I will be hanged if some eternal villain ... I will be hanged else.’

Comment on the accuracy of Emilia’s suspicion with reference to the diction in these lines.

(3)

11.4 Refer to line 11: ‘How come this trick upon him?’

Explain the irony of Iago’s words in this line.

(2)

11.5 Refer to line 8: ‘To be called whore? Would it not make one weep?’

Discuss Emilia’s role in contributing to Othello’s belief of Desdemona’s unfaithfulness.

(3)

AND



EXTRACT F

LODOVICO	Where is this rash and most unfortunate man?	
OTHELLO	That's he that was Othello. Here I am.	
LODOVICO	Where is that viper? Bring the villain forth.	
OTHELLO	I look down towards his feet, but that's a fable. (<i>To Iago</i>) If that thou beest a devil I cannot kill thee. (<i>He wounds Iago</i>) ...	5
LODOVICO	O thou Othello, that was once so good, Fallen in the practice of a cursed slave, What shall be said to thee?	
OTHELLO	Why, anything; An honourable murderer, if you will: For nought I did in hate, but all in honour.	10
LODOVICO	This wretch hath part confessed his villainy. Did you and he consent in Cassio's death?	
OTHELLO	Ay.	15
CASSIO	Dear general, I never gave you cause.	
OTHELLO	I do believe it, and I ask your pardon. Will you, I pray, demand that demi-devil Why he hath thus ensnared my soul and body?	
		[Act 5: Scene 2]

- 11.6 Refer to line 12: 'For nought I did in hate, but all in honour.'
Discuss Othello's justification of murdering Desdemona. (3)
- 11.7 Refer to line 16: 'Dear general, I never gave you cause.'
If you were the director of a production of *Othello*, how would you instruct the actor to deliver this line? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 11.8 Refer to lines 7–9: 'O thou Othello, that once was good ... What shall be said to thee?'
Comment on Lodovico's attitude toward Othello at this point in the play. (3)
- 11.9 Refer to line 1: 'Where is this rash and unfortunate man?'
Critically discuss to what extent this assessment of Othello is true. (3)

[25]**OR**

HAMLET – WILLIAM SHAKESPEARE

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

QUESTION 12: HAMLET – ESSAY QUESTION

The desire for justice motivates the actions of Hamlet and other characters.

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


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

[25]**OR****QUESTION 13: HAMLET – CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

EXTRACT G

CLAUDIUS	Sweet Gertrude, leave us too, For we have closely sent for Hamlet hither, That he, as 'twere by accident, may here Affront Ophelia. Her father and myself, lawful espials, Will so bestow ourselves that, seeing unseen, We may of their encounter frankly judge, And gather by him, as he is behaved, If't be th'affliction of his love or no That thus he suffers for.	5 10
GERTRUDE	I shall obey you. And for your part, Ophelia, I do wish That your good beauties be the happy cause Of Hamlet's wildness; so shall I hope your virtues Will bring him to his wonted way again, To both your honours.	15
OPHELIA	Madam, I wish it may. <i>GERTRUDE leaves</i>	
POLONIUS	Ophelia, walk you here. Gracious, so please you, We will bestow ourselves. Read on this book, That show of such an exercise may colour Your loneliness. We are oft to blame in this: 'Tis too much proved that with devotion's visage And pious action we do sugar o'er The devil himself.	20

 <p>CLAUDIUS</p>	<p>O, 'tis too true. (Aside) How smart a lash that speech doth give my Conscience. The harlot's cheek, beautied with plastering art, Is not more ugly to the thing that helps it. Than is my deed to my most painted word. O heavy burden!</p>	<p>25 30</p>
<p>POLONIUS</p>	<p>I hear him coming. Let's withdraw, my lord.</p>	
[Act 3, Scene1]		

- 13.1 Place this extract in context. (3)
- 13.2 Refer to lines 9–10. What is the reason for Hamlet's suffering at this point in the play. (2)
- 13.3 Refer to line 11: 'I shall obey you'. Comment on Gertrude's response here. (3)
- 13.4 Refer to lines 26–31. Critically comment on the sincerity of Claudius' aside. (3)

AND

EXTRACT H

<p>POLONIUS</p>	<p>My lord, he's going to his mother's closet. Behind the arras I'll convey myself To hear the process, I'll warrant she'll tax him home. And, as you said—and wisely was it said— 'Tis meet that some more audience than a mother, Since nature makes them partial, should o'erhear The speech of vantage. Fare you well, my liege. I'll call upon you ere you go to bed, And tell you what I know.</p>	<p>5</p>
<p>CLAUDIUS</p>	<p>Thanks, dear my lord. <i>POLONIUS goes off</i> O, my offence is rank! It smells to heaven. It hath the primal eldest curse upon't, A brother's murder. Pray can I not. Though inclination be as sharp as will, My stronger guilt defeats my strong intent, And like a man to double business bound I stand in pause where I shall first begin, And both neglect. What is this cursed hand Were thicker than itself with brother's blood, Is there not rain enough in the sweet heavens To wash it white as snow? Whereto serves mercy But to confront the visage of offence? And what's in prayer but this twofold force, To be forestalled here we come to fall, Or pardoned being down? Then I'll look up,</p>	<p>10 15 20 25</p>



HAMLET

My fault is past—but O, what form of prayer
Can serve my turn? 'Forgive me my foul murder'?
That cannot be, since I am still possessed
Of those effects for which I did the murder—

...

Bow, stubborn knees; and heart with strings of steel, 30
Be soft as sinews of the new-born babe,
All may be well. (*He kneels*)

Enter HAMLET behind him

Now may I do it pat, now he is praying,
And now I'll do't,

He draws his sword

And so he goes to heaven, 35
And so I am revenged. That would be scanned.
A villain kills my father, and for that
I, his sole son, do this same villain send
To heaven.

...

He sheathes his sword

[Act 3, Scene 3]

- 13.5 Refer to lines 1–9. To what extent is Polonius' plan typical of his character? (3)
- 13.6 How does Claudius 'double business' line 16 cause him anguish here? (2)
- 13.7 Comment on the irony of Claudius' attempt at seeking redemption at this point in the play. (3)
- 13.8 Refer to line 30: 'Bow, stubborn knees; and heart with strings of steel'.
If you were the director of a production of *Hamlet*, how would you instruct Claudius to deliver these lines? Pay special attention to body language and tone. Motivate your instructions. (3)
- 13.9 At the end of this extract Hamlet 'sheathes his sword'. Critically comment on whether this is an act of courage or cowardice? (3)

[25]**OR**

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In the play, *The Crucible*, John Proctor and others are forced to sacrifice that which is important to them.

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

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

[25]**OR**

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

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

EXTRACT I

HALE	I am a stranger here, as you know... And so this afternoon, and now tonight, I go from house to house – I come now from Rebecca Nurse's house and —	
ELIZABETH	<i>(shocked)</i> : Rebecca's charged!	
HALE	God forbid such a one is charged. She is, however – mentioned somewhat.	5
ELIZABETH	<i>(with an attempt at a laugh)</i> : You will never believe, I hope, that Rebecca trafficked with the Devil.	
HALE	Woman, it is possible.	
PROCTOR	<i>(taken aback)</i> : Surely you cannot think so.	10
HALE	This is a strange time, Mister. No man may longer doubt the powers of the dark are gathered in monstrous attack upon this village. There is too much evidence now to deny it. You will agree, sir?	
PROCTOR	<i>(evading)</i> I – have no knowledge in that line. ...	
HALE	I thought, sir, to put some questions as to the Christian character of this house, if you'll permit me. ...	15
PROCTOR	<i>(cold, resentful)</i> : Why, we – have no fear of questions, sir.	
HALE	Good, then. <i>(He makes himself more comfortable.)</i> In the book of record that Mr Parris keeps, I note that you are rarely in the church on Sabbath Day. ...	20
PROCTOR	I surely did come when I could, and when I could not, I prayed in this house.	
HALE	Mr Proctor, your house is not a church; your theology must tell you that.	
PROCTOR	It does, sir, it does; and it tells me that a minister may pray to God without he have golden candlesticks upon the alter.	25
HALE	What golden candlesticks?	

