



**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2024**

**ENGLISH HOME LANGUAGE P2**

**MARKS: 80**

**TIME: 2½ hours**



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This question paper consists of 28 pages.

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**INSTRUCTIONS AND INFORMATION**

1. Read these instructions carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the number 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.
  - Use the checklist to assist you.
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 correctly according to the numbering system used in this question paper.
9. Start each section on a NEW page.
10. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

<b>TABLE OF CONTENTS</b>			
<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE NO.</b>
1. <i>Fern Hill</i>	Essay question	10	5
<b>OR</b>			
2. <i>It is a Beauteous Evening</i>	Contextual question	10	7
<b>OR</b>			
3. <i>The Morning Sun Is Shining</i>	Contextual question	10	8
<b>OR</b>			
4. <i>Prayer to Masks</i>	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question.</b>			
5. <i>Autumn</i>	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>ANSWER ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
<b>OR</b>			
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11
<b>OR</b>			
8. <i>Life of Pi</i>	Essay question	25	14
<b>OR</b>			
9. <i>Life of Pi</i>	Contextual question	25	14
<b>SECTION C: DRAMA</b>			
<b>ANSWER ONE question.*</b>			
10. <i>Hamlet</i>	Essay question	25	17
<b>OR</b>			
11. <i>Hamlet</i>	Contextual question	25	17
<b>OR</b>			
12. <i>Othello</i>	Essay question	25	21
<b>OR</b>			
13. <i>Othello</i>	Contextual question	25	21
<b>OR</b>			
14. <i>The Crucible</i>	Essay question	25	25
<b>OR</b>			
15. <i>The Crucible</i>	Contextual question	25	25

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

**CHECKLIST**

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

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

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



**SECTION A: POETRY****PRESCRIBED POETRY**

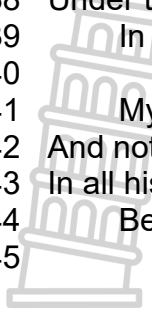
Answer any TWO of the following questions.

**QUESTION 1: ESSAY QUESTION**

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

**FERN HILL – Dylan Thomas**

- 1 Now as I was young and easy under the apple boughs  
2 About the liting house and happy as the grass was green,  
3 The night above the dingle starry,  
4 Time let me hail and climb  
5 Golden in the heydays of his eyes,  
6 And honoured among wagons I was prince of the apple towns  
7 And once below a time I lordly had the trees and leaves  
8 Trail with daisies and barley  
9 Down the rivers of the windfall light.
- 10 And as I was green and carefree, famous among the barns  
11 About the happy yard and singing as the farm was home,  
12 In the sun that is young once only,  
13 Time let me play and be  
14 Golden in the mercy of his means,  
15 And green and golden I was huntsman and herdsman, the calves  
16 Sang to my horn, the foxes on the hills barked clear and cold,  
17 And the sabbath rang slowly  
18 In the pebbles of the holy streams.
- 19 All the sun long it was running, it was lovely, the hay  
20 Fields high as the house, the tunes from the chimneys, it was air  
21 And playing, lovely and watery  
22 And fire green as grass.  
23 And nightly under the simple stars  
24 As I rode to sleep the owls were bearing the farm away,  
25 All the moon long I heard, blessed among stables, the nightjars  
26 Flying with the ricks, and the horses  
27 Flashing into the dark.
- 28 And then to awake, and the farm, like a wanderer white  
29 With the dew, come back, the cock on his shoulder: it was all  
30 Shining, it was Adam and maiden,  
31 The sky gathered again  
32 And the sun grew round that very day.  
33 So it must have been after the birth of the simple light  
34 In the first, spinning place, the spellbound horses walking warm  
35 Out of the whinnying green stable  
36 On to the fields of praise.



37 And honoured among foxes and pheasants by the gay house  
38 Under the new made clouds and happy as the heart was long,  
39 In the sun born over and over,  
40 I ran my heedless ways,  
41 My wishes raced through the house high hay  
42 And nothing I cared, at my sky blue trades, that time allows  
43 In all his tuneful turning so few and such morning songs  
44 Before the children green and golden  
45 Follow him out of grace,  
  
46 Nothing I cared, in the lamb white days, that time would take me  
47 Up to the swallow thronged loft by the shadow of my hand,  
48 In the moon that is always rising,  
49 Nor that riding to sleep  
50 I should hear him fly with the high fields  
51 And wake to the farm forever fled from the childless land.  
52 Oh as I was young and easy in the mercy of his means,  
53 Time held me green and dying  
54 Though I sang in my chains like the sea.

'Fern Hill' is an emotional exploration of the fleeting nature of youth.

Discuss the extent to which you agree with this statement with close reference to **imagery**, **tone**, and **structure**.

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

[10]

OR



**QUESTION 2: CONTEXTUAL QUESTION**

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

**IT IS A BEAUTEOUS EVENING, CALM AND FREE – William Wordsworth**

1 It is a beauteous evening, calm and free,  
2 The holy time is quiet as a nun  
3 Breathless with adoration; the broad sun  
4 Is sinking down in its tranquillity;  
5 The gentleness of heaven is on the sea;  
6 Listen! the mighty Being is awake,  
7 And doth with his eternal motion make  
8 A sound like thunder—everlastingly.  
9 Dear child! dear girl! that walkest with me here,  
10 If thou appear untouched by solemn thought  
11 Thy nature is not therefore less divine:  
12 Thou liest in Abraham's bosom all the year;  
13 And worshipp'st at the Temple's inner shrine,  
14 God being with thee when we know it not.

- 2.1 Identify and explain the tone of line 1. (2)
- 2.2 Account for the use of exclamation marks in line 9. (2)
- 2.3 Refer to lines 7–8: 'And doth with ... like thunder—everlastingly'.
- 2.3.1 Identify the figure of speech used in line 8. (1)
- 2.3.2 Comment on the effectiveness of this image. (2)
- 2.4 Critically discuss the effectiveness of the structure of the poem in conveying the message of the poem. (3)

**[10]****OR**

**QUESTION 3: CONTEXTUAL QUESTION**

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

**THE MORNING SUN IS SHINING – Olive Schreiner**

1 The morning sun is shining on  
2 The green, green willow tree,  
3 And sends a golden sunbeam  
4 To dance upon my knee.  
5 The fountain bubbles merrily,  
6 The yellow locusts spring,  
7 Of life and light and sunshine  
8 The happy brown birds sing.  
  
9 The earth is clothed with beauty,  
10 The air is filled with song,  
11 The yellow thorn trees load the wind  
12 With odours sweet and strong.  
13 There is a hand I never touch  
14 And a face I never see;  
15 Now what is sunshine, what is song,  
16 Now what is light to me?

- 3.1 Identify and explain the mood created in lines 1–4. (2)
- 3.2 Discuss the effectiveness in the use of colour in stanza one. (2)
- 3.3 Refer to lines 11–12: ‘The yellow thorn ... sweet and strong.’
- 3.3.1 Identify a figure of speech used in these lines. (1)
- 3.3.2 Comment on how this image adds meaning to the poem. (2)
- 3.4 Refer to lines 13–16: ‘There is a ... light to me?’
- Critically discuss how these lines are a fitting conclusion to the poem. (3)

**[10]****OR**



**QUESTION 4: CONTEXTUAL QUESTION**

Read the poem below and answer the questions that follow.

**PRAYER TO MASKS – Léopold Sédar Senghor**

- 1 Black mask, red mask, you black and white masks,
- 2 Rectangular masks through whom the spirit breathes,
- 3 I greet you in silence!
- 4 And you too, my lionheaded ancestor.
- 5 You guard this place, that is closed to any feminine laughter, to any mortal smile.
- 6 You purify the air of eternity, here where I breathe the air of my fathers.
- 7 Masks of maskless faces, free from dimples and wrinkles.
- 8 You have composed this image, this my face that bends over the altar of white paper.
- 9 In the name of your image, listen to me!
- 10 Now while the Africa of despotism is dying – it is the agony of a pitiable princess,
- 11 Like that of Europe to whom she is connected through the navel -
- 12 Now fix your immobile eyes upon your children who have been called
- 13 And who sacrifice their lives like the poor man his last garment
- 14 So that hereafter we may cry 'here' at the rebirth of the world being the leaven that the
- 15 white flower needs.
- 16 For who else would teach rhythm to the world that has died of machines and cannons?
- 17 For who else should ejaculate the cry of joy, that arouses the dead and the wise in a
- 18 new dawn?
- 19 Say, who else could return the memory of life to men with a torn hope?
- 20 They call us cotton heads, and coffee men, and oily men.
- 21 They call us men of death.
- 22 But we are the men of the dance whose feet only gain power when they beat the hard
- 23 soil.

- 4.1 Account for the use of the word, 'ancestor' in line 4. (2)
- 4.2 Refer to line 7: 'Masks of maskless faces, free from dimples and wrinkles'.  
Explain why the masks are described in this manner. (2)
- 4.3 Refer to lines 14–15: 'being the leaven the white flour needs.'
- 4.3.1 Identify the figure of speech in line 14. (1)
- 4.3.2 Comment on the effectiveness of this image. (2)
- 4.4 Refer to lines 20–23: 'They call us ... the hard soil.'  
Critically discuss how these lines reinforce the central message of the poem. (3)

**[10]**

AND

**UNSEEN POETRY (COMPULSORY)**

**QUESTION 5: CONTEXTUAL QUESTION**

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

**AUTUMN – Alan Bold**

1 Autumn arrives  
2 Like an experienced robber  
3 Grabbing the green stuff  
4 Then cunningly covering his tracks  
5 With a deep multitude  
6 Of colourful distractions  
7 And the wind,  
8 The wind is his accomplice  
9 Putting an air of chaos  
10 Into the careful diversions  
11 So branches shake  
12 And dead leaves are suddenly blown  
13 In the faces of inquisitive strangers.  
14 The theft chills the world,  
15 Changes the temper of the earth  
16 Till the normally placid sky  
17 Glows red with a quiet rage.

- 5.1 Provide TWO ways in which the word 'chills' (line 14) can be interpreted. (2)
- 5.2 What do the words 'normally placid' (line 16) suggest about the sky? (2)
- 5.3 Refer to lines 8–10: 'The wind is ... the careful diversions'.
- 5.3.1 Identify the figure of speech used in these lines. (1)
- 5.3.2 Comment on the effectiveness of this image. (2)
- 5.4 Refer to lines 1–2: 'Autumn arrives/Like an experienced robber'.
- Critically discuss whether these lines are an effective beginning for the poem. (3)

**[10]**

**TOTAL SECTION A: 30**

**SECTION B: NOVEL**

Answer ONLY 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**

Beauty, in *The Picture of Dorian Gray*, is a self-destructive force.

Critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of about 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**

Dorian made no answer, but passed listlessly in front of his picture and turned towards it. When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognised himself for the first time. He stood there motionless and in wonder, dimly conscious that Hallward was speaking to him, but not catching the meaning of his words. The sense of his own beauty came on him like a revelation. He had never felt it before. Basil Hallward's compliments had seemed to him to be merely the charming exaggeration of friendship. He had listened to them, laughed at them, forgotten them. They had not influenced his nature. Then had come Lord Henry Wotton with his strange panegyric on youth, his terrible warning of its brevity. That had stirred him at the time, and now, as he stood gazing at the shadow of his own loveliness, the full reality of the description flashed across him.