[Act 2]

- 15.1 Refer to line 1–2: ‘I am a stranger ... house to house.’
State why Hale is visiting certain households. (3)
- 15.2 Refer to line 4: ‘Rebecca’s charged!’
Explain Elizabeth’s shock at Hale’s statement. (2)
- 15.3 Refer to lines 11–12: ‘No man may longer ... this village.’
Explain why Hale’s words are ironic in the context of the play. (2)
- 15.4 Refer to lines 25–26: ‘It does, sir ... upon the alter.’
Based on your knowledge of the play as a whole, discuss whether Parris’s insistence on the ‘golden candlesticks’ is true to his character. (3)
- 15.5 Refer to lines 12–13; ‘There is too much evidence now to deny it.’
Comment on the accuracy of Hale’s statement. (3)

AND



EXTRACT J

DANFORTH	You will not sign it?	
PROCTOR	You have all witnessed it; what more is needed?	
DANFORTH	Do you sport with me? You will sign your name or it is no confession, Mister! <i>(His breast heaving with agonized breathing, PROCTOR now lays the paper down and signs his name.)</i>	5
PARRIS	Praise be to the Lord! <i>(PROCTOR has just finished signing when DANFORTH reaches for the paper. But PROCTOR snatches it up, and now a wild terror is rising in him, and a boundless anger.)</i>	
DANFORTH	<i>(perplexed, but politely extending his hand)</i> If you please, sir.	10
PROCTOR	No.	
DANFORTH	<i>(as though PROCTOR did not understand)</i> Mr Proctor, I must have—	
PROCTOR	No, no. I have signed it. You have seen me. It is done! You have no need for this.	15
PARRIS	Proctor, the village must have proof that —	
PROCTOR	Damn the village! I confess to God, and God has seen my name on this! It is enough! ...	
DANFORTH	You have not con—	
PROCTOR	I have confessed myself! Is there no good penitence but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!	20
DANFORTH	Mr Proctor —	
PROCTOR	You will not use me! I am no Sarah Good or Tituba, I am John Proctor! You will not use me! It is no part of salvation that you should use me!	25
		[Act 4]

- 15.6 Explain the circumstances that led to Proctor's arrest. (3)
- 15.7 Refer to line 6: 'Praise be to the Lord!'
Discuss Parris's attitude towards Proctor's signing of the confession. (3)

15.8 Refer to lines 14–15: ‘No, no... no need for this.’

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

15.9 Refer to lines 25–26: ‘I am John Proctor! You will not use me!’

Drawing on your knowledge of the play as a whole, discuss how Proctor’s sense of pride dictated some of his action. (3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80





Province of the
EASTERN CAPE
EDUCATION



**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2023

**ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE**

MARKS: 80



This marking guideline consists of 35 pages.

NOTE TO MARKERS

- This marking guideline is intended as a guide for markers.
- Candidates' responses must be considered on their merits.

MARKING GUIDELINES

- 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.)
- In SECTION A, if a candidate has answered all four questions on seen poems, mark only the first two.
- In SECTIONS B and C, if a candidate has answered two contextual or two essay questions, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each section, provided that one contextual and one essay has been answered.
- If a candidate gives two answers where the first one is wrong and the next one is correct, mark the first answer and **ignore** the next.
- If answers are incorrectly numbered, mark according to the marking guideline.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- *Essay question:* If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay**.
- *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalise**.

Answers to contextual questions must be assessed holistically. Part marks should be awarded in proportion to the fullness of the response to each question.



SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: POETRY – ESSAY QUESTION

‘THE SHIPWRECK’ – Emily Dickenson

- 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 34 for the rubric to assess this question.

In ‘The Shipwreck’ the speaker experiences conflicting emotions when narrating the event.

With close reference to diction, imagery and tone discuss to what extent you agree with the above statement.

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

- The speaker is both elated and grieving after the shipwreck and when narrating it. Four people survived but forty drowned. There is a clear distinction between despairing and joy.
- **DICTION**
 - ‘Glee!’ clearly expresses her joy that the storm is over and that four people have survived (‘recovered the land’). This is further emphasised by the ‘Ring’ (line 5) of the church bell to celebrate their survival. ‘scant salvation’ (line 5) – the alliteration highlights that only a few survived, but their survival is still celebrated.
 - The reference to ‘gone down’ (line 3) and the ‘Toll’ (line 6) of the church bell, like at a funeral, highlights her grief over the deaths of the forty. ‘come back no more’ (line 12) emphasises the finality of their deaths. The ‘softness’ in the eyes of the tellers (line 14) highlights their grief/sadness.
- **IMAGERY**
 - ‘Recovered the land’ explains clearly that the survivors made it back to shore. The image (and sound) of the church bell ringing (line 5) is celebratory.
 - The ‘boiling sand’ (line 4) and the description of the sailors as (‘spinning upon the shoals’ – line 8) emphasises the severity of the storm and the violent deaths of the forty. The description of the various deceased (‘neighbour and friend and bridegroom’) makes the deaths personal – these people were known. It adds pity. The image of children asking about the shipwreck and those who did/did not survive, adds grief. Their reaction is ‘silent’ (line 13) and this emphasises that even long after the shipwreck, it is still spoken about and those who perished are still mourned. ‘only the waves replay’ (line 16) – the personification implies that there are no empty clichés to be offered when asked about the deceased. The sea remains ‘in charge’ and has the only answers, as such.

• TONE

- The tone of the poem shifts from celebratory/happy/relieved (stanza 1 and line 5) to grieving/despairing/sorrowful/mournful in the descriptions of the deceased.
- The speaker purposefully juxtaposes these tones to emphasise the fact that life is, after all, a combination of joy and sorrow. It highlights humanity's varying responses to survival and loss.

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

QUESTION 2: POETRY – CONTEXTUAL QUESTION**‘AT A FUNERAL’ – Dennis Brutus**

2.1 Refer to line 1: ‘Black, green ... pageantry’
What does the word ‘pageantry’ imply about the speaker’s feelings regarding this funeral?

- The speaker feels that this funeral is ‘hollow’ – it is just for show. It is ceremonial only.
- The speaker implies that it is a spectacle for onlookers only.
- Funerals have lost their true meaning – there have been too many.

[Award two marks for one well-rounded answer or two distinct points.] (2)

2.2 Refer to line 3: ‘In bride’s-white, nun’s-white veils ...’
Discuss the effectiveness of the compound words (‘bride’s-white, nun’s-white’) in relation to the deceased.

- The reference to the ‘bride’s-white’ implies purity/innocence/youth.
- The reference to the ‘nun’s-white’ refers to holiness/godliness.
- Brides and nurses dedicate their lives to a ‘new’ life – start of something new/good/pure.
- Valencia Majombozi / the deceased is described as pure, innocent and young. She was at the cusp of a career after finishing her studies – a new life.

[Award two marks for two distinct points that discuss both connotations. One mark only for a global response.] (2)

2.3 Refer to the words ‘Salute!’ (line 5) and ‘Arise!’ (line 9).
Comment critically on the inclusion of these words. Refer to tone in your answer.

- ‘Salute’ is in honour (or tribute) of the deceased and all those who have passed before her.
- ‘Arise’ is a call to arms – it urges action. People must keep fighting the Apartheid system.
- The tone is urgent/imperative/commanding/demanding.

[Award 1 mark for tone and 1 mark each for the discussion of the key words.] (3)

2.4 Comment on the effectiveness of the last line to convey the speaker’s message.

- The speaker states that it would be better to die than to surrender to the oppressive powers. (Do not accept ‘lie down’)
- He is commanding and includes all who are oppressed to fight – ‘we’.

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

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**‘THIS WINTER COMING’ – Karen Press**

3.1 **What does line 2 (‘of this winter we have only just entered’) imply about the nature of this metaphorical season?**

- This ‘season’ has just started. Winter is a metaphor for upcoming violence/transition/social change.
- Metaphorically, things are going to get a whole lot worse than they are now, like Winter gets colder/worse as the season progresses.

[Award 1 mark for identifying metaphor and one for implication OR two for well-discussed metaphor/implication.]

(2)

3.2 **Discuss the effectiveness of the descriptions of the women, dogs and children in lines 9–11.**

- There seems to be a prevailing sadness – women are sad, children are crying.
- Dogs are barking – chaos, threat of violence.
- It is not just one child and women – plurals emphasises the far-reaching oppression/sadness.

[Award 2 marks only if effectiveness is discussed, not just paraphrasing of the descriptions.]

(2)

3.3 **Comment critically on the metaphors used in stanza 4. Refer specifically to the imagery in lines 18–20.**

- Men are standing on street corners waiting for jobs to be offered to them.
- They are compared to (tree) stumps – rooted in place/cut off.
- They are also compared to tombstones – they are more dead than alive – the oppression is killing them.
- They are, like tombstones and tree stumps, just a reminder of the people they used to be.
- Their future is bleak/grim.