5

10

...

As he thought of it, a sharp pang of pain struck through him like a knife and made each delicate fibre of his nature quiver. His eyes deepened into amethyst, and across them came a mist of tears. He felt as if a hand of ice had been laid upon his heart.

15

"Don't you like it?" cried Hallward at last, stung a little by the lad's silence, not understanding what it meant.

[Chapter 2]

- 7.1 Refer to lines 2–3: ‘... his cheeks flushed ... into his eyes’.  
Give TWO reasons for Dorian’s reaction in these lines. (2)
- 7.2 Refer to lines 6–8: ‘Basil Hallward’s compliments ... them, forgotten them’.  
Explain what these lines reveal about the nature of the relationship between Basil and Dorian. (3)
- 7.3 Refer to line 9: ‘Then had come Lord Henry’.  
Using this extract as a starting point, discuss the influence Lord Henry has on Dorian. (3)
- 7.4 Refer to lines 13–15: ‘As he thought ... upon his heart’.  
Account for Dorian’s state of mind in these lines. (3)
- 7.5 Refer to line 16: ‘Don’t you like it?’  
Comment on the significance the portrait has on Basil’s life. (3)

**AND****EXTRACT B**

As soon as the man entered, Dorian pulled his cheque-book out of a drawer and spread it out before him.

“I suppose you have come about the unfortunate accident of this morning, Thornton?” he said, taking up a pen.

“Yes, sir,” answered the gamekeeper. 5

“Was the poor fellow married? Had he any people dependent on him?” asked Dorian, looking bored. “If so, I should not like them to be left in want, and will send them any sum of money you may think necessary.”

“We don’t know who he is, sir. That is what I took the liberty of coming to you about.”

“Don’t know who he is?” said Dorian, listlessly. “What do you mean? Wasn’t he one of your men?” 10

“No, sir. Never saw him before. Seems like a sailor, sir.”

The pen dropped from Dorian Gray’s hand, and he felt as if his heart had suddenly stopped beating. “A sailor?” he cried out. “Did you say a sailor?”

“Was there anything found on him?” said Dorian, leaning forward and looking at the man with startled eyes. “Anything that would tell his name?” 15

“Some money, sir – not much, and a six-shooter. There was no name of any kind. A decent-looking man, sir, but rough-like. A sort of sailor we think.”

Dorian started to his feet. A terrible hope fluttered past him. He clutched at it madly. “Where is the body?” he exclaimed. “Quick! I must see it at once.”

20

...

He stood there for some minutes looking at the dead body. As he rode home, his eyes were full of tears, for he knew he was safe.

[Chapter 18]

- 7.6 Place the above extract in context. (3)
- 7.7 How does this extract influence your feelings towards Dorian at this point in the novel? Justify your response. (3)
- 7.8 Refer to lines 3–4: “I suppose you have come about the unfortunate accident of this morning, Thornton?”.
- How does Dorian’s diction reveal his current attitude? (2)
- 7.9 Refer to lines 21–22: ‘As he rode home, his eyes were full of tears, for he knew he was safe’.
- Comment on the irony in these lines. (3)

**[25]**

**LIFE OF PI – Yann Martel**

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

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

It is Pi's ability to adapt in various ways, which allows him to overcome the struggles in his life.

Critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of about 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**

'*Baphu* Gandhi? The boy is getting to be on affectionate terms with Gandhi? After Daddy Gandhi, what next? Uncle Jesus? And what's this nonsense – has he really become a *Muslim*?' 5

'It seems so.'

'A Muslim! A devout Hindu, all right, I can understand. A Christian in addition, it's getting to be a bit strange, but I can stretch my mind. The Christians have been here for a long time – Saint Thomas, Saint Francis Xavier, the missionaries and so on. We owe them good schools.'

'Yes.'

'So all that I can sort of accept. But *Muslim*? It's totally foreign to our tradition. They're outsiders.' 10

'They've been here a very long time too. They're a hundred times more numerous than the Christians.'

'That makes no difference. They're outsiders.'

'Perhaps Piscine is marching to a different drumbeat of progress.'

'You're defending the boy? You don't mind it that he's fancying himself a Muslim?' 15

'What can we do, Santosh? He's taken it to heart, and it's not doing anyone any harm. Maybe it's just a phase. It too may pass – like Mrs Gandhi.'

'Why can't he have the normal interests of a boy his age? Look at Ravi. All he can think about is cricket, movies and music.' 20

'You think that's better?'

'No, no. Oh, I don't know what to think. It's been a long day.' He sighed. 'I wonder how far he'll go with these interests.'

Mother chuckled. 'Last week he finished a book called *The Imitation of Christ*.' 25

'*The Imitation of Christ!* I say again, I wonder how far he'll go with these interests!' cried Father.

They laughed.

[Chapter 27]

- 9.1 Account for this conversation between Pi's parents. (2)
- 9.2 Refer to line 8: 'We owe them good schools.'  
How does this response influence your understanding of Santosh Patel's religious and worldviews? (2)
- 9.3 Using this extract as a starting point, describe Pi's relationship with his mother and father. (3)
- 9.4 Refer to line 29: 'They laughed'.  
How does this line influence your attitude towards Pi at this stage of the novel? Justify your response. (3)

**AND**

**EXTRACT D**

I was on the tarpaulin, wrapped in a blanket, sleeping and dreaming and awakening and daydreaming and generally passing the time. There was a steady breeze. From time to time spray was blown off the crest of a wave and wet the boat. Richard Parker had disappeared under the tarpaulin. He liked neither getting wet nor the ups and downs of the boat. But the sky was blue, the air was warm, and the sea was regular in its motion. I awoke because there was a blast. I opened my eyes and saw water in the sky. It crashed down on me. I looked up again. Cloudless blue sky. There was another blast, to my left, not as powerful as the first. Richard Parker growled fiercely. More water crashed against me. It had an unpleasant smell. 5

I looked over the edge of the boat. The first thing I saw was a large black object floating in the water. It took me a few seconds to understand what it was. An arching wrinkle around its edge was my clue. It was an eye. It was a whale. Its eye, the size of my head, was looking directly at me. 10

Richard Parker came up from beneath the tarpaulin. He hissed. I sensed from a slight change in the glint of the whale's eye that it was now looking at Richard Parker. It gazed for thirty seconds or so before gently sinking under. I worried that it might strike us with its tail, but it went straight down and vanished in the dark blue. Its tail was a huge, fading, round bracket. 15

I believe it was a whale looking for a mate. It must have been decided that my size wouldn't do, and besides, I already seemed to have a mate. 20

...

I saw six birds in all. I took each one to be an angel announcing nearby land. But these were seafaring birds that could span the Pacific with hardly a flutter of the wings. I watched them with awe and envy and self-pity.

[Chapter 84]

- 9.5 Refer to lines 1–2: ‘I was on ... passing the time.’  
State how diction in these lines creates the mood of the moment. (3)
- 9.6 Refer to lines 3-4: ‘Richard Parker had disappeared under the tarpaulin.’  
Considering Richard Parker as Pi’s alter-ego in the better story, comment on Richard Parker being “under the tarpaulin”. (3)
- 9.7 How does Pi’s appreciation of nature in this extract contrast his actions during his ordeal at sea? (3)
- 9.8 Based on your knowledge of the novel, critically discuss the relationship between Pi and Richard Parker. (3)
- 9.9 Refer to line 23: ‘I watched them with awe and envy and self-pity.’  
Comment on the mixture of emotions Pi experiences at this point of the novel. (3)

**[25]****TOTAL SECTION B: 25**



**SECTION C: DRAMA**

Answer ONLY the play that you have studied.

**HAMLET – William Shakespeare**

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

**QUESTION 10: HAMLET – ESSAY QUESTION**

Many characters in *Hamlet* reveal that the issue of morality, or lack thereof, can have tragic consequences for self and others.

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

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

**[25]**

**OR**

**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

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

**EXTRACT E**

HAMLET	O that this too too solid flesh would melt, Thaw, and resolve itself into a dew, Or that the Everlasting had not fixed His canon 'gainst self-slaughter! O God, God, How weary, stale, flat, and unprofitable Seem to me all the uses of this world! Fie on't, ah fie! 'Tis an unweeded garden That grows to seed; things rank and gross in nature Possess it merely. That it should come to this!	5
	...	
	<i>Enter</i> HORATIO, MARCELLUS, <i>and</i> BARNARDO	10
HORATIO	Hail to your lordship.	
HAMLET	I am glad to see you well. Horatio – or do I forget myself.	
HORATIO	The same, my lord, and your poor servant ever.	
HAMLET	Sir, my good friend; I'll change that name with you.	15

HAMLET	And what make you from Wittenberg, Horatio? – Marcellus.	
MARCELLUS	My good lord.	
HAMLET	I am very glad to see you. ( <i>To Barnardo</i> ) Good even, sir. But what in faith make you from Wittenberg?	
HORATIO	A truant disposition, good my lord.	20
HAMLET	I would not have your enemy say so, Nor shall you do mine ear that violence To make it truster of your own report Against yourself. I know you are no truant. But what is your affair in Elsinore? We'll teach you to drink deep ere you depart.	25
	...	
	<i>All but HAMLET go off</i>	
HAMLET	My father's spirit in arms! All is not well. I doubt some foul play. Would the night were come. Till then, sit still, my soul. Foul deeds will arise, Though all the earth o'erwhelm them, to men's eyes.	30
[Act 1, Scene 2]		

- 11.1 Refer to lines 1–9: 'O that this ... come to this!'  
Explain clearly the reason for Hamlet's state of mind in these lines. (3)
- 11.2 Refer to lines 7–9: ' 'Tis an unweeded ... Possess it merely.'  
Discuss the significance of this image in the context of the play as a whole. (3)
- 11.3 Refer to line 15: 'Sir, my good friend ...'  
Discuss the importance of the role that Horatio plays in Hamlet's life. (3)
- 11.4 Refer to lines 28–29: 'My father's spirit ... some foul play.'  
If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)
- 11.5 Refer to line 30: 'Foul deeds will arise'.  
What is Hamlet's intended meaning of these words? (2)

**AND**

**EXTRACT F**

CLAUDIUS	Laertes, was your father dear to you? Or are you like the painting of a sorrow, A face without a heart?	
LAERTES	Why ask you this?	
CLAUDIUS	Not that I think you did not love your father, But that I know love is begun by time, And that I see, in passages of proof, Time qualifies the spark and fire of it. Hamlet comes back. What would you undertake To show yourself your father's son in deed More than in words?	5      10
LAERTES	To cut his throat i'th' church.	
CLAUDIUS	No place indeed should murder sanctuarize. Revenge should have no bounds. But, good Laertes, Will you do this?	15
	...	
LAERTES	I will do't, And for that purpose I'll anoint my sword. I bought an unction of a mountebank So mortal that, but dip a knife in it, Where it draws blood no cataplasm so rare, Collected from all simples that have virtue Under the moon, can save the thing from death That is but scratched withal. I'll touch my point With this contagion, that if I gall him slightly, It may be death.	20        25
CLAUDIUS	Let's further think of this; Weigh what convenience both of time and means May fit us to our shape. If this should fail, And that our drift look through our bad performance, 'Twere better not essayed. Therefore this project Should have a back or second that might hold If this should blast in proof. Soft, let me see. We'll make a solemn wager on your cunning...	30



[Act 4, Scene 7]

- 11.6 Place this extract in context. (3)
- 11.7 Refer to lines 1–3: ‘Laertes, was your ... without a heart?’  
Explain what these lines reveal about Claudius. (3)
- 11.8 Refer to lines 30–31: ‘Therefore this project ... that might hold’.  
Comment on the irony in these lines. (2)
- 11.9 Refer to line 16: ‘I will do’t’.  
Critically discuss the contrast in decision-making between Hamlet and Laertes. (3)
- [25]**



**OTHELLO – William Shakespeare**

**QUESTION 12: OTHELLO – ESSAY QUESTION**

Many characters in *Othello* reveal that morality, or lack thereof, can have tragic consequences for self and others.