[Award 3 marks for critical comment on BOTH metaphors.]

(3)

3.4 **Explain how the use of anaphora (repetition) creates the overall tone of the poem.**

- The repetition of the phrase ‘who is not frightened’ creates a sense of urgency/panic/caution/warning/fear.
- The speaker makes the point that ALL people should be frightened of the impending change/violence/uprising/transition.
- Things are going to be violent when the oppressive system is fought and eventually, hopefully beaten/overthrown.
- The tone is ominous/cautionary/fearful/advisory/anxious.

[Award 1 mark for tone and 2 marks for a valid discussion of the anaphora. No mark for simply identifying the anaphora/repetition.]

(3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

‘SONNET 130: MY MISTRESS’ EYES ARE NOTHING LIKE THE SUN’ – William Shakespeare

4.1 **What does the inclusion and repetition of the phrase ‘My mistress’ (lines 1, 8 and 12) imply about the speaker’s observations?**

- These are HIS opinions.
- The observations are subjective/personal.
- They only pertain to this one lady.

[Award 2 marks for 2 relevant points or one well-rounded discussion.] (2)

4.2 **Comment on the effectiveness of the alliteration in line 11 (‘I grant I never saw a goddess go;’) in terms of the pace of that line.**

- The repetition of the ‘g’ sound slows down the pace of the line.
- It mimics the way she walks – like a real person, she does not ‘float’.

[Award 1 mark for slower pace and one for the effectiveness / link to her walking.] (2)

4.3 **The speaker uses the word ‘yet’ twice in the poem (lines 9 and 13). Discuss the contrasting effects of this repetition by explaining what he is trying to convey in each of these lines.**

- The ‘yet’ in line 9 creates a way to state the OPPOSITE to the compliment he pays her about her voice/speaking. He negates the compliment.
- The ‘yet’ in line 13 creates a change in tone and content/intention. He states that he loves her exactly the way she is. No false compliments needed.

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

4.4 **How does the structure of this poem enable the speaker to communicate the central message? Refer to tone in your answer.**

- The 3 quatrains deliver the anti-compliments and the couplet the central message.
- The tone in the quatrains is sardonic/sarcastic/satirical/critical.
- In the couplet, the tone is sincere/honest/loving.

[Award 1 mark each for tone in quatrain and couplet and 1 mark for valid discussion/identification with regard to format/structure.] (3)
[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**‘WILD GEESE’ – Mary Oliver**

5.1 **Refer to line 1. What is unusual about the advice given here?**

- Advice is normally grounded in morality (goodness).
- From a young age, humans are expected and taught to be good.
- Goodness is rewarded and the opposite is punished.
- The advice is unusual since it seems to promote sinful behaviour which is contrary to societal rules/laws.

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

5.2 **What is the effect of the repetition of ‘you’ throughout the poem?**

- It commands the reader’s attention.
- It creates a sense of intimacy.
- It creates a sense of urgency.

[Award 2 marks for one relevant idea.] (2)

5.3 **Refer to lines 8–13. Comment on how the natural imagery contributes to the mood of the poem.**

- The ‘clear pebbles and ‘clean blue air’ creates a sense of beauty and serenity.
- The ‘deep trees’ develops the sense of mystery, awe and wonder for the boundlessness of nature.
- The wild geese heading home conveys a sense of freedom and comfort.

[Award 1 mark for identifying the mood and 2 marks for linking it to the natural imagery.] (3)

5.4 **Refer to lines 14–18. Critically comment on how the central message of the poem is conveyed in these lines.**

- The speaker recognises that sometimes societal expectations can be burdensome, restrictive and may lead to a sense of alienation and displacement.
- The speaker suggests that just like the natural world is sure of its place on this earth, humanity should return to nature to achieve the same.
- There is an undeniable order in nature that is not restrictive/rule-bound but offers us a sense of certainty and belonging.
- There is no reason to feel alone when we are part of something bigger, a ‘family’ that is immensely beautiful, spontaneous and offers freedom from daily anxieties.

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

TOTAL SECTION A: 30

SECTION B: NOVEL

***THE PICTURE OF DORIAN GRAY* – Oscar Wilde**

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

The Principles of Aestheticism contribute significantly to the degradation of Dorian Gray’s soul.

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).

- 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 35 for the rubric to assess this question.

- Oscar Wilde’s Preface defends the Principles of Aestheticism by exploring the advantages of living an aesthetically pleasing and pleasurable lifestyle. The novel explores the idea that art/beauty should be separated from morality. The Principles of Aestheticism encouraged people to prioritise beauty and the pursuit of personal gratification to escape the harsh reality of life.
- However, the novel presents the idea that a pleasurable lifestyle with no moral responsibility leads to destruction.
- Dorian is intrigued by the theories of Aestheticism espoused by Lord Henry. Dorian’s wish to remain youthful and handsome is a reflection of his shallow preoccupation with outward signs of attractiveness and worth.
- When his wish is fulfilled, Dorian is able to lead a double life. Dorian remains physically beautiful while the portrait becomes deformed and ugly.
- Dorian’s narcissistic desire to remain young and beautiful, the fulfilment of the fatal wish and his commitment to the pursuit of pleasure contributes to the degradation of Dorian’s soul.
- Dorian is captivated by Sibyl’s artistic ability but he selfishly rejects her when her acting is no longer aesthetically pleasing. Dorian’s indifference to Sibyl’s death is indicative of his tarnished soul.
- Dorian’s lack of moral responsibility and his desperate need to live a pleasurable and beautiful life comes with dire consequences. While appearing to avoid ugliness, Dorian paradoxically seeks it out; he is drawn to the dingy underbelly of London. Dorian also experiences moments of paranoia and fear. This is evident when he fears for his conscience and fears for his life when James Vane hunts him down.
- Lord Henry encourages Dorian’s narcissism and his desire to live life without regret. Dorian is unable to resist Lord Henry’s influence and once committed to an aesthetic lifestyle, he does not have the strength of character to reject it. Lord Henry’s poisonous philosophies, Aphorisms and the gifting of the Yellow Book contribute to the degradation of Dorian’s soul.

- Basil Hallward is a creator of beauty and he comes to idolise Dorian as an object of beauty. He also becomes reliant on Dorian's beauty to inspire his painting.
- Basil's portrait awakens Dorian's vanity, which in turn motivates his desire to remain forever young and handsome. The portrait gives Dorian immunity from the consequences of his corrupt actions, allowing him to act with impunity.
- Victorian Society's preoccupation with beauty is a contributing factor to Dorian's depravity. They believe that one's appearance is a reflection of one's character and is more important than one's morals. Dorian's many vices are excused because of his attractiveness which further motivates Dorian to continue living a depraved lifestyle.
- Dorian and his peers' adherence to the principles of aestheticism leads them to value appearance above morals/values. They are materialistic, surrounding themselves with beautiful objects. Their lives are shallow and meaningless.


[Consider other valid alternative/mixed responses.]

[25]



QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

7.1 **Place the above extract in context.**

- 
- Dorian Gray and Lord Henry are at Basil Hallward's studio.
 - Basil is completing a portrait of Dorian Gray.
 - Lord Henry meets Dorian for the first time and is intrigued by the impressionable young Dorian.
 - Basil admits to Lord Henry that Dorian is his muse and reveals that he has put too much of himself in the portrait.
 - Lord Henry's interest in Dorian Gray is awoken.

[Award 3 marks for three distinct points.]

(3)

7.2 **Refer to lines 1–3: 'When your youth goes ... no triumphs left for you'. Explain how this comment reflects the Principals of Aestheticism.**

- The Principals of Aestheticism encourages people to prioritise beauty and the pursuit of personal gratification.
- Lord Henry encourages Dorian to live his life fully and to use his beauty to his advantage.
- Lord Henry implies that without youth and beauty, Dorian will not experience happiness.

[Award 1 mark for an understanding of Aestheticism and 2 marks for a discussion.]

(3)

7.3 **Refer to line 6: 'Time is jealous of you ... lilies and roses'. Explain the effectiveness of the image in these lines.**

- Lord Henry personifies Time as being jealous of Dorian's youth.
- Lord Henry associates Dorian's youthful beauty to flowers. As lilies and roses will wither over time, so Dorian's fair complexion/beauty will disappear with time.
- The image is effective as it suggests that Time is powerful and has the ability to take Dorian's most valued possession, his youth and good looks. However, Dorian manages to withstand the power of Time by making the fatal wish.

[Award 3 marks for a comment on the effectiveness of the image.]

(3)



7.4 Refer to line 11: 'The moment I met you ... unconscious of what you really are.'

Based on your knowledge of the novel as a whole, critically discuss whether Lord Henry is responsible for the change in Dorian's character.

- Lord Henry takes advantage of Dorian's naivety. He introduces Dorian to the idea that life should be lived for beauty.
- Lord Henry discusses the importance of Aestheticism and tells Dorian to appreciate his youth and beauty.
- Ultimately, Lord Henry's influence leads Dorian to making the fatal wish. His influence, by gifting Dorian the Yellow Book, encourages Dorian to surround himself with beautiful people/things. Dorian changes from being naïve and innocent to selfish, narcissistic and pleasure-seeking. Dorian is aware of the negative influence he has on others but chooses to shift the blame to protect himself.

[Candidates might argue that Lord Henry is not responsible for a change in Dorian's character. Dorian on his own accord displays signs of wilfulness and petulance from the start of the novel. The potential to be selfish and narcissistic was always there.]

[Credit valid alternative/mixed responses.]

[Award 3 marks for a critical discussion. A change in Dorian's character must be shown.]

(3)

7.5 Refer to line 15: 'Dorian Gray listened, open-eyed and wondering.' What impression does the author create of Dorian Gray in these lines?

- Dorian is young and impressionable.
- He is intrigued by Lord Henry's theories.
- He is enchanted by Lord Henry who opens up a new world that is based purely on the appreciation of beauty and outward appearance.

[Award 2 marks only if the impression and a discussion is given.]

(2)

7.6 Refer to lines 1–3: 'Basil, he said, ... exhibit my picture?' Briefly describe the events that led to the confrontation between Basil and Dorian.

- Sibyl Vane has committed suicide.
- Basil visits Dorian the following morning to console Dorian.
- Basil is shocked at Dorian's nonchalant response to Sibyl's death.
- Dorian requests that Basil paint a portrait of Sibyl. Basil agrees and requests to see the portrait of Dorian.
- Basil exposes his 'secret' to Dorian, explaining that he admires Dorian's beauty and sees him as his artistic muse.

[Award 3 marks for three relevant and distinct points.]

(3)

7.7 Refer to line 17: 'Basil!', cried the lad, clutching the arms of his chair.'
Comment on Dorian's state of mind at this point in the novel.

- Dorian is dismayed/frightened/taken aback by Basil's question regarding the portrait.
- At this point Dorian is fearful that Basil is aware of the changing portrait.
- Dorian's secret life will be exposed and therefore ruin him.
- However, Basil is unaware of the changing portrait and continues to reveal his infatuation with Dorian.

[Award 1 mark for a reference to Dorian's state of mind and 2 marks for a discussion thereof.]

(2)

7.8 Refer to lines 25–26: 'Yet he could not help feeling infinite pity for the painter.'

Explain the irony of when Dorian says he felt infinite pity for the painter and what does it reveal about Dorian's attitude.

- Dorian does not pity Basil. He is mocking the sincerity of Basil's confession.
- Dorian shows no concern for Basil's feelings. His main concern is to protect his own secret.
- It reveals Dorian's lack awareness and empathy for others.

[Award 1 mark for a reference to Dorian's attitude and 2 marks for discussing the irony.]

(3)

7.9 Drawing on your knowledge of the novel as a whole, critically discuss how Basil's infatuation with Dorian leads to his own demise.

- Basil idolises Dorian thereby feeding his narcissism.
- The portrait Basil paints allows Dorian to conceal his sinful behaviour, however, Dorian is unable to avoid feelings of guilt/regret.
- Dorian blames Basil for painting the portrait. This leads to Dorian's feelings of anger and consequently killing Basil.
- His infatuation with Dorian leads to him not wanting to acknowledge how morally depraved Dorian has become, which results in his murder.

[Award 3 marks for a critical discussion.]

(3)

[25]

OR



LIFE OF PI – Yann Martel**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

In *Life of Pi*, Pi's unique character and abilities enable him to survive his ordeal at sea.

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

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

- 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 35 for the rubric to assess this question.

AGREE

- To survive at sea for 227 days is an incredible feat that indicates the strength and abilities of a unique individual. A combination of various skills, knowledge and innate abilities enable Pi to survive circumstances in which most people would not.
- Pi's outlook of the dual importance of Science and Religion allows him to approach his survival in a balanced way. He realises that both fact and belief is essential if he is to survive. Maintaining this balance allows for both a physical and spiritual survival.
- His love of Scientific/Biological fact acquired in his time in India as the son of a zoo owner, as well as Mr Kumar, enables Pi to successfully survive the position of being trapped on a lifeboat with a tiger (as well as other wild animals). He understands an animal's need of territory and boundaries to keep himself safe and to pacify them. The tarpaulin becomes the territorial divide between Pi and Richard Parker, which Pi marks with his urine. His understanding of animal behaviour and hierarchy sets Pi on a mission to train Richard Parker. Establishing himself as the Alpha on the lifeboat secures his survival, as Richard Parker becomes dependent on Pi for food and drinking water.
- Pi's psychological survival is reliant on these facts as he has to tame the alter ego so that Pi does not become savage. He needs to construct the psychological boundary between him and the alter ego to preserve himself.
- Religion is an integral part of Pi's character and essential to his survival. His sense of hope is entwined with his religious belief. Pi makes prayer part of his daily routine and never neglects to thank God for the beauty of the natural world and for the food it provides. His spiritual well-being is tested but shows to be unwavering for most of his ordeal. His religious/spiritual perseverance is shown when he departs from the algae island.
- Problem-solving/practical thinking saves Pi through the construction of the raft and the use of the solar stills. He comes up with various ways to kill Richard Parker but eventually realises that it is beneficial to keep the tiger alive. The use of the whistle and the rocking of the boat as part of the tiger's training is due to his ability to problem-solve and use the resources he has at hand.

- Pi's creativity/love of stories and storytelling is mostly important in surviving the ordeal psychologically once he reaches civilisation and safety. His creation of the animal/'better story' allows him to separate himself from the horrific events and actions he committed in his desperate attempt to survive. The killing of the French cook/French castaway is transferred to the alter ego/Richard Parker. The fact that Pi can create an alter ego is also due to Pi's ability to use both his problem-solving skills and creativity.
- From the onset of his ordeal at sea, Pi is willing to adapt to survive. His flexibility is first shown when he eats the biscuits containing animal fat and later when he starts killing and eating fish and other sea creatures. He foregoes his vegetarian principles due to the need to survive.
- Pi's strength/courage/individualism in the face of adversity is an innate trait that shows itself from an early age. His uncompromising determination to survive physically and psychologically is due to his will to not back down from a challenging situation and to face it head on. His courage is shown throughout the novel: Pi trains Richard Parker; stands up to and kills the cook; endures storms and shark infested waters. Leaving the Algae Island also shows courage and his determination to continue the fight to survive.

[Consider valid alternative/mixed responses.]

[25]

OR



QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

9.1 **Discuss the significance of the island as part of Pi's story of survival.**

- The island is symbolic of false faith/ deception.
- With all of its temptations (food, water and companionship) it lures Pi into giving up or giving in to despair and fantasy.
- The algae island is the product of the 'dream rag'/ a hallucination or dream as Pi tries to escape his harsh reality (starvation and dehydration).
- Pi chooses the illusion of the comfort the island offers, rather than fighting for his survival/spiritual death.

[Award 3 marks only if the symbolism of the island is discussed.] (3)

9.2 **Pi's creation of the 'better story'/animal story is masterful.**

With specific reference to Pi's character, discuss how Pi is able to construct the algae island so convincingly.

- Pi has a love and excellent base of biological knowledge. He is able to describe the island convincingly using biological fact and jargon or terminology. His explanation and justification of the freshwater ponds and the meerkats on this island becomes believable.
- Pi is creative/imaginative/has a love of storytelling. As an avid reader and someone who loves literature (nurtured by his mother), Pi has become a persuasive storyteller.

[Award 3 marks only if 2-character traits are well-discussed.] (3)

9.3 **Refer to line 11: 'I could not abandon Richard Parker.'**

Explain why Pi is compelled to wait for Richard Parker's return before departing from the island. Refer to the novel as a whole as part of your response.