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

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

**OR**

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

**EXTRACT G**

BRABANTIO	Look to her, Moor, if thou hast eyes to see: She has deceiv'd her father and may thee.	
OTHELLO	My life upon her faith!	
	<i>Exeunt Duke, Brabantio, Cassio, Senators, and Attendants</i>	
	Honest Iago	5
	My Desdemona must I leave to thee; I prithee, let thy wife attend on her, And bring her after in the best advantage. Come, Desdemona, I have but an hour Of love, of worldly matters and direction To spend with thee. We must obey the time.	10
	<i>Exeunt Othello and Desdemona</i>	
RODERIGO	Iago	
IAGO	What say'st thou, noble heart?	
RODERIGO	What will I do, think'st thou?	15
IAGO	Why, go to bed and sleep.	
RODERIGO	I will incontinently drown myself.	
	...	



IAGO	O villainous! I have looked upon the world for four times seven years, and since I could distinguish betwixt a benefit and an injury, I never found a man that knew how to love himself. Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon.	20
RODERIGO	What should I do? I confess it is my shame to be so fond, but it is not in my virtue to amend it. ...	
	<i>Exit Roderigo</i>	25
IAGO	Thus do I ever make my fool my purse; For mine own gain'd knowledge should profane If I would time expend with such a snipe But for my sport and profit. I hate the Moor, And it is thought abroad that 'twixt my sheets He's done my office. I know not if't be true Yet I, for mere suspicion in that kind, Will do as if for surety. He holds me well: The better shall my purpose work on him.	30
[Act 1, Scene 3]		

- 13.1 Place this extract in context. (3)
- 13.2 Refer to line 11: 'We must obey the time.'  
Explain what these words reveal about Othello. (2)
- 13.3 Refer to line 17: 'I will incontinently drown myself.' and to lines 23–24: 'I confess it ... to amend it.'  
Discuss how these lines influence your attitude toward Roderigo. (3)
- 13.4 Refer to lines 1–2: 'Look to her ... and may thee.'  
Based on your knowledge of the play as a whole, comment on the significance of these words. (3)
- 13.5 Refer to lines 20–22: 'Ere I would ... with a baboon.'  
Using these lines as a starting point, explain how these words are typical of Iago. (3)
- 13.6 Refer to line 33: 'He holds me well'.  
Account for Iago uttering these words. (2)

**AND**

## EXTRACT H

EMILIA	O, my good Lord, yonder's foul murders done.	
OTHELLO	What? Now?	
EMILIA	But now, my Lord.	
OTHELLO	It is the very error of the moon: She comes more nearer earth than she was wont And makes men mad.	5
EMILIA	Cassio, my lord, hath kill'd a young Venetian Called Roderigo.	
OTHELLO	Roderigo kill'd? And Cassio kill'd?	10
EMILIA	No, Cassio is not kill'd.	
OTHELLO	Not Cassio kill'd! Then murder's out of tune, And sweet revenge grows harsh.	
DESDEMONA	O, falsely, falsely murder'd!	
EMILIA	O Lord! What cry is that?	15
OTHELLO	That? What?	
EMILIA	Out and alas, that was my lady's voice!	
	<i>She draws the bed curtains</i>	
	Help, help, ho, help! O, lady, speak again! Sweet Desdemona, O sweet mistress, speak!	20
DESDEMONA	A guiltless death I die.	
EMILIA	O, who hath done this deed?	
DESDEMONA	Nobody; I myself. Farewell. Commend me to my kind lord. O farewell!	



[Act 5, Scene 2]

13.7 Refer to line 24: 'Commend me to my kind lord.'

Comment on the irony in these lines.

(3)

13.8 Refer to lines 12–13: 'Not Cassio kill'd ... revenge grows harsh.'

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

(3)

13.9 Refer to line 23: 'Nobody; I myself.'

Critically discuss the validity of Desdemona's self-assessment.

(3)

**[25]**





**THE CRUCIBLE – Arthur Miller**

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

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

Many characters in *The Crucible* reveal that morality, or lack thereof, can have tragic consequences for self and others.

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

Your response should take the form of a well-constructed essay of about 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**

PROCTOR	I've heard you be a sensible man, Mister Hale – I hope you'll leave some of it in Salem.	
	PROCTOR <i>goes</i> . HALE <i>stands embarrassed for an instant</i> .	
PARRIS	(quickly): Will you look at my daughter, sir? ( <i>Leads HALE to the bed.</i> ) She has tried to leap out the window; we discovered her this morning on the highroad, waving her arms as though she'd fly.	5
HALE	( <i>narrowing his eyes</i> ): Tries to fly.	
PUTNAM	She cannot bear to hear the Lord's name, mister Hale; that's a sure sign of witchcraft afloat.	
HALE	( <i>holding up his hands</i> ): No, no. Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of his presence are definite as stone and we must look only for his proper signs and judge nothing beforehand, and I must tell you all, that I shall not proceed unless you are prepared to believe me if I should find no trace of hell in this.	10 15
PARRIS	It is agreed, sir—it is agreed—we will abide by your judgment.	
HALE	Good then. ( <i>He goes to the bed, looks down at BETTY. To PARRIS.</i> ) Now, sir, what were your first warnings of this strangeness?	

PARRIS	Why, sir... I discovered her – ( <i>Indicating ABIGAIL</i> ) - and my niece Abigail and ten or twelve other girls, dancing in the forest last night.	20
HALE	( <i>surprised</i> ): You permit dancing?	
PARRIS	No—no, it were secret –	
MRS PUT'M	( <i>Unable to wait</i> ): Mr. Parris' slave has knowledge of conjurin', sir.	25
PARRIS	( <i>to MRS PUTNAM</i> ): We cannot be sure of that, Goody Ann ...	
MRS PUT'M	( <i>frightened, very softly</i> ): I know it, sir. I sent my child ... she should learn from Tituba who murdered her sisters.	
REBECCA	( <i>horrified</i> ): Goody Ann! You sent a child to conjure up the dead ...?	

[Act 1]

- 15.1 Account for Mr Hale's presence in Salem at this time. (2)
- 15.2 Refer to lines 10–15: 'No, No. Now ... hell in this.'
- Discuss what these words from Hale reveal about his attitude and character. (3)
- 15.3 Refer to lines 23–24: 'You permit dancing?! ... it were secret'.
- What do the reactions of Hale and Parris, in these lines, show about the nature of Salem society? (3)
- 15.4 How does Tituba's knowledge of 'conjurin' (line 25) serves as a catalyst for the mayhem that takes place in Salem? (3)
- 15.5 Refer to line 24: "No-no, it were secret –".
- If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver this line? Pay specific attention to body language and tone. Motivate your instructions. (3)

**AND**

## EXTRACT J

ELIZABETH	I am not your judge, I cannot be. <i>(As though giving him release.)</i> Do as you will, do as you will!	
PROCTOR	Would you give them such a lie? Say it. Would you ever give them this? <i>(She cannot answer.)</i> You would not; if tongs of fire were singeing you you would not! It is evil. Good, then – it is evil, and I do it!	5
	<i>(Hathorne enters with Danforth, and with them Cheever, Parris and Hale. It is a business-like, rapid entrance, as though the ice had been broken.)</i>	
DANFORTH	<i>(with great relief and gratitude):</i> Praise to God, man, praise to God; you shall be blessed in Heaven for this. <i>(Cheever has hurried to the bench with pen, ink and paper. PROCTOR watches him.)</i> Now then, let us have it. Are you ready, Mister Cheever?	10
PROCTOR	<i>(with a cold, cold horror at their efficiency):</i> Why must it be written?	
DANFORTH	Why, for the good instruction of the village, Mister; this we shall post upon the church door! <i>(to PARRIS, urgently.)</i> Where is the marshal?	15
PARRIS	<i>(runs to the door and calls down the corridor):</i> Marshall! Hurry!	
DANFORTH	Now, then, Mister, will you speak slowly, and directly to the point, for Mister Cheever's sake. <i>(He is on record now, and is really dictating to CHEEVER, who writes.)</i> Mr Proctor, have you seen the Devil in your life? <i>(PROCTOR'S jaws lock.)</i> Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the devil?	20
PROCTOR	I did.	25
PARRIS	Praise God! ...	
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!	
DANFORTH	Mister Proctor -	30
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!	
		[Act 4]

- 15.6 Place this extract in context. (3)
- 15.7 Refer to line 14: 'Why must it be written?'  
Why is 'it' such an impossible task for Proctor? (3)
- 15.8 Refer to line 26: 'Praise God!'  
Account for Parris' reaction to Proctor's answer in line 25. (2)
- 15.9 Refer to Proctor's statement in lines 31–32: "You will not ... not use me!"  
How do these lines influence your attitude towards Proctor at this stage of the drama? Substantiate your response. (3)

**[25]**

**TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**





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# **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2024**

## **ENGLISH HOME LANGUAGE P2 MARKING GUIDELINE**

**MARKS: 80**



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This marking guideline consists of 37 pages.

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## 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 questions: If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay**.
- For the respective essay responses, use the points in the marking guideline, among others, as a guide to marking the respective essay response.
- Responses might differ, depending on the candidate's sensitivity to and understanding of the essay topics – allow for alternative and relevant responses.
- Refer to page 36 for the rubric to assess the poetry essay.
- Refer to page 37 for the rubric to assess the novel/drama 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**

**QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION**

**‘FERN HILL’ – Dylan Thomas**

**‘Fern Hill’ is an emotional exploration of the fleeting nature of youth. Discuss the extent to which you agree with this statement with close reference to imagery, tone and structure. Your response should take the form of a well-constructed essay of 250–300 words (about ONE page).**

**Imagery:**

- **Personification of Time:**
  - Throughout the poem. Time allows the speaker to use his childhood as if it is merely on loan from his future, adult self. The speaker notes that “Time let me ...” (lines 4 and 13).
  - The speaker reiterates the idea that Time is in control of his life’s journey when he states that “... the time allows ... such morning songs” (lines 42–43) and “Oh I was ... mercy of his means,” (line 52).
  - Additionally, the speaker notes that Time has the first and last say in life: “Time held me green and dying” (line 53).
- **Nature Imagery:**
  - Thomas employs vivid nature imagery to depict the beauty and vitality of youth at Fern Hill.
  - The abundance of pastoral images, such as “green and golden I was huntsman and herdsman”, symbolises the innocence and joy associated with youth.
  - This imagery serves to emphasise the transient nature of these idyllic moments.
- **Temporal Imagery:**
  - The use of time-related imagery, like “apple towns” and “sun that is young once only”, reinforces the theme of fleeting youth.
  - The images of time passing, like “time allows”, create a sense of inevitability and loss, underlining the impermanence of youthful experiences.
- **Contrasting Imagery:**
  - Thomas juxtaposes images of vitality with those of aging and decay, highlighting the inevitable progression of time.
  - The contrast between the vibrant “happy yard”, and the later images of “time let me hail and climb” emphasises the bittersweet reality of growing up.

- Tone:
  - Joyful tone:
  - Initially, the tone is celebratory and joyous, reflecting the speaker's fond memories of his youth.
  - The exuberant tone in phrases like "as I was young and easy under the apple boughs" captures the carefree spirit of youth.
- Melancholic tone:
  - As the poem progresses, a shift occurs towards a more melancholic tone, conveying the inevitable passage of time.
  - Phrases like "and played my songs in the sun" give way to a sense of loss, contributing to the emotional exploration of youth's transience.
  - The use of the interjection "Oh" (line 52) shows the speaker's sense of loss when realising that his was at the "mercy" of Time's allowance.
- Nostalgic/Reflective tone:
  - Throughout the poem, there is a reflective tone as the speaker looks back on his past.
  - The reflective tone intensifies the emotional impact, as the speaker grapples with the realisation of the irretrievability of his youthful days.
- Structure:
  - Chronological structure:
  - The poem follows a chronological structure, mirroring the progression of the speaker's life from youthful exuberance to mature reflection.
  - The poem consists of six stanzas of nine lines each. The flow of the poem relies on half-rhymes and internal rhymes. This mimics the way the speaker's memory wanders back, recalling the past.
  - This chronological arrangement enhances the exploration of the fleeting nature of youth, as each stanza represents a different stage in the speaker's life.
- Repetition:
  - Thomas utilises repetition, such as the refrain "time let me", which highlights the relentless/unstoppable passage of time.
- Enjambment and Flow:
  - The poem's enjambment and flowing structure mirror the continuous flow of time.
  - This structure enhances the emotional impact, as the reader is carried along with the speaker through the stages of life, creating a seamless narrative that reinforces the poem's exploration of youth's transitory nature.

**[10]**



**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION****‘IT IS A BEAUTEOUS EVENING, CALM AND STILL’ – William Wordsworth****2.1 Identify and explain the tone of line 1.**

- Peaceful/serene/tranquil/contemplative
- The speaker is enamoured with the beauty of nature which surrounds him.

(2)

**2.2 Account for the use of exclamation marks in line 9.**

- The exclamation mark serves to intensify the desperation of the speaker. The speaker is imploring the young girl.
- The speaker wants the girl to take note of the beauty of her surroundings and to understand that divinity exists in all things.

(2)

**2.3 Refer to lines 7–8: ‘And doth with ... like thunder-everlastingly’.****2.3.1 Identify the figure of speech used in line 8.**

- Simile

(1)

**2.3.2 Comment on the effectiveness of this image.**

- The image speaks to the magnitude of the nature of God.
- Thunder is loud and intimidating; rolling thunder emphasises the power, movement and eternal nature of God.

(2)

**2.4 Critically discuss the effectiveness of the structure of the poem in conveying the message of the poem.**

- Petrarchan/Italian sonnet.
- The octave describes the beauty of the evening and omnipotent/powerful nature of God.
- The sestet portrays the message that nature shows us that God is still who He is despite whether humanity acknowledges Him or not.

(3)

**[10]**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION****THE MORNING SUN IS SHINING – Olive Schreiner****3.1 Identify and explain the mood created in lines 1–4.**

- Reflective/contemplative/playful/happy/peaceful/calm
- The use of colour is vibrant.
- The description of the sun implies playful movement.

(2)

**3.2 Discuss the effectiveness in the use of colour in stanza one.**

- A vivid scene/The beauty of nature is painted for the reader.
- The use of yellows and greens heightens the feeling of life.
- Whilst the use of 'brown' subtly brings in the suggestion of death and loss.

[Award 2 marks for two distinct points.]

(2)

**3.3 Refer to lines 11–12: 'The yellow thorn ... sweet and strong.'****3.3.1 Identify the figure of speech used in line 11.**

- Personification

(1)

**3.3.2 Comment on how this image adds meaning to the poem.**

- The mood has become more ominous. / It is noted that there is an underlying heaviness in the surrounding beauty.
- Words such as 'thorn trees,' a 'load[ed] wind,' 'odours' and 'strong' all have negative/overpowering connotations which underline a sense of pain and loss.

(2)

**3.4 Refer to lines 13–16: 'There is a ... light to me?'****Critically discuss how these lines are a fitting conclusion to the poem.**

- The speaker is doubtful of the goodness/purpose of 'light' when she is grieving over such a painful loss.
- The use of 'never' is absolute and final; the loss of a loved one is ultimate.
- The use of 'now' highlights for the speaker that the current time is painful and meaningless.
- By ending with a question, the speaker ends with the heaviness of confusion and doubt. Pleasant, every-day joys, which symbolise goodness, are empty.

[Award 3 marks only if there is a critical discussion linked to the conclusion.]

(3)

**[10]**

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION****PRAYER TO MASKS – Léopold Sédar Senghor****4.1 Account for the use of the word, ‘ancestor’ in line 4.**

- The speaker acknowledges, with respect, the role of the previous generations.
- The word ‘ancestor’ denotes spiritual/traditional belief systems and historical significance.

(2)

**4.2 Refer to line 7: ‘Masks of markless faces, free from dimples and wrinkles’.****Explain why the masks are described in this manner.**

- Although symbolising ancestors, the masks are carved/inanimate and as such are free from the effects of time and ageing.
- The masks are expressionless/stoic, depicting a revered/unemotive engagement with the living world.

(2)

**4.3 Refer to lines 14–15: ‘being the leaven the white flour needs.’****4.3.1 Identify the figure of speech in line 14.**

- Metaphor

(1)

**4.3.2 Comment on the effectiveness of this image.**

- ‘leaven’ or yeast is needed for bread to rise.
- The comparison is effective as it shows that African pride/culture/character is the thing to add life to an otherwise bland, foreign culture.

(2)

**4.4 Refer to lines 20–23: ‘They call us ... the hard soil.’****Critically discuss how these lines reinforce the central message of the poem.**

- African culture/society must reclaim lost pride and autonomy; as this society provides colour and life in comparison to the oppressive and bland system of colonialism.
- Lines 20–21: African are belittled and stereotyped according to labour provided.
- Lines 22–23: Yet Africans are grounded/connected to the earth and gain vigour/vibrancy through hardship; they can celebrate in their ability to overcome.

[Award 3 marks only if there is a critical discussion linked to the central message.]

(3)

**[10]**

**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION****AUTUMN – Alan Bold**

5.1 Provide TWO ways in which the word ‘chills’ (line 14) can be interpreted.

- Literally: seasons are changing thus the weather is becoming colder.
- Figuratively: the comparison to theft suggests a feeling of shock at the sudden change of season.

[Award TWO marks for TWO distinct reasons.]

(2)

5.2 What do the words ‘normally placid’ (line 16) suggest about the sky?

- The sky is usually calm/peaceful looking.
- But now, the sky is angry at the sudden change of season.

[Award TWO marks ONLY if both words in the quote are addressed.]

(2)

5.3 Refer to lines 8–10: ‘The wind is ... the careful diversions’.

5.3.1 Identify the figure of speech used in these lines.

- Personification

(1)

5.3.2 Comment on the effectiveness of this image.

- By distracting the earth through violent wind; what is really happening is not initially evident.
- The wind is given a sinister character as an accomplice to autumn in the sudden change of season.

(2)

5.4 Refer to lines 1–2: ‘Autumn arrives/Like an experienced robber’.

**Critically discuss how these lines are an effective beginning for the poem.**

- The use of figurative language (Personification/Simile/Alliteration).
- The use of diction (‘experienced robber’).
- Highlights the skill/ability of Autumn to sneak up and expertly snatch something (Summer) away.
- Opening the poem in this manner aligns Autumn with criminal activity from the start and sets up the subsequently vivid imagery to describe Autumn stealing Summer away.

[Award TWO marks for a discussion and ONE mark for a relevant comment.]

(3)

**[10]****TOTAL SECTION A: 30**

**SECTION B: NOVEL**

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

**Beauty, in *The Picture of Dorian Gray*, is a self-destructive force. Critically discuss the extent to which you agree with this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.**

**This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out argument with textually relevant evidence.**

**VALID**

- The moral/lesson of the text explores the consequences of merely superficial pursuit of beauty/aestheticism.
- The portrait itself is symbolic of beauty. It reveals the shallowness and consequence of pursuing beauty for beauty’s sake.
- Clearly, physical/outer beauty does not infer moral/inner beauty. Thus, decay is not always visible.
- Living such a life ultimately ends in the destruction of mind, body and soul.
- Dorian’s obsession leads to moral decay; the ruining of character and reputation and ultimately his death.
- Dorian experiences and awakening through interaction with Basil and Lord Henry. This is short-lived as he soon despairs at the reality of losing his physical beauty which leads to the making of the bargain, an act that is the catalyst to Dorian’s destruction.
- His determination to preserve his new ideals of beauty and art leads to his arrogant dismissal of Sybil. This act solidifies Dorian’s destructive journey.
- When learning that the bargain has come true, Dorian knows he can now pursue beauty and all that encompasses without any consequence to his external beauty. Of course, this is at the expense of his “inner” beauty.
- The “Yellow Books” spells out a beautiful life for Dorian, one which he emulates with abandon. The pursuit of beauty in all its forms opens the door to many addictions for Dorian; and the hunt for greater high causes the spiralling decay of Dorian’s soul. Dorian sees no problem in spending years at a time chasing any particular whim that suits his fancy; including, amongst other using and manipulating people for his own selfish purposes and the abuse of opium.
- The portrait is hidden from public view as it clearly shows the decay of Dorian’s soul. In this, Dorian acknowledges the degrading beauty of his soul, satisfied that his physical beauty is enough.
- In Basil’s murder and disposal of his body, Dorian merely seeks to blame someone else for his moral degradation and to preserve his outer and perceived inner beauty. This action again shows the destructive nature of pursuing beauty for beauty’s sake.
- Dorian lies to James Vane, using his unchanging, youthful looks as “proof” that he is not the man James is looking for. Before confirming that the body shot dead in the hunt is James, Dorian is happy to pay off any trouble that might ensue. Dorian will do anything to avoid responsibility, further proving the decaying of his soul.

- The portrait shows the ugliness of Dorian's soul, something that cannot be made beautiful again. In destroying it, Dorian hopes to rid his life of the last symbol of ugliness; however, Dorian only succeeds in destroying himself in trying to preserve his beauty.
- Basil Hallward creates the portrait that in part awakens Dorian. Unlike Dorian, Basil does not succumb to the power of beauty, but he does admit his embarrassment/shame/vulnerability in having put so much of himself into the portrait. Basil feels he has exposed himself through the portrait.
- Basil feels responsible for Dorian and wants to help preserve Dorian's innocence and beauty. Doing so however puts him in harm's way and leads to his murder.
- Sybil Vane lives to pursue the beauty of her art. When she finds something more beautiful – apparent true love with Dorian – she willingly degrades herself at Dorian's feet.
- Her suicide is the sacrifice she pays for losing all that she felt was beautiful in her life.
- Lord Henry is at once taken by Dorian's beauty when he first sees the portrait Basil is painting, commenting on Dorian's "exquisite beauty".
- Lord Henry treats Dorian and his beauty as a social experiment, a living sculpture, just to see what he can create.
- He is intrigued with the influence he has impressed upon Dorian and is greatly pleased watching Dorian's development.
- Never once does Lord Henry's marriage seem anything significant; and it can be argued that because Lord Henry's focus is elsewhere, the marriage ends in divorce.
- Society's belief that physical beauty is tantamount to moral goodness reveals the shallow/materialistic and continual erosion of Victorian society.
  