- Pi feels responsible for Richard Parker/ he cares for him. They have forged a mutual relationship/dynamic that ensures survival. Pi as the alpha needs to act as the care-giver, further establishing his duty to Richard Parker.
- Pi needs Richard Parker / the alter ego if he is to survive at sea. Forsaking his animalistic side would be detrimental to his survival. Pi's survival at sea entails horrific and violent challenges that his naturally passive and gentle characteristics would not be able to act on. He needs the 'will to survive'.

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

9.4 Refer to line 17: 'The sea was heavy; the sky was grey.'

Discuss how this line reflects Pi's state of mind at this point in the novel.

- State of mind: despondent/discouraged/disheartened/dejected.
- Pi is picking back up on his ordeal to survive. The daily struggle of acquiring food and water, battling the elements and tending to Richard Parker starts again. Survival is a challenge that tests Pi on a physical and psychological level and he does not look forward to what lies ahead.

[Award 2 marks only if a comment is made about state of mind and justified.]

(2)

9.5 Place the extract in context.

- Pi has reached the coast of Mexico and is in hospital.
- The Japanese officials from the Department of Transport have been sent to conduct an interview with Pi about the sinking of the *Tsimtsum*.
- The officials need a factual account of events leading to the sinking of the ship for their report and for insurance purposes.
- Pi has related the animal/'better story' to the officials, which they found hard to believe.

[Award 3 marks for 3 distinct points.]

(3)

9.6 Refer to lines 1–2: 'I stabbed him ... And died.'

What circumstances led to Pi killing the French Cook?

- Gita Patel /his mother, in an act of protection/retaliation after the cook hits Pi, results in a physical confrontation between the two.
- The cook kills Gita Patel by decapitating her and so evokes Pi's rage and sense of revenge.

[Award 2 marks for 2 distinct points.]

(2)

9.7 Refer to line 8: 'I must live with that.'

Discuss whether Pi has been successful in living with the horrors he committed as part of his survival at sea.

YES.

In constructing the animal/'better story', Pi can remove himself from the horrors and actions committed on the lifeboat.

His sense of guilt is numbed by transferring all his violent actions onto Richard Parker/alter ego. Psychologically Pi is able to move on from the haunting events on the lifeboat.

He studies, marries and becomes a family man after his ordeal. In many ways he is capable of living a 'normal' life in Canada.

Pi's religious devotion and nature is still intact as is seen through the religious symbols and ornaments in his home.

NO.

Pi still has nightmares of Richard Parker which shows that he has not fully healed or processed the acts he committed onboard the lifeboat.

[Award 3 marks for 3 distinct points. Credit a mixed response.]

(3)

9.8 Refer to lines 10 and 14.

Comment on the significance of the '[Long silence]' in the extract.

- The long silence emphasises the traumatic and horrific events Pi witnessed or was forced to commit as part of his survival.
- Pi is affected after recounting the factual details of his survival. He is emotional/unsettled after sharing the horrors of his ordeal and his own violent actions.
- Mr Okamoto and Mr Chiba are stunned into silence. They are rendered speechless after hearing what Pi endured on the lifeboat. They are absorbing the 2nd story and coming to grips with the events described by Pi.

[Award 3 marks only if both Pi and the officials are discussed.]

(3)

9.9 Refer to line 9: 'I turned to God. I survived.'

In your view, was Pi's religious belief the only aspect that helped him to survive his ordeal at sea? Justify your response by drawing on your knowledge as a whole.

NO.

- Pi's scientific /biological knowledge contributed greatly to his survival. He is able to understand animal behaviours and needs. He is able to establish boundaries, therefore, keeping him safe from Richard Parker. He also knows to train Richard Parker and he asserts himself as alpha to assure his safety. Pi knows not to drink sea water due to its harmful effects.
- Pi is a logical and practical individual who is capable of problem-solving during his ordeal. He constructs a raft to separate himself from the wild animals on the lifeboat. He utilises the solar stills and develops a daily routine to keep himself occupied.
- Pi's creativity is instrumental in his course of surviving the ordeal. He creates an alter ego to remove himself from the actions and trauma experienced on the lifeboat.

YES

- Without Pi's unwavering belief and religious devotion, he would not have survived. His spiritual belief is tied into his sense of hope.
- Although he becomes savage in many ways, it is his faith that keeps him anchored to humanity. He does not slip into savagery due to this civilised part of himself.

[Award 3 marks for any 2 points well-discussed. Credit a mixed response.]

(3)

[25]

TOTAL SECTION B: 25

SECTION C: DRAMA**OTHELLO – William Shakespeare****QUESTION 10: OTHELLO – ESSAY QUESTION**

In the play *Othello*, Othello and others bring harm upon themselves through their own actions.

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

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

- 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 35 for the rubric to assess this question.

Othello:

- He elopes with Desdemona and in so doing leads to the anger and discontent of Brabantio. He finds himself having to explain his actions and defend his honour to the Duke and other senators. He temporarily brings his reputation into question and puts it in harm's way.
- Once in Cyprus, Othello's actions are determined by the cunning manipulation of Iago. He slaps and publicly humiliates Desdemona, after eavesdropping on the orchestrated conversation between Iago and Cassio. He is now convinced of her unfaithfulness and acts on it. His actions lead to the criticism of Lodovico, who starts to doubt Othello's honourable character.
- Being convinced by Iago's 'proof', Othello smothers Desdemona to death in his attempt to exact punishment/execute justice for her unfaithfulness. This rash action leads to his reputation being destroyed and to him being viewed as a common murderer. Furthermore, Othello kills himself as an act of justice/act of shame, after he learns that he was deceived by Iago.
- Othello actively listens to Iago's suggestions and 'proof' of Desdemona's betrayal. He seeks out Iago's advice and forms an alliance with him to take revenge on Cassio and Desdemona. This ultimately leads to Othello's death and loss of reputation.

Desdemona:

- She elopes with Othello and, in so doing, destroys her relationship with her father, Brabantio. She chooses Othello and her loyalty to him as his wife, above the wishes of her father.
- Desdemona implores Othello to re-instate Cassio as lieutenant and to mend their relationship. She innocently tries to help both Cassio and Othello through her persistent plea to restore Cassio's position. Her actions only cause further suspicion to Othello (who has already been subjected to Iago's manipulation), who sees her actions as pleading for her lover. This leads to her physical and verbal abuse as well as her death at the hands of Othello.

Cassio:

- He accepts the offer of drinking, knowing that he has a weakness for drink. A brawl ensues with Montano after Cassio was provoked by Roderigo. Due to his actions, Cassio loses his position as lieutenant.
- Cassio begs Desdemona to intervene and to convince Othello to reinstate him as his lieutenant. These secret conversations only raise Othello's suspicions and, although not very convincing, serves as a piece of evidence to validate Iago's suggestions of an affair. This ultimately leads to an attempt being made on Cassio's life, as instructed by Othello.
- He also actively seeks out Iago's advice and counsel which leads to his harm.
- Cassio gives the handkerchief to Bianca to copy for him before he seeks out its owner. When Othello sees his wife's handkerchief in Bianca's hands, Othello receives the ocular proof he needed to validate the affair. These further fuels Othello's hatred of Cassio and leads to the plot to have him killed.

Emilia:

- She steals Desdemona's handkerchief to please her husband and, in so doing, win his good favour. Once she realises the consequences of her actions, she reveals the truth and incriminates Iago. This leads to Iago fatally injuring her to keep her quiet.

Brabantio:

- His rash action and prejudice towards Othello, after being incited by Iago and Roderigo, leads to his embarrassment and the loss of his daughter, Desdemona. This is also the cause great heartache to him and the cause of his death later in the play.

Roderigo:

- He willingly does whatever he is instructed to do by Iago, due to his infatuation with Desdemona and Iago's promise of helping to secure her affections. In his attempt to kill Cassio, Roderigo is fatally injured and dies.

Iago:

- His actions mostly take the form of verbal manipulation of most characters in the play, especially Othello and his weaknesses. He places the handkerchief in Cassio's room to enable the ocular proof Othello requires. These actions lead to his arrest although he has achieved what he set out do: ruin Othello.

[Consider valid alternative/mixed responses.]

[25]

OR



QUESTION 11: OTHELLO – CONTEXTUAL QUESTION

11.1 **Briefly describe the recent circumstances that have led to Emilia consoling Desdemona.**



- Othello has recently confronted Desdemona and accused her of being unfaithful.
- Othello sees Cassio handing the handkerchief to his lover, Bianca. The handkerchief provides the ocular proof Othello needed to affirm his suspicions.