- Candidates might argue that:
  - Beauty in and of itself is not destructive; it is the corruption/decay of character that occurs when prioritising physical appearance above all that is destructive.
  - It is rather the way that Dorian pursues beauty which is destructive.

**[25]**

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

7.1 Refer to lines 2–3: ‘... his cheeks flushed ... into his eyes’.

Give TWO reasons for Dorian’s reaction in these lines.

- Dorian is having an “awakening” moment and is “seeing” himself for the first time / Realising just how beautiful he is.
- Dorian is embarrassed at his own beauty and how much pleasure it is giving him.

(2)

7.2 Refer to lines 6–8: ‘Basil Hallward’s compliments ... them, forgotten them’.

Explain what these lines reveal about the nature of the relationship between Basil and Dorian.

- The relationship between Basil and Dorian appears to be largely one-sided.
- Basil affirms Dorian out of genuine interest/care.
- Dorian merely fobs Basil off; he is shallow and insincere.
- In these lines, Dorian shows no real concern for Basil.
- Dorian perhaps is naïve and does not recognise the love Basil has for him.

[Award 3 marks only if the NATURE of the relationship is clearly explained.]

(3)

7.3 Refer to line 9: ‘Then had come Lord Henry’.

Using this extract as a starting point, discuss the influence Lord Henry has on Dorian.

- Here, Lord Henry is the catalyst to Dorian’s awakening and realisation of his beauty.
- Lord Henry’s comments lead Dorian to grief when coming to understand that his looks will fade.
- It is Lord Henry who coaches Dorian to chase a hedonistic lifestyle.
- Lord Henry influences Dorian to see Sybil’s death as a beautiful ending to a play. It is Lord Henry who influences Dorian with the Yellow Book.

[Award 3 marks only if candidates refer to influence noted in this extract AND elsewhere in the novel.]

(3)

7.4 Refer to lines 13–16: ‘As he thought ... upon his heart’.

Account for Dorian’s state of mind in these lines.

- Dorian is in a state of panic/grief/shock.
- He is experiencing intense pain in realising that as he ages his beauty will fade.
- The sudden contrast between the joy of recognising his own beauty and the realisation that aging will destroy his looks is devastating.

[Award 1 mark for the identification of Dorian’s state of mind and 2 marks for reasons explaining this state of mind.]

(3)

**7.5 Refer to line 17: “Don’t you like it?”****Comment on the significance the portrait has on Basil’s life.**

- The portrait has given rise to Basil’s best work.
- The portrait has allowed Basil an outlet for his feelings toward Dorian. When they come to light, it is these feelings which Dorian uses against Basil.
- Ultimately, the portrait leads to Basil’s death.

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

(3)

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

- Dorian is at his country estate. He has ventured outside for the first time in three days since seeing the apparition of James Vane in the window.
- Whilst outside, Dorian comes across Sir Geoffrey and his hunting party.
- Dorian asks Sir Geoffrey not to shoot the hare in the thicket, as Dorian has found a new appreciation for life since the fear-filled sighting of James Vane.
- Sir Geoffrey shoots and kills a man, not a hare, in the thicket.

[Award 3 marks for three distinct points.]

(3)

**7.7 How does this extract influence your feelings toward Dorian at this point in the novel? Justify your response.**

- Candidates might find Dorian detestable as he deals with the death of a human in a rather callous fashion.
- Dorian is shallow/unsympathetic/unkind/selfish.
- Dorian lacks any genuine compassion for another human being.
- He feels that he can simply buy his way out of a problem.

[Award 1 mark for a value judgement relating to Dorian’s character at this point and 2 marks for the justification thereof.]

(3)

**7.8 Refer to lines 3–4: “I suppose you have come about the unfortunate accident of this morning, Thornton?”****How does Dorian’s diction reveal his current attitude?**

- Dorian is rather indifferent/blasé.
- The use of “suppose” and “unfortunate accident” shows Dorian is distancing/downplaying the gravity of a murder.

[Award 1 mark for the identification of an attitude and 1 mark for a discussion referencing diction.]

(2)



7.9 Refer to lines 21–22: ‘As he rode home, his eyes were full of tears, for he knew he was safe’.

**Comment on the irony in these lines.**

- The tears Dorian cries might suggest grief/mourning for the death of another; but these are tears of joy as Dorian is only thinking of the threat to his own life which has now been allayed.
- Dorian feels that he is safe from the threat that James Vane presented; however, Dorian is not safe from his guilty conscience. Dorian ultimately dies by his own hand.

[Award 1 mark for the recognition of “appearance” and 2 marks for a discussion of “reality”.]

(3)  
[25]



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

**It is Pi's ability to adapt in various ways which allows him to overcome the struggles in his life. Critically discuss the validity of this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.**

**This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually relevant evidence.**

**VALID**

- Pi is by nature positive, conscientious and pragmatic. Character traits which stand him in good stead throughout the novel to overcome struggles. Pi is skilfully able to adapt to various challenges as he has an innate strength and desire to find solace. Growing up in a zoo and living in proximity to a variety of animals, Pi is able to observe and learn survival skills, which will be needed later in his life.
- Religiously, Pi extracts the best traits from Christianity, Hinduism and Islam in order to create for himself a solid grounding of faith and morality. This eclectic belief system provides mental and emotional stability for Pi. Despite great differences in the dogmas of these religions, he lives his life ascribing to all three. Pi's increasing faith in God helps him to overcome his struggles.
- Pi shows his ability to adapt mentally by drawing on his resilience, knowledge and experiences to survive. He uses storytelling and imagination as coping mechanisms. At school, Pi does not succumb to the torturous teasing of his name but is methodical and resolute in re-inventing himself. At sea, Pi's resilience helps him perceive Richard Parker as a survival mate rather than a threat, providing motivation to overcome struggles.
- Pi's storytelling to the investigators demonstrates his ability to adapt to and cope with trauma. The choice to tell a more palatable version of events is a conscious adaptation to shield himself.
- Pi's ability to adapt physically is shown in his resourcefulness in enduring the harsh conditions at sea. He learns to fish, ration food and protect himself from the elements. His inventiveness, such as covering himself with wet clothes to protect his skin from the sun and building a raft from oars and lifejackets, enable him to remain physically safe.
- When on the lifeboat, Pi must adapt to survive. He eats biscuits containing animal fat, which goes against his Hindu faith. Resorting to catching and eating fish and other sea creatures is very difficult for him. He prays before and after killing the animals. When he witnesses the French cook killing his mother, he is faced with an impossible struggle: killing the French cook is Pi's greatest trauma on the lifeboat – he must be able to live with that for the rest of his life, so he creates Richard Parker, his alter-ego.
- Richard Parker represents primal, survival instincts within Pi. Pi's relationship with Richard Parker evolves from fear to mutual dependence. He learns to train and coexist with Richard Parker. Depending on Pi's needs at various stages, Richard Parker acts as an Alpha, or submissive animal, respecting Pi's dominance. This relationship helps Pi overcome struggles of survival.

- Richard Parker becomes Pi's scapegoat for killing animals, and in the better story, to survive. It is not Pi who kills the French cook, but Richard Parker who kills the hyena. Richard Parker kills the castaway (in the hallucination). Richard Parker gives Pi an excuse to kill and eat sea creatures – otherwise he/they would die. This is an adaptation of his vegan beliefs, but necessary to survive. Pi's ability to adapt his identity ensures his survival.
- Pi's encounter with Algae Island reveals his adaptability in distinguishing reality from illusion. Pi's realisation that the island is a threat rather than a sanctuary demonstrates his adaptive reasoning.
- When Pi lands in Mexico and is questioned by the Japanese officials, he tells them the better story first – Richard Parker takes the blame for the horrendous actions on the lifeboat. This is a way to soothe/adapt his conscience. When they do not believe the animal/better story, he tells them the real story. They agree that the better story is 'better' and Pi's conscience is at peace with that.
- Pi's ability to remain the alpha in his relationship with Richard Parker is partly the reason why he is able to live a fairly normal life in Canada after previous struggles. When Richard Parker disappears into the Mexican jungle, it is clear that Pi will never need to adapt to that level of savagery again.
  
- Candidates might argue that Pi's overcoming of struggles is driven by external circumstances rather than innate adaptability.
- The presence of the lifeboat, other resources and the tiger play a more important role in overcoming struggles.
- Pi's adaptability is a result of necessity, not a conscious decision to overcome struggles.
- The tiger is a metaphor for external threats, not Pi's internal adaptability.
- Pi's adoption of various faiths is a coping mechanism driven by the desire for comfort rather than true adaptability.
- Pi's susceptibility to Algae Island's allure reflects a lack of critical judgement and suggests a limitation in adaptability.
- Pi's storytelling is a survival and practical coping mechanism to avoid scrutiny rather than an ability to adapt his conscience.

**[25]**

**QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTIONS****9.1 Account for this conversation between Pi's parents.**

- It has come to light that Pi practises three religions.
- His parents are very confused and worried about this.
- It is a few days after the meeting with the “three wise men” and Pi has asked his parents for a prayer rug and to be baptised.
- They have each sent Pi to the other parent when he has asked.

[Award one mark for the identification of Pi's three religions and one mark for the parents' reaction / feelings.]

(2)

**9.2 Refer to line 8: 'We owe them good schools.'**

**How does this response influence your understanding of Santosh Patel's religious and worldviews?**

- His father is not religious.
- When referring to the influence of Christians in India, he refers to them building / running schools; not religious influence.
- Although the Christians imposed their religions in these school, Pi's father is thankful on a secular level and not concerned as a Hindu person.

[Award 2 marks for a critical discussion of his religious and world views.]

(2)

**9.3 Using this extract as a starting point, describe Pi's relationships with his mother and father.**

- Pi does not share a very close relationship with his parents – neither of them knew that he was practising three religions!
- He is closer to his mother than he is to his father – she fosters a love for reading in him.
- Father teaches him about the animals in the zoo and wildlife in general, but they do not share a close bond.

[Award one mark for identification of global relationship with his parents and one mark each for what mother/father teach Pi.]

(3)

**9.4 Refer to line 28: 'They laughed'.**

**How does this line influence your attitude towards Pi at this stage of the novel? Justify your response.**

- The reader might feel sorry for Pi – sympathy
- He is being laughed at by his parents for something very important to him.
- He is alone in his religious experiences and exploration.

[Award one mark for READER'S attitude and 2 marks for critical discussion.]

(3)

9.5 Refer to lines 1–2: ‘I was on ... passing the time.’

**State how diction in these lines creates the mood of the moment?**

- The mood is relaxed / calm / at ease / peaceful / tranquil OR one of boredom.
  - The repetition of “and” reinforces the feeling of boredom and wanting to pass the time.
  - ‘Sleeping and dreaming’ – not negative – sounds tranquil; ‘Daydreaming’ – positive connotation.
  - ‘generally passing the time’ – Pi is trying to make his time on the lifeboat better than the harsh reality. / He makes the most of calm moments.
- [Award 1 mark for identification of mood and 2 marks for discussion which includes quotes/diction.]