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

11.2 **Refer to lines 6–8: ‘Hath she forsook so many noble matches ... make one weep?’**

Discuss why Desdemona’s marriage to Othello would warrant so many significant losses.

- In eloping with Othello, Desdemona has defied her father. He would not approve of such a match for his daughter due to his existing prejudice.
- Othello is not a Venetian and is considered an ‘outsider’. Othello being a Moor/ African descent is also frowned upon due to societal prejudice.
- Desdemona, being the daughter of a senator and belonging to the upper class, was expected to marry someone of the same societal class/rank.
- A marriage to an army General would be seen as marrying below her social class.

[Award 3 marks for 3 distinct points or for 2 points discussed.] (3)

11.3 **Refer to lines 13–16: ‘I will be hanged if some eternal villain ... I will be hanged else.’**

Comment on the accuracy of Emilia’s suspicion with reference to the diction in these lines.

She is fully accurate. Emilia’s suspicion defines Iago’s character and purpose.

- Iago is an ‘eternal villain’ who plots the fall of a respected man at any cost, no matter the harm caused. He uses people. (Roderigo/Emilia/Cassio/Desdemona) to see his evil plans succeed.
- ‘Cogging’ notes Iago’s cunning in orchestrating such a carefully laid plan to bring about Othello’s fall.
- Iago is also successful in deceiving, ‘cozening’, Othello and others too as he pretends to be their ally/friend only to lead them astray.
- ‘Devise such slander’/‘insinuating rogue’ alludes to Iago’s dishonesty in creating such lies that would poison Othello’s mind to see Desdemona as unfaithful and slander her unfairly.
- In many ways Iago is ‘busy’ as he carelessly interferes with Othello and Desdemona’s marriage. He is meddling and brings about disunity.

[Award 1 mark for the identification of diction and 2 marks for how it links to Iago’s character.] (3)

11.4 Refer to line 11: 'How come this trick upon him?'

Explain the irony of Iago's words in this line.

- Iago seems ignorant as to why Othello would act/say such horrible things about Desdemona.
- However, he is the very cause or person who has brought on Othello's suspicions of Desdemona's unfaithfulness.

[Award 2 marks only if irony is shown.]

(2)

11.5 Refer to line 8: 'To be called whore? Would it not make one weep?'

Discuss Emilia's role in contributing to Othello's belief of Desdemona's unfaithfulness.

- Emilia was asked by Iago on numerous occasions to provide him with Desdemona's handkerchief.
- After Desdemona accidentally drops the handkerchief, Emilia takes the handkerchief knowing the value of it to Desdemona.
- Iago uses this handkerchief to plant in Cassio's bedroom thus providing Othello with the visual/ocular proof of Desdemona's betrayal.

[Award 3 marks for three relevant and distinct points.]

(3)

11.6 Refer to line 12: 'For nought I did in hate, but all in honour.'

Discuss Othello's justification his horrible act.

- Othello has killed Desdemona due to her supposed affair with Cassio.
- For Othello the murder was an honourable act as he had to execute justice for her betrayal.
- As a military officer, Othello has had to exact judgement and punishment of those soldiers found guilty of an offence. This was his role as a leader and all he knew.

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

(3)



11.7 Refer to line 16: ‘Dear general, I never gave you cause.’

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

Body language: Eyebrows raised / eyes wide open / his hand raised toward Othello / hand covering his mouth.

Tone: Shock/Disbelief/Disappointment

Justification: Cassio is bewildered by thought of Othello suspecting him of having an affair with Desdemona. He cannot believe that Othello would think that he would betray him in such a way. He sees Othello as a friend and is disappointed that Othello would think him capable of such betrayal. Cassio believed Othello to be an honourable man and not someone who would consent to his murder.

[Accept valid alternative responses.]

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

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

(3)

11.8 Refer to lines 7–9: ‘O thou Othello, that once was good ... What shall be said to thee?’.

Comment on Lodovico’s attitude toward Othello at this point in the play.

- Attitude: Disappointed/disillusioned
- Othello is a well-respected man in Venice, in spite of his ‘otherness’, due to his composure, moral and work ethic.
- This hard-earned reputation will now be destroyed through his actions of killing Desdemona and being so easily deceived by Iago. It saddens Lodovico to see the fall of a once great man.

[Award 1 mark for attitude and 2 marks for a comment.]

(3)

11.9 Refer to line 1: ‘Where is this rash and unfortunate man?’

Critically discuss to what extent this assessment of Othello is true.

It is true.

- Othello has acted impulsively and without proper thought or investigation in killing Desdemona. He has acted on instinct and was governed by his irrational emotions (jealousy and anger). His good sense and objectivity were over-ruled by his weakness.
- Othello is ‘unfortunate’ as he is also the victim of Iago’s cunning plot to topple Othello. His very nature is abused by Iago. Othello’s insecurities, trusting nature and ignorance of Venetian customs and woman is also preyed upon. He is easily misled by a master manipulator.

[Credit valid alternative/mixed responses.]

[Award 3 marks for a critical discussion.]

(3)

[25]

HAMLET – William Shakespeare**QUESTION 12: HAMLET – ESSAY QUESTION**

The desire for justice motivates the actions of Hamlet and other characters.

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

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

- 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 35 for the rubric to assess this question.

Hamlet's actions are motivated by the demands of the old King Hamlet to avenge his most 'unnatural murder' and in doing so, restore justice. This, and the parallel quests of Fortinbras and Laertes, drives the plot.

- When Hamlet returns to Denmark after his father's death, he finds the country engulfed in a state of moral corruption and political instability, 'an unweeded garden' that is 'rotten'.
- The murder, the usurpation of the throne and the incestuous marriage to Gertrude has disrupted the natural order and plunged the country into 'rottenness'.
- Hamlet, who is still mourning the death of his father, is burdened with the ghost's injunction of avenging his father's 'foul' murder and restoring harmony to Denmark.
- Despite Hamlet's initial doubts when the ghost first appears to him, Hamlet considers it his duty to restore justice by avenging his father's death, 'The serpent that did sting thy father's life now wears his crown'.
- Hamlet is concerned about the salvation of his father's eternal soul as his father died without the opportunity to repent of his sins and receive absolution.
- It is only once he corroborates the Ghost's story that Hamlet is ready to act and promises to do so 'swiftly'.
- Justice for Hamlet is delayed when he struggles to reconcile his need for vengeance with his own conscience. His own moral belief is that unjustified revenge results in self-damnation. He later realises that he has to take revenge to restore order and achieve justice, 'O cursed spite that ever I was born to set it right'.
- Hamlet asserts that he is likely to become a slave in his own country and should act decisively rather than wait to be exiled and lose his chance of leading Denmark.
- When presented with the opportunity to kill Claudius, he does not act. He wants Claudius to publicly admit to his crimes and to be punished in the afterlife as well. This is the only way justice will be restored.
- Hamlet's need for revenge and ultimately justice consumes him to such an extent that it drives him into deep despair as he questions the meaning of existence.

- When he does act, he does so impulsively, for example, by killing Polonius. Ophelia's death is the collateral damage of Hamlet's actions as she is plunged into grief by Hamlet's cruelty towards her and her father's death. This sets the parallel plot in motion with Laertes' revenge plot.
- After learning that his father had been murdered, Laertes returns from France ready to ensure that justice is done.
- His father has been buried in secret, without the honours that is due to him.
- Laertes is undeterred by the moral dilemma that besets and delays Hamlet and admits that he is prepared to cut his victim's throat in the sanctuary of a church. He 'vows to the blackest devil!' and is prepared to face damnation.
- He is prepared to denounce his allegiance to Hamlet and claims that his actions are justified, 'I will be revenged and will not be juggled with allegiance'.
- Laertes becomes a victim of Claudius duplicity with the plot to kill Hamlet with a poisoned-tipped sword. Ultimately, Laertes dies in his attempt to exact justice for the untimely deaths of his sister and father.
- When Hamlet returns from England after an attempt on his life, his deep sense of justice outweighs the probability that he will be killed but he is compelled by his promise to his father.
- The maintenance of justice motivates the dying Hamlet to urge Horatio to stay alive and accurately recount the story of how Denmark has been restored.
- The Danish prince bequeaths his country to Fortinbras. He is Hamlet, the Dane. The illness in Denmark has been purged. Hamlet has fulfilled his father's command, but he has paid the price with his life.
- Fortinbras, the King of Norway was killed by King Hamlet who possessed his land in a 'seal'd compact'. Fortinbras is decisive in taking action to avenge his father's death and regain the land lost by his father. He proves that he will go to any lengths to ensure that justice is served. He is described by Horatio as a person with 'unimproved mettle hot and full'.
- Fortinbras is a forceful, capable leader who promises a new future.
- Peace and stability can now prevail under the new King Fortinbras.
- Justice is restored.