(3)

9.6 Refer to lines 3–4: ‘Richard Parker had disappeared under the tarpaulin.’

**Considering Richard Parker as Pi’s alter-ego in the better story, comment on Richard Parker being “under the tarpaulin”.**

- Richard Parker is Pi’s animalistic side who kills people/animals / protects Pi in precarious situations.
- The fact that Richard Parker is beneath the tarpaulin means that Pi does not need him at this particular moment.
- Pi is still the alpha and has control over Richard Parker.
- [Award one mark for identification of Richard Parker’s role as protector and 2 marks for a critical discussion of Pi’s current situation which relates to RP’s role.]

(3)

9.7 How does Pi’s appreciation of nature in this extract contrast his actions during his ordeal at sea?

- Pi is currently at peace, enjoying the calm passing of time. He can take note of sounds and colours and appreciate this despite being stranded at sea.
  - To survive, Pi has to resort to savagery and violence; even eating animals which is against his vegetarianism.
- [Award 3 marks only if a contrast between appreciation and action is well-discussed.]

(3)

9.8 Based on your knowledge of the novel as a whole, critically discuss the relationship between Pi and Richard Parker.

- Pi and Richard Parker have a mutually beneficial relationship.
  - Pi saves Richard Parker from drowning, feeds and tends to his basic needs on the lifeboat. / He gives Pi a reason to live – routine.
  - Richard Parker is Pi’s protector – he kills the hyena and the castaway. / He is reliant on Pi and therefore gives Pi a reason to survive.
- [Award one mark for the definition of the type of relationship and one mark each for what they bring to the relationship.]

(3)

9.9 Refer to line 24: 'I watched them with awe and envy and self-pity.'

**Comment on the mixture of emotions Pi experiences at this point in the novel.**

- Despite Pi having been stuck on the lifeboat for months and cannot escape, he is still, after all this time, in 'awe' of Nature and aware of God's hand in its creation.
- He envies the bird for its freedom and ability to get to land.
- He is awfully sorry for himself at times – 'self-pity'.

[Award 3 marks for 3 distinct points relating to the specific line and Pi's feelings.]

(3)  
[25]

**TOTAL SECTION B: 25**



**SECTION C: DRAMA****QUESTION 10: *HAMLET* – ESSAY QUESTION**

Many characters in *Hamlet* reveal that the issue of morality or lack thereof, can have tragic consequences for self and others. Critically discuss the extent to which you agree with this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.

This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually based evidence.

**AGREED**Hamlet's moral struggle:

The protagonist, Hamlet, epitomises the tragic consequences of grappling with morality. His constant contemplation of right and wrong leads to indecision, ultimately resulting in personal turmoil and the demise of those around him.

Ophelia's downfall:

Ophelia's tragic fate is a direct result of moral complexities within the play. Her descent into madness and eventual death can be attributed to the moral ambiguity surrounding her relationships, particularly with Hamlet.

Claudius's moral corruption:

The moral transgressions of Claudius, who murders his brother to seize the throne, create a chain of tragic events. His guilt and attempts to cover up his crime lead to the destruction of the royal family and the state.

Polonius's manipulation:

Polonius's attempts to manipulate others for personal gain highlight a complex interplay between morality and consequences. While his manipulative actions contribute to the tragic outcomes, his ultimate demise can be seen as a form of poetic justice, blurring the lines between moral repercussions and personal retribution.

**DISAGREED**Fortinbras's ambition:

Fortinbras's character challenges the notion that morality necessarily leads to tragic consequences. His ambitious pursuit of the throne, though politically driven, does not result in personal or societal tragedy. This implies that in the world of *Hamlet*, a lack of moral scruples can lead to success and survival.

Horatio's integrity:

Horatio serves as a counterpoint to the tragic consequences associated with morality. His steadfast loyalty to Hamlet and unwavering integrity contrast sharply with the moral ambiguities of other characters. Despite the chaos, Horatio remains unscathed, suggesting that morality can be a source of resilience rather than tragedy.

## MIXED

Laertes's vengeance:

Laertes's quest for revenge showcases the dual nature of morality in the play. His actions, fuelled by a sense of justice for his family, lead to tragedy. However, the moral ambiguity lies in whether Laertes's pursuit of revenge is justified, adding nuance to the relationship between morality and its consequences.

Gertrude's complicity:

Gertrude's moral ambiguity and complicity in Claudius's actions contribute to the tragic atmosphere. The extent to which her actions result from moral failings or survival instincts adds complexity to the relationship between morality and its consequences.

## ALTERNATIVE CONSIDERATIONS

Ghost's command:

The ghost's instructions to Hamlet to avenge his murder expose a moral obligation that, when followed, triggers a series of tragic events. This raises questions about the consequences of blindly adhering to moral duties without considering the broader implications.

Ambiguous morality:

The play's overall tone suggests that morality is often ambiguous and subject to interpretation, leaving room for differing perspectives on whether it consistently leads to tragic outcomes.

**[25]**



**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

11.1 Refer to lines 1–9: ‘O that this ... come to this!’

**Explain clearly the reason for Hamlet’s state of mind in these lines.**

- Hamlet is distraught/disillusioned/discontent with life.
- Hamlet is still mourning his father’s death two months prior.
- Hamlet too is outraged at his mother’s quick remarriage, which he deems incestuous.

[Award 1 mark for the recognition of Hamlet’s state of mind and 2 marks for support.]

(3)

11.2 Refer to lines 7–9: ‘Tis an unweeded ... Possess it merely.’

**Discuss the significance of this image in the context of the play as a whole.**

- Hamlet compares the state of the world to that of an unweeded, unkept garden.
- Anything good has been strangled out and chaos reigns.
- The moral fibre of Denmark has disintegrated, and under Claudius’ leadership Denmark has come to ruin.

[Award 2 marks for the identification and interpretation of the image and 1 mark for a comment relating to the play as a whole.]

(3)

11.3 Refer to line 15: ‘Sir, my good friend ...’

**Discuss the importance of the role that Horatio plays in Hamlet’s life.**

- Horatio is a trusted friend and confidant to Hamlet.
- Horatio shows that loyalty can still be found.
- Horatio supports Hamlet in his quest for vengeance.
- Hamlet entrusts the succession of Denmark to Horatio.

[Award 3 marks for 3 distinct points.]

(3)

11.4 Refer to lines 28–29: ‘My father’s spirit ... some foul play.’

**If you were the director of a production of Hamlet, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone.**

- Body language – Hamlet might gesture with open palms/point/touch an imaginary suit of armour. He might point/swipe his hand or shake his head on “All is not well.” He might frown on “I doubt some foul play.”
- Tone – conveys shock / bewilderment / disbelief / astonishment / anger.
- Motivation – Horatio has revealed that a ghostly figure in armour resembling Hamlet’s father has been seen wandering the battlements. This is an ominous sign of something more sinister having taken place and Hamlet is determined to find out more.

(3)

11.5 Refer to line 30: 'Foul deeds will arise'.

**What is Hamlet's intended meaning of these words?**

- Hamlet means that the truth of crimes committed will come out.
- Hamlet is determined to expose Claudius and his deceit.

[Award 2 marks for one idea well expressed.]

(2)

11.6 Place this extract in context.

- Laertes has stormed Elsinore, believing Claudius to be responsible, demanding vengeance for his father's death.
- Claudius and Laertes have entered a discussion regarding the real killer of Polonius. Laertes accepts that Claudius is innocent, and that Hamlet is the culprit.
- Claudius has explained that he did not seek justice for Polonius because of Gertrude's love for Hamlet and that Hamlet holds much popularity in Denmark. Laertes does not care about Hamlet's reputation and will have his revenge.
- A messenger has arrived with letters announcing Hamlet's return to Denmark. Laertes is eager to meet his father's killer and the person who caused Ophelia's madness face-to-face.
- Claudius has manipulated Laertes into a more devious pact to get rid of Hamlet by saying that the Danes have spoken highly of Laertes' fencing skill, which has filled Hamlet with envy.

[Award 3 marks for any three distinct points.]

(3)

11.7 Refer to lines 1–3: 'Laertes, was your ... without a heart?'

**Explain what these lines reveal about Claudius.**

- Claudius is devious/underhand/a master manipulator; always finding a way to get someone else to commit crimes for him.
- Claudius subtly insinuates that despite looking the part, Laertes lacks conviction/manliness to act.
- By questioning Laertes' honour/respect for his father, Claudius is enticing Laertes to prove himself by action and kill Hamlet.

(3)

11.8 Refer to lines 30–31: 'Therefore this project ... that might hold'.

**Comment on the irony in these lines.**

- Claudius intends to have a back-up plan to ensure Hamlet's death.
  - However, this plan ends up killing Claudius as well.
- [Award 1 mark for identifying Claudius' intention and 1 mark for noting what happens in reality.]

(2)

11.9 Refer to line 16: 'I will do't'.

**Critically discuss the contrast in decision making between Hamlet and Laertes.**

- Hamlet is largely rational and delays to ensure the truth before acting. Hamlet's act of madness is a ploy to draw the truth without having to damn his soul. Hamlet also adapts The Murder of Gonzago to illicit a guilty response from Claudius. Hamlet, however, refuses to murder what he believes to be a holy moment.
- Laertes is hot-headed and easily coerced into doing Claudius' bidding. Laertes does not waste time by trying to find out the truth, he merely believes what he is told. Laertes has no qualms slitting Hamlet's throat in church.

[Award 3 marks only if the discussion clearly indicates the contrast in decision-making between Hamlet and Laertes.]

(3)  
[25]



**QUESTION 12: OTHELLO – ESSAY QUESTION**

Many characters in *Othello* reveal that the issue of morality or lack thereof, can have tragic consequences for self and others. Critically discuss the extent to which you agree with this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.

This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually based evidence.

**AGREED**

- Othello's tragic flaw is his susceptibility to jealousy, fuelled by Iago's manipulation. The moral failing of Othello's unchecked jealousy leads to disastrous consequences, including the murder of Desdemona and ultimately his own death. This underscores the theme that morality, or the lack thereof, can indeed result in tragic outcomes.
- Othello's outsider status and the racial prejudices he faces introduce an additional layer to the exploration of morality. The societal morality that condemns Othello's interracial marriage sets the stage for tragic consequences, highlighting the intersection of personal and societal morality.
- Iago's complete lack of moral restraint; his deceptive schemes and his desire for revenge drive the play's tragic events. His manipulation exploits the vulnerabilities of those around him, causing immense suffering. The consequences of Iago's amorality are not only personal but also extend to the entire social and political fabric of the play.

**DISAGREED**

- Cassio's commitment to honour and rectitude does not lead to personal tragedy. Despite being ensnared in Iago's schemes, Cassio retains his moral compass. His eventual exoneration and promotion signify that, in some cases, morality can act as a shield against tragic outcomes.

**MIXED RESPONSES**

- Brabantio's rigid adherence to societal norms and his prejudiced views against Othello contribute to the tragic atmosphere. While his moral stance aligns with societal expectations, it also serves as a catalyst for the unfolding tragedy, showcasing the ambiguous relationship between morality and its consequences.
- Desdemona's moral purity becomes a tragic vulnerability in the context of the play. Initially, she is able to stand up to her father for her convictions. However, her inability to comprehend the malevolence around her, coupled with her commitment to Othello, results in her untimely demise. Desdemona fails to stand up to Othello to defend herself and the truth – she knows she is innocent but weakly succedes to Othello's status and power. Desdemona's tragedy illustrates the vulnerability of the morally upright in a morally ambiguous world.
- Emilia chooses to lie to Desdemona regarding the stealing of the handkerchief – which results in the "ocular proof" Othello requires. Emilia is looking after her own interests to please Iago, therefore lying to Desdemona about the handkerchief. Morally, this lie causes the many deaths that follow. However, when the truth of Iago's deception becomes apparent, she insists on telling the truth which leads to her own death.


- Roderigo's moral weakness, driven by his unrequited love for Desdemona, makes him susceptible to Iago's manipulation. While Roderigo's lack of moral discernment contributes to his personal tragedy, it is also evident that he is a pawn in Iago's larger scheme, blurring the lines between personal moral choices and external influences.

[25]



**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

13.1 **Place this extract in context.**

- 
- The Duke is in discussion with the Senators regarding the Turkish threat.
  - Upon seeing Othello, the Duke immediately appoints Othello to lead the attack against the Turks.
  - Brabantio takes Othello before the Duke in hopes that he prosecutes the man who Brabantio believes to have seduced his daughter through the use of magic and witchcraft.
  - Realising that Brabantio is referring to Othello, the Duke asks Othello to defend himself.
  - Othello recounts his courtship and stories of bravery and invites Desdemona to make an account for herself. The Duke notes that these stories would have won his daughter as well.
  - Desdemona gently outlines her argument and notes that her loyalty belongs to Othello.

[Award 3 marks for any three distinct points.]

(3)

13.2 **Refer to line 11: ‘We must obey the time.’**

**Explain what these words reveal about Othello.**

- Othello is a man of honour and respect.
- As a general/military leader, Othello follows schedules/orders given to him by someone of a higher rank.
- Othello is acutely aware of the time-sensitive nature of the context of the Turkish threat.
- Although newly wedded, Othello’s loyalty lies in his duty to serve Venice.

[Award 2 marks for one idea well expressed.]

(2)

13.3 **Refer to line 17: ‘I will incontinently drown myself.’ and to lines 23–24: ‘I confess it ... to amend it.’**

**Discuss how these lines influence your attitude toward Roderigo.**

- Roderigo is weak/insipid/spineless.
- He is overly dramatic when issues regarding Desdemona do not go his way, by resorting to tantrums and suicide.
- Neither is he man enough to do his courting of Desdemona.

[Award 1 mark for an identification of attitude and 2 marks for a relevant discussion referring to both quoted sections.]

(3)



## 13.4 Refer to lines 1–2: ‘Look to her ... and may thee.’

**Based on your knowledge of the play as a whole, comment on the significance of these words.**

- These words provide an ominous warning to Othello because if Desdemona can deceive her own father, she is very capable of deceiving Othello as well.
- Via the beguiling machinations of Iago, Othello does come to believe that Desdemona has deceived him by having an affair with Cassio.
- It is this perceived deception and breach of honour which leads to Desdemona’s death.

[Award 1 mark for the identification of the significance of Brabantio’s words at the moment and 2 marks for a relevant discussion of their relevance later on in the play.]

(3)

## 13.5 Refer to lines 20–22: ‘Ere I would ... with a baboon.’

**Using these lines as a starting point, explain how these words are typical of Iago.**

- Iago regularly makes use of crass, base language and animal imagery to dehumanise women (“guinea-hen” – prostitute) and other races (“baboon”).
- These words reveal Iago’s prejudice.
- Iago has previously used slurs like “black ram” to refer to Othello and words such as “tupping your white ewe” to provoke Brabantio with crass sexual imagery.

[Award 2 marks for discussing and interpreting Iago’s words in these lines and 1 mark which shows evidence of the same attitude elsewhere in the text.]

(3)

## 13.6 Refer to line 33: ‘He holds me well’.

**Account for Iago uttering these words.**

- Iago knows well that Othello trusts him implicitly.
- This is the starting point of Iago’s abominable plan.
- It is this that allows Iago to manipulate Othello so easily.

[Award 2 marks for any two distinct ideas.]

(2)

## 13.7 Refer to line 24: ‘Commend me to my kind lord.’

**Comment on the irony in these lines.**

- Desdemona, in her dying moments, refers to Othello as “kind”. She is still determined to see Othello’s goodness.
- Desdemona defends Othello / blames herself for her murder.
- However, Othello is unkind by having murdered Desdemona out of jealousy.

[Award 3 marks only if irony is discussed.]

(3)

## 13.8 Refer to lines 12–13: ‘Not Cassio kill’d ... revenge grows harsh.’



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

- Body Language – Othello might turn away to speak to himself. He might throw his hands up in disbelief. He might make a fist on ‘grows harsh.’
- Tone – shock/disbelief/guilt.
- Motivation – Othello is realising that the plan agreed upon with Iago has not happened as it should have. Cassio being alive means that Othello’s intended revenge is short-lived. Othello has acted irrationally and irresponsibly making him guilty and his intended revenge void of justice.

[Award 3 marks for three distinct points.]

(3)

## 13.9 Refer to line 23: ‘Nobody; I myself.’

**Critically discuss the validity of Desdemona’s self-assessment.**

- Desdemona’s assessment is that she only is the cause of her death.

Not valid:

- This assessment is not valid as Desdemona is innocent of any supposed affair. She believes it is something to do with her that has caused Othello to become so angry/crazed, yet it is Iago’s manipulations that have caused Othello to act so violently and unjustly.
- In a literal sense, Desdemona has not physically committed the act of murder, Othello has.

Valid:

- Previously, Desdemona was confident and forthright in defending herself to her father. Now, she has become weak and accepting of Othello’s berating.
- Desdemona did spend time with and pleading on behalf of Cassio, giving rise and impetus to Othello’s suspicions.

[Award 1 mark for the identification of Desdemona’s assessment and 2 marks for a relevant, well-developed discussion thereof.]

(3)

[25]





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

Many characters in *The Crucible* reveal that the issue of morality or lack thereof, can have tragic consequences for self and others. Critically discuss the extent to which you agree with this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.

This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually based evidence.

John Proctor's internal conflict and his eventual decision to uphold his moral integrity, even at the cost of his life, exemplify the tragic consequences of morality. His refusal to compromise his principles leads to personal sacrifice but also serves as a moral compass for others.

- *Agree*: Proctor's moral struggles and affair with Abigail Williams contribute to his tragic downfall. His initial reluctance to confess to witchcraft, driven by his moral principles, results in his execution, highlighting the severe consequences of moral choices.
- *Disagree*: Some argue that Proctor's ultimate sacrifice can be interpreted more as a redemption of his morality rather than a consequence of it lack. His decision to confess and then revoke it may suggest a complex moral journey.

Abigail Williams' lack of morality does not necessarily lead to tragic consequences for herself. Her manipulation of the witch trials for personal gain results in chaos and harm to others, but she manages to escape the ultimate consequences of her actions, raising questions about the correlation between immorality and personal tragedy.

- *Agree*: Abigail's lack of moral principles and manipulation of the witch trials lead to chaos and tragedy in Salem. Her false accusations result in innocent lives being lost, underscoring the destructive power of immoral behaviour.
- *Disagree*: Critics may argue that Abigail is a victim of societal expectations and the oppressive environment of Salem rather than a character lacking morality. Her actions could be seen as survival instincts rather than deliberate immorality.

Reverend Parris is the picture of moral hypocrisy as relishes his position as minister in Salem which serves his selfish character. He will do anything to deflect negative attention.

- *Agree*: Parris's moral ambiguity and self-serving actions contribute to the hysteria in Salem. His initial reluctance to admit his daughter's involvement in witchcraft and his later attempts to save himself highlight the selfish consequences of moral compromise.
- *Disagree*: Some may contend that Parris's actions are more a result of fear and desperation than a lack of morality. His behaviour is driven by a desire to maintain his social standing and authority rather than inherent moral deficiency.

Elizabeth Proctor is known for her upright morality. In the face of her husband's infidelity, she can "overlook" his indiscretion, yet she is not able to forgive. Her reputation of being righteous results in the Judges not believing her lie that attempts to save her husband's life.

- *Agree*: Elizabeth's rigid adherence to truth and moral principles, while commendable, contributes to the tragic outcome. Her initial lie about John's affair and subsequent honesty come too late, resulting in John's execution and emphasising the severe consequences of moral choices.
- *Disagree*: Elizabeth's actions can be seen as a response to the oppressive circumstances rather than a lack of morality. Her late confession may be viewed as a form of resistance against an unjust system.

Reverend Hale's journey from a staunch supporter of the witch trials to a critic reflects the tragic consequences of blind adherence to a flawed moral system. His realisation of the injustice and the toll it takes on innocent lives underscores the destructive impact of misguided morality.

- *Agree*: Hale's mere presence provides weight to the perceived unerring morality of the authority of the church. Hale is proud of his position and role of protecting the church and tenets of Christianity by ridding the puritan society of any evil relating to the occult. Hale's arrogant and blind belief in his knowledge and experience in finding witches gives rise to the lying regarding witches to save oneself from the consequences imposed by the church.
- *Disagree*: Hale merely operates from a position of "doing the right thing". Initially, Hale is determined to find witches, not realising that his mere presence causes the folk of Salem to believe that witches are already present. When he realises that the Witch Trials are a farce, he humbly changes his position and encourages Proctor to admit to the accusation to save his life.

Giles Corey's refusal to betray others, even in the face of torture and death, highlights the tragic consequences of standing firm on moral grounds. His unwavering commitment to truth results in his demise but leaves a lasting impact on the narrative.

- *Mixed*: While Giles Corey's refusal to name names demonstrates moral integrity, his fate (pressed to death) can be viewed as a tragic consequence of this moral stance. The ambiguity lies in whether his silence truly serves a moral purpose or is a form of stubborn resistance against the court.

Judge Danforth's rigid adherence to the letter of the law, despite mounting evidence of its injustice, challenges the notion of morality.

[25]



**QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

15.1 **Account for Mr Hale's presence in Salem at this particular time.**

- Betty is (pretending to be) comatose/inert/entranced after being caught dancing in the forest. (Hale did not come to see Ruth!)
  - Mr Hale is a specialist in the occult / experienced in witchcraft
  - He has been called to see if Betty is bewitched / to prove that Betty is not afflicted.
  - He has been called to disprove witchcraft taking place in his household.
- [Award 2 marks for two distinct points.]

(2)

15.2 **Refer to lines 10–15: 'No, no. Now ... hell in this.'**

**Discuss what these words from Hale reveal about his attitude and character.**

- Hale arrives in Salem with a rather arrogant attitude, stating that he is to "instruct" regarding witchcraft.
- Hale is self-assured and confident in his study/theory of witchcraft, insisting that "The Devil is precise".
- Hale considers himself an expert in matters concerning witchcraft, believing that his judgements/conclusions are final. He is unwilling to enter into discussions, stating that he "shall not proceed" unless his word is accepted as final.

[Award 1 mark for identification of Hale's character and 2 marks for a discussion.]