[Credit valid alternative/mixed responses.]

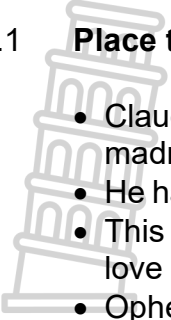
[25]

OR



QUESTION 13: HAMLET – CONTEXTUAL QUESTION

13.1 **Place this extract in context.**

- 
- Claudius has become suspicious and paranoid about Hamlet's apparent madness.
 - He has enlisted the help of Hamlet's old schoolfriends to discover the cause.
 - This extract marks the plan to test Polonius' theory that Hamlet is mad for love of Ophelia.
 - Ophelia has been coached on how to strategically position herself where Claudius and Polonius could listen in on the conversation between Hamlet and Ophelia.

[Award 3 marks for three relevant and distinct points.]

(3)

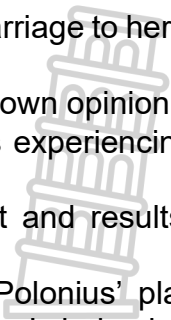
13.2 **Refer to lines 9–10. What are the reasons for Hamlet's suffering at this point in the play?**

- He is grieving the loss of his father whom he has discovered has been murdered by his uncle.
- He has been ordered by his father to avenge his death and Hamlet questions the morality of this.
- Hamlet feels that there is nobody he can trust: his mother has hastily remarried his father's murderer, the woman he loves is controlled by her father, even his friends Rosencrantz and Guildenstern are being manipulated by Claudius to spy on him.

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

(2)

13.3 **Refer to line 11: 'I shall obey you'. Comment on Gertrude's response here.**

- 
- At this point it seems to be typical of her character.
 - She is docile and subservient.
 - This obedience could have led her to such a hasty marriage to her brother-in-law.
 - She does not seem capable of having or voicing her own opinion.
 - She seems oblivious to the suffering that her son is experiencing or the cruel machinations of her new husband.
 - This obedience towards Claudius frustrates Hamlet and results in him treating her with cruelty and disdain.
 - The fact that she goes along with Claudius' and Polonius' plan could suggest that she is genuinely concerned about her son's behaviour.

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

(3)

13.4 **Refer to lines 26–31. Critically comment on the sincerity of Claudius’ aside.**

- Claudius admits that Polonius’ words have stung his guilty conscience.
- He compares his own hypocritical behaviour to a prostitute hiding her immoral behaviour beneath the façade of make-up.
- His sincerity can be doubted since Claudius does not abandon his plan to spy on Hamlet.
- He does this to maintain control over his usurped position as well as his biggest threat to that position.
- He will not expose his guilt publicly and continues his murderous plans against Hamlet.
- Claudius, therefore, remains morally compromised.

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

13.5 **Refer to lines 1–9. To what extent is Polonius’ plan typical of his character?**

- Polonius delights in spying on others.
- He has no reservations about using his daughter to execute his sinister plans.
- In this extract he typically tries to ingratiate himself towards Claudius and lacks any moral boundaries.
- He offers unwanted advice yet lacks any wisdom in his clandestine actions.
- It is this penchant for spying that gets him into trouble and ultimately leads to his death behind an arras where he was also spying on Hamlet.

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

13.6 **How does Claudius ‘double business’ (line 16) cause him anguish here?**

- If he were to ask forgiveness and mercy for the murder of his brother, he would also have to publicly admit to the crime and give up the ill-gotten gains from the murder.

[Award 2 marks only if a comment is made on the dilemma which confronts Claudius.] (2)

13.7 **Comment on the irony of Claudius’ attempt at seeking redemption at this point in the play.**

- It points to the corrupt state of Denmark and its characters.
- Central to the corruption is the murder of King Hamlet by Claudius who usurps his throne and overthrows the natural order in Denmark.
- When the ghost appears to Hamlet, it is regarded as a supernatural omen indicating that something is rotten in the state of Denmark.
- Claudius has corrupted Denmark to satisfy his greed.
- His evil deeds will pollute those around him, causing chaos and death.
- The progression of disease will ultimately lead to death.
- The arrival of Fortinbras at the end is, whom Hamlet names as his successor, is meant to be the cure.

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

13.8 Refer to line 30: 'Bow, stubborn knees; and heart with strings of steel'.

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

Body language: Claudius will look down at his knees/attempt to kneel in prayer/hold his hands to his chest in prayer.

Tone: Claudius' tone may be desperate/anguished/distressed/hopeless.

Justification: He recognises the abominable nature of his crime and the consequences he would have to face in the after-life.

[Credit valid alternative responses.]

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

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

(3)

13.9 At the end of this extract Hamlet 'sheathes his sword'. Critically comment on whether this is an act of courage or cowardice?

- Hamlet hesitates because Claudius appears to be praying.
- He fears that if Claudius dies while he is praying, when his soul is at its most pure, he will go directly to heaven.
- He cannot allow this as it would not avenge his father's death and his own father did not have this opportunity to repent of his sins before he died.
- Hamlet's excessive thinking also prevents him from acting when the perfect opportunity is presented to him.
- He is unable to decide whether killing Claudius is morally justifiable and is conflicted by the duty he has to avenge his father's murder.
- Hamlet admits that he may be a coward because his conscience leads him to a state of inaction.
- However, when Hamlet kills Polonius, he does prove that he can only act on emotional impulse.
- It could be argued that Hamlet wants the perfect revenge that will condemn Claudius to the same 'sulph'rous and tormenting flames' that torture the ghost of his father.
- Even though his father demands a swift revenge, Hamlet does seem to lack the confidence and decisiveness of Laertes and Fortinbras
- His procrastination against taking action against Claudius when he has this opportunity, results in many deaths, including his own.

[Credit valid alternative/mixed responses.]

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

(3)

[25]

THE CRUCIBLE – Arthur Miller

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In the play, *The Crucible*, John Proctor and others are forced to sacrifice that which is important to them.

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

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

- 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 35 for the rubric to assess this question.

Candidates may agree:

- Chaos, personal motives and hysteria all dictate the tragic outcome for many innocent people in Salem. However, some individuals show honour in the face of all these adverse forces.
- After Elizabeth was falsely accused of witchcraft, Proctor goes to court with the intention of freeing his wife. Proctor feels compelled to do what is honourable, as the innocent Elizabeth is suffering due to his affair with Abigail. He sacrifices his reputation by confessing to an affair with Abigail. In so doing, he aims to discredit Abigail as a witness and her claims of Elizabeth bewitching her. His efforts in freeing Elizabeth, as well as the wives of his friends, only leads to his arrest when Elizabeth denies the affair.
- Before Proctor is due to hang, Danforth offers Proctor the chance to confess to witchcraft and, so doing, save his life. Proctor initially agrees but later tears the signed confession. In saving his own life, Proctor validates the court's charges of witchcraft. This act will incriminate/betray his friends, Rebecca Nurse and Martha Corey, who will hang because they refuse to lie and confess to witchcraft. Furthermore, Proctor's act of remaining honest restores pride in the Proctor name, as he thinks of his sons and the name, they will be able to be proud of. In remaining honest and true to his friends, Proctor pays with his life.
- Rebecca Nurse and Martha Corey are both charged with witchcraft and will therefore be hanged. As God-fearing and honest women, both refuses to confess to witchcraft even though it will save their lives. They die honest without tarnishing their souls.
- Giles Corey is arrested for contempt of court after refusing to give the court the name of his witness, who bore testimony that Putnam is using his daughter (Ruth) to accuse his neighbours of witchcraft. Giles further provokes the court by not pleading innocence or guilt to the charges against him. He remains mute to the charges only asking for 'more weight' in response to the torturous press. Knowing the law well enough, he knows that dying without voicing innocence or guilt to the charges, his sons will inherit his land and not the state.

- Elizabeth shows great strength when she is summoned to convince Proctor to sign the confession. She sacrifices her personal happiness, having Proctor live and eventually reuniting their family, when she does not cloud Proctor's decision in signing the confession. She allows Proctor to make the decision that he can live with. Her selflessness is the ultimate show of love for her husband.

Candidates may disagree,

- [Candidates should refer to/show dishonourable actions.]
- Hale's pride and arrogance leads to a great error in judgement once he is summoned to Salem. He is easily taken in by the girls' lies and falls trap to the hysteria they so craftily create. His weaknesses result in the onset of the trials, the death and arrest of many.
- The self-interest of characters like Abigail (and the girls), Tituba, Putnam and Parris provide the trials with momentum. Sadly, their personal motives lead to great tragedy as Elizabeth, Rebecca, George Jacobs and Proctor are falsely arrested for witchcraft.
- Danforth and Hathorne show no honour at all once they realise that the girls might have been dishonest. Once they become aware of Abigail and Mercy stealing Parris's money and running away, they selfishly proceed with the hangings. To protect their reputations, they hang Proctor, Rebecca and Martha even though doubt surrounds their guilt.
- Elizabeth's lie to protect Proctor's reputation and Hale's efforts to save the innocent from hanging cannot be seen as honourable as they too have personal motives at work.

[Credit valid alternative/mixed responses.]

[25]

OR



QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

15.1 Refer to line 1–2: ‘I am a stranger ... house to house.’

State why Hale is visiting certain households.

- Hale is acting outside of the court’s authority.
- Hale has developed suspicions/doubts in the proceedings.
- He wants to conduct his own questioning and develop his own opinion of those mentioned in court.

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

15.2 Refer to line 4: ‘Rebecca’s charged!’

Explain Elizabeth’s shock at Hale’s statement.

- Rebecca Nurse being accused of witchcraft/immoral acts is unexpected/absurd.
- She is the moral pillar of the village / a God-fearing and righteous individual.

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

15.3 Refer to lines 11–12: ‘No man may longer ... this village.’

Explain why Hale’s words are ironic in the context of the play.

- ‘The powers of the dark’ / ‘monstrous’ would imply an evil spiritual onslaught on the village.
- However, it is not an evil spirit at all, but the girls acting out of self – preservation to escape their actions in the forest. **OR** It is not an evil spirit but the consequence of vengeance/or self-interest.

[Award 2 marks only if irony is shown.] (2)

15.4 Refer to lines 25–26: ‘It does, sir, ... upon the altar.’

Based on your knowledge of the play as a whole, discuss whether Parris’s insistence on the ‘golden candlesticks’ is true to his character.

YES

- Parris is materialistic/concerned with matters of money and possessions. His work as a merchant prior to his role as minister in Salem could justify his preoccupation with materialistic goods.
- He is demanding of an elevated status as minister / he shows pride and arrogance in his status as minister and commands respect.
- Parris quarrels over matters concerning his contract, referring to what he is owed (firewood) as well as wanting the deed of the house he lives in as minister.

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

15.5 Refer to lines 12–13: ‘There is too much evidence now to deny it.’

Comment on the accuracy of Hale’s statement.

It is not accurate at all.

- The ‘evidence’ produced in court is based on lies/vengeance and can therefore, not be seen as credible/believable.
- The evidence is based on the reactions of the girls to the accused brought before them. Their pretence is seen as proof even though they have ulterior motives.
- Even those who plead guilty to witchcraft do so in fear of losing their life and this too cannot be viewed as ‘evidence’ but self-preservation.

[Award 3 marks for any 2 points well-discussed or 3 distinct points.] (3)

15.6 Explain the circumstances that led to Proctor’s arrest.

- In an attempt to discredit Abigail, and save his wife and the wives of others, Proctor wants to use Mary Warren’s testimony.
- As one of the girls used in court as a witness, Mary Warren will testify to the girls’ reactions in court being false/based on pretence.
- Mary Warren succumbs to the pressure and intimidation of the other girls. In an attempt to escape the accusations that the girls were making against her, she turns on Proctor.
- Mary accuses Proctor of being a witch and threatening her to testify against the other girls. He is arrested for witchcraft.

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

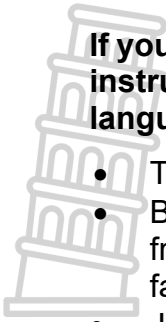
15.7 Refer to line 6: ‘Praise be to the Lord!’.

Discuss Parris’s attitude towards Proctor’s signing of the confession.

- Parris is relieved/overjoyed at Proctor signing the confession.
- Proctor’s confession as a respected man would validate the court’s decisions and possibly appease the growing discontent of the public.
- Due to his role in the court/proceedings he feels his life is threatened after finding a dagger outside of his door.

[Award 3 marks only if attitude is identified and a valid comment is made.] (3)

15.8 Refer to lines 14–15: ‘No, no ... no need for this.’



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

- Tone: Defiant/adamant/finality
- Body Language: Holds his palms up towards Danforth / walks away from Danforth’s outstretched hand / clenches his fists / a frown on his face / shakes his head.
- Justification: Proctor realises the implications of his name being signed to a false confession. His pride/conscience makes him reluctant/uncompliant to Danforth’s request.

[Credit 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 Refer to lines 25–26: ‘I am John Proctor! You will not use me!’

Drawing on your knowledge of the play as a whole, discuss how Proctor’s sense of pride dictated some of his actions.

- Initially Proctor’s sense of pride in his reputation keeps him / makes him hesitant to reveal the knowledge he has of the girls’ actions in the forest, as per his conversation with Abigail. His hesitation speaks of how proud he is and how he wants to protect his reputation.
- Proctor refuses to be used by the court to validate their rulings. As he is a respected man in Salem, his confession will go a long way to prove that the court’s rulings were accurate. Proctor being too proud of his reputation/name, decides against a false confession that will aid the court.
- Proctor later tears his false confession due to his pride. He cannot bear that his name will be associated with a dishonourable action and how others will view him. He also contemplates how a false confession will affect his children and the pride they will have in the Proctor name, considering his actions.
- Choosing to die honourably shows Proctor’s sense of pride. The importance of his reputation to himself compels him to do what is right and respected. He dies a man who has restored his ‘goodness’ and his reputation as a good man.

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

(3)

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80

SECTION A: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: POETRY [10 MARKS]

Criteria	Exceptional 5–6	Skilful 4	Moderate 3	Elementary 2	Inadequate 0–1
CONTENT 6 MARKS Interpretation of topic Depth of argument, justification and grasp of text	<ul style="list-style-type: none"> - In-depth interpretation of topic - Range of striking arguments extensively supported from poem - Excellent understanding of genre and poem 	<ul style="list-style-type: none"> - 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 poem evident 	<ul style="list-style-type: none"> - Fair interpretation of topic - Some good points in support of topic - Some arguments supported, but evidence not always convincing - Basic understanding of genre and poem 	<ul style="list-style-type: none"> - Unsatisfactory interpretation of topic - Hardly any points in support of topic - Inadequate understanding of genre and poem 	<ul style="list-style-type: none"> - No understanding of the topic - No reference to the poem - Learner has not come to grips with genre and text
STRUCTURE AND LANGUAGE 4 MARKS Structure, logical flow and presentation Language, tone and style used in the essay	<ul style="list-style-type: none"> - Coherent structure - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct - Virtually error-free grammar, spelling and punctuation 	<ul style="list-style-type: none"> - Clear structure and logical flow of argument - Flow of argument can be followed - Language, tone and style largely correct 	<ul style="list-style-type: none"> - Some evidence of structure - Essay lacks a well-structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate 	<ul style="list-style-type: none"> - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style 	<ul style="list-style-type: none"> - 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 – HOME LANGUAGE: NOVEL AND DRAMA [25 MARKS]

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT	12–15	9–11	6–8	4–5	0–3
15 MARKS Interpretation of topic; Depth of argument, justification and grasp of text	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - Mediocre interpretation of topic; not all aspects explored in detail - Some good points in support of topic - Some arguments supported, but evidence not always convincing - Basic understanding of genre and text 	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - Very little understanding of the topic - Weak attempt to answer the question - Arguments not convincing - Learner has not come to grips with genre and text
STRUCTURE AND LANGUAGE	8–10	6–7	4–5	2–3	0–1
10 MARKS Structure, logical flow and presentation; Language, tone and style used in the essay	<ul style="list-style-type: none"> - Coherent structure - Excellent introduction and conclusion - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct 	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - Some evidence of structure - Logic and coherence apparent, but flawed - Some language errors; tone and style mostly appropriate - Paragraphing mostly correct 	<ul style="list-style-type: none"> - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style - Paragraphing faulty 	<ul style="list-style-type: none"> - 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.