(3)

15.3 **Refer to lines 23–24: 'You permit dancing?! ... it were secret'.**

**What do the reactions of Hale and Parris, in these lines, show about the nature of Salem society?**

- As a Puritan society, they lived under very strict laws/rules. No activities like dancing or singing (other than hymns) or any self-expression are allowed.
- Hale is shocked when he assumes that the girls were allowed to dance.
- Parris immediately defends himself by saying they did it in secret. He does not want anyone to think that he condones the dancing.

[Award 1 mark for general discussion re. Puritan society and one mark each for Hale and Parris' reactions WITH a basic justification.]

(3)

15.4 **How does Tituba's knowledge of 'conjuring' (line 25) serve as a catalyst for the mayhem that takes place in Salem?**

- Tituba is from Barbados where black magic is practised, the villagers assume she can practise the witchcraft. This is evidenced by Mrs Putnam sending her child to Tituba for answers regarding the deaths of her other children.
  - Tituba attempts to save herself from punishment by 'admitting' to witchcraft and starts naming names of those she 'saw' with the Devil. She is praised for this seeming honesty, and it saves her from being hanged. The precedent is set; name others to save yourself.
  - Named villagers follow suit and name others – at random or to settle a grudge – in order to save themselves.
  - This course of action gains traction, leading to the need for the court and the subsequent hangings of innocent villagers.
- [Award 1 mark for Tituba's knowledge of 'conjuring' and 2 marks for a relevant progression of the plot.]

(3)

15.5 **Refer to line 24: "No-no, it were secret –".**

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

- Body language – shaking of the head or finger / raised, open palms that suggest innocence / wide or imploring eyes
  - Tone – shocked / astonished / desperate / defensive
  - Motivation – As a Reverend, Parris is mortified at the suggestion that he allows loose living in a Puritan society. This would cost him his position and status in the town. He feels he must defend his innocence
- [Award 1 mark for each of body language, tone and a clearly linked motivation.]

(3)

15.6 **Place this extract in context.**

- 16 people have been executed after being found 'guilty' by the court.
  - Abigail and Mercy have run away to escape punishment.
  - People are starting to doubt the court and the authority of Danforth and Hawthorn.
  - It is the morning of John's execution and Danforth desperately wants him to 'admit' to witchcraft to save his reputation and that of the court.
  - Anarchy has caused the court to be anxious. Officials are thus under pressure to hold on to position, power, and status.
- [Award 3 marks for three distinct points.]

(3)

15.7 **Refer to line 14: 'Why must it be written?'**

**Why is 'it' such an impossible task for Proctor?**

- It is John's confession (to witchcraft).
- If John admits to witchcraft, his reputation will be destroyed.
- He wants to preserve his reputation not only for himself, but for his wife and sons.

15.8 Refer to line 26: 'Praise God!'



Account for Parris' reaction to Proctor's answer in line 25.

- Parris is delighted that John will admit his guilt.
  - If John admits, Parris cannot be held responsible for his part in the court proceedings / cannot be held responsible for Abigail's actions or the consequences thereof.
  - Parris feels under threat for his life – he hears a dagger falling to the floor.
  - John's admission/confession will bring relief/safety to Parris.
- [Award 1 mark for a description of his reaction and 1 mark for a valid reason.]

(2)

15.9 Refer to Proctor's statement in lines 31–32: "You will not ... not use me!"

How do these lines influence your attitude towards Proctor at this stage of the drama? Substantiate your response.

- The reader feels great admiration / respect for John.
  - He knows that if he just 'admits', he will live.
  - However, he chooses his reputation (and that of his family) over his life.
  - John stands for what is right, not easy.
- [Award 1 mark for identification of the READER'S attitude and 2 marks for a relevant discussion.]

(3)  
[25]

TOTAL SECTION C: 25  
GRAND TOTAL: 80



## GUIDELINES FOR INTERPRETING THE RUBRICS

### Poetry Essay Rubric

#### Content:

- INADEQUATE (0–1 = 0%–16,6%): Awarded to a response with *NO* understanding/reference to the poem. If there is “something” to credit, please do. However, only an *entirely* creative response is awarded 0. (When 0 is awarded, then 0 is also awarded for Structure and Language).
- ELEMENTARY (2 = 33,3%): Awarded to a response that has merely paraphrased the poem.
- MODERATE (3 = 50%): Awarded to a response with a *basic* understanding of the poem and topic. One element of the topic is well discussed and supported with evidence.
- SKILFUL (4 = 66,6%): Awarded to a response with a *good* understanding of the poem and topic. At least two elements of the topic are well discussed and supported with evidence.
- EXCEPTIONAL (5–6 = 83,3%–100%): Awarded to a response with an *excellent* understanding of the poem and topic. All three elements of the topic must be well discussed and textually supported.

#### Structure and Language:

- INADEQUATE: *Ignore* this block. Reserved for a response that is written *entirely* in the incorrect language of assessment.
- ELEMENTARY (1 = 25%): Not logical; inappropriate tone/style.
- MODERATE (2 = 50%): Evidence of structure apparent. Ignore a lack of paragraphing. “Structure” refers to cohesive flow! Minor language errors.
- SKILFUL (3 = 75%): Clear and Logical. Language generally correct.
- EXCEPTIONAL (4 = 100%): Structure is coherent, mature, accurate. Virtually free of errors.

\*There may be only one category difference between CONTENT and LANGUAGE/STRUCTURE.

### Literary Essay Rubric

#### Content:

- INADEQUATE: Awarded to an essay which contains only poor storytelling; has *numerous* inaccuracies/has little knowledge of text/has misunderstood the topic. This essay has *missed everything*.
- ELEMENTARY: Awarded to an essay containing good storytelling. It is more of a generalised response lacking in commentary/lacking links to topic. Balance accurate/inaccurate points with relevance to the topic.
- MODERATE: Awarded to an essay that *has tried to engage* with the topic, but storytelling is more prevalent than argument.
- *Accurate* storytelling that *touches* on the topic may be awarded up to a C6.
- If the narrative *develops some aspect* of the topic, then award up to C7/8.
- SKILFUL: Awarded to an essay that clearly contains more argument than mere storytelling.
- EXCEPTIONAL: Awarded to an excellent/outstanding response. This essay is mature, in-depth, provides a *range of striking* arguments. This essay is *beyond* normal expectations.

Structure and Language:

- INADEQUATE: Reserved for a response written *entirely* in the incorrect language of assessment. This response is virtually illiterate.
- ELEMENTARY: Awarded to a response when Language and Structure is rather faulty, and meaning is *significantly* impeded.
- MODERATE: Awarded to a response where evidence of structure is apparent. Ignore a lack of paragraphing. "Structure" refers to cohesive flow! Language errors are evident, with some impact on meaning.
- SKILFUL: Awarded to a response that is clear and logical. Language generally correct. Sense and meaning are carried well.
- EXCEPTIONAL: Awarded to a response when Structure and Language is coherent, mature and accurate. It is virtually free of errors. This response is sophisticated and academic in nature.

- \* Be careful not to credit the mere use of key words – assess arguments as a whole.
- \* A maximum of a two-category difference between Content and Structure and Language is allowed.
- \* The *only* occasion to award a 0/25 is when a response is *entirely* creative in nature.
- \* It is NOT permissible to award a mark for Content and a 0 for Structure and Language (or vice versa). Both Content and Structure and Language **MUST** be awarded a mark, unless the point above applies.
- \* Mark with a heart, there is usually *something* to credit!



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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT</b>  <b>6 MARKS</b>  Interpretation of topic Depth of argument, justification and grasp of text	<b>5–6</b>  - In-depth interpretation of topic - Range of striking arguments extensively supported from poem - Excellent understanding of genre and poem	<b>4</b>  - 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	<b>3</b>  - 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	<b>2</b>  - Unsatisfactory interpretation of topic - Hardly any points in support of topic - Inadequate understanding of genre and poem	<b>0–1</b>  - No understanding of the topic - No reference to the poem - Learner has not come to grips with genre and text
<b>STRUCTURE AND LANGUAGE</b>  <b>4 MARKS</b>  Structure, logical flow and presentation Language, tone and style used in the essay	<b>4</b>  - Coherent structure - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct - Virtually error-free grammar, spelling and punctuation	<b>3</b>  - Clear structure and logical flow of argument - Flow of argument can be followed - Language, tone and style largely correct	<b>2</b>  - Some evidence of structure - Essay lacks a well-structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate	<b>1</b>  - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style	<b>0–1</b>  - 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 12–15	Skilful 9–11	Moderate 6–8	Elementary 4–5	Inadequate 0–3
<b>CONTENT</b>  <b>15 MARKS</b>  Interpretation of topic; Depth of argument, justification and grasp of text	<ul style="list-style-type: none"> <li>- Outstanding response: 14–15</li> <li>- Excellent response: 12–13</li> <li>- In-depth interpretation of topic</li> <li>- Range of striking arguments extensively supported from text</li> <li>- Excellent understanding of genre and text</li> </ul>	<ul style="list-style-type: none"> <li>- Shows understanding and has interpreted topic well</li> <li>- Fairly detailed response</li> <li>- Some sound arguments given, but not all of them as well motivated as they could be</li> <li>- Understanding of genre and text evident</li> </ul>	<ul style="list-style-type: none"> <li>- Mediocre interpretation of topic; not all aspects explored in detail</li> <li>- Some good points in support of topic</li> <li>- Some arguments supported, but evidence not always convincing</li> <li>- Basic understanding of genre and text</li> </ul>	<ul style="list-style-type: none"> <li>- Scant interpretation of topic; hardly any aspects explored in detail</li> <li>- Few points in support of topic</li> <li>- Very little relevant argument</li> <li>- Little understanding of genre and text</li> </ul>	<ul style="list-style-type: none"> <li>- Very little understanding of the topic</li> <li>- Weak attempt to answer the question</li> <li>- Arguments not convincing</li> <li>- Learner has not come to grips with genre and text</li> </ul>
<b>STRUCTURE AND LANGUAGE</b>  <b>10 MARKS</b>  Structure, logical flow and presentation; Language, tone and style used in the essay	<ul style="list-style-type: none"> <li>- Coherent structure</li> <li>- Excellent introduction and conclusion</li> <li>- Arguments well-structured and clearly developed</li> <li>- Language, tone and style mature, impressive, correct</li> </ul>	<ul style="list-style-type: none"> <li>- Clear structure and logical flow of argument</li> <li>- Introduction and conclusion and other paragraphs coherently organised</li> <li>- Logical flow of argument</li> <li>- Language, tone and style largely correct</li> </ul>	<ul style="list-style-type: none"> <li>- Some evidence of structure</li> <li>- Logic and coherence apparent, but flawed</li> <li>- Some language errors; tone and style mostly appropriate</li> <li>- Paragraphing mostly correct</li> </ul>	<ul style="list-style-type: none"> <li>- Structure shows faulty planning</li> <li>- Arguments not logically arranged</li> <li>- Language errors evident</li> <li>- Inappropriate tone and style</li> <li>- Paragraphing faulty</li> </ul>	<ul style="list-style-type: none"> <li>- Lack of planned structure impedes flow of argument</li> <li>- Language errors and incorrect style make this an unsuccessful piece of writing</li> <li>- Inappropriate tone and style</li> <li>- Paragraphing faulty</li> </ul>
<b>MARK RANGE</b>	<b>20–25</b>	<b>15–19</b>	<b>10–14</b>	<b>5–9</b>	<b>0–4</b>

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

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