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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2024

MARKS: 80

TIME: 2½ hours

This question paper consists of 29 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 page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

   SECTION A: Poetry (30)
   SECTION B: Novel (25)
   SECTION C: Drama (25)

4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

   SECTION A: POETRY
   PRESCRIBED POETRY – Answer TWO questions.
   UNSEEN POETRY – COMPULSORY question

   SECTION B: NOVEL
   Answer ONE question.

   SECTION C: DRAMA
   Answer ONE question.

5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

   - Answer questions ONLY on the novel and the drama you have studied.
   - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.
     If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
     If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
     Use the checklist on page 5 to assist you.

6. LENGTH OF ANSWERS:

   - The essay question on Poetry should be answered in about 250–300 words.
   - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
   - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

7. Follow the instructions at the beginning of each section carefully.

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8. Number your answers correctly according to the numbering system used in this question paper.

9. Start EACH section on a NEW page.

10. Suggested time management:

    SECTION A: approximately 40 minutes
    SECTION B: approximately 55 minutes
    SECTION C: approximately 55 minutes

11. Write neatly and legibly.

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

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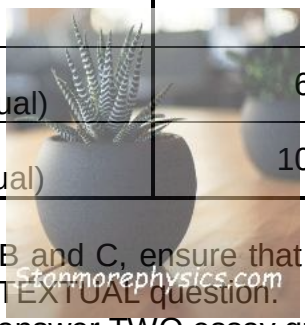
CHECKLIST

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

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



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

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SECTION A: POETRY

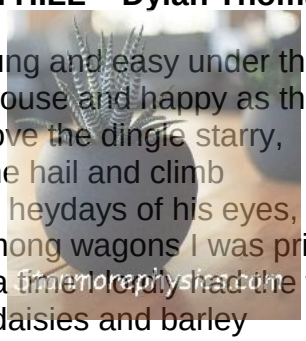
PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

An extract from: FERN HILL – Dylan Thomas



Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

…

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

Childhood is a time of innocence, joy and wonder but sadly, it does not last.

With close reference to **diction**, **imagery** and **tone**, critically discuss the above statement in relation to this extract from 'Fern Hill'.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

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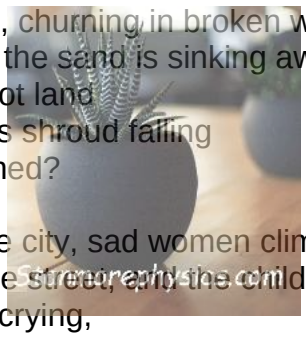
QUESTION 2: CONTEXTUAL QUESTION

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

THIS WINTER COMING – Karen Press

walking in the thick rain
of this winter we have only just entered,
who is not frightened?

the sea is swollen, churning in broken waves
around the rocks, the sand is sinking away
the seagulls will not land
under this sky, this shroud falling
who is not frightened?



in every part of the city, sad women climbing onto buses,
dogs barking in the street, and the children
in every doorway crying,
the world is so hungry, madam's house is clean
and the women return with slow steps
to the children, the street, the sky tolling like a black bell;
these women are a tide of sadness
they will drown the world,
who is not frightened?

on every corner men standing
old stumps in the rain, tombstones
engraved with open eyes
watching the bright cars full of sated faces
pass them, pass them, pass them,
who is not frightened?

into the rain the children are running
thin as the barest twigs they kindle a fire
to fight the winter, their bare bodies
a raging fire of dead children
and the sky collapsing under centuries of rain
the wind like a mountain crying,
who is not frightened of this winter
coming upon us now?

2.1 What does the word, 'thick' (line 1) convey about the rain? (2)

2.2 Refer to lines 4–5: 'the sea is … is sinking away'.

2.2.1 Identify the mood in these lines. (1)

2.2.2 Explain how this mood is created. (2)

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2.3 Refer to lines 24–26: 'into the rain … fight the winter'.

Comment on the effectiveness of the simile in these lines. (2)

2.4 Refer to lines 18–23: 'on every corner … is not frightened?'

Critically discuss how these lines convey the central message of the poem. (3)
[10]

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QUESTION 3: CONTEXTUAL QUESTION

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

PRAYER TO MASKS – Léopold Sédar Senghor

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

3.1 Explain why the speaker refers to his ancestor as 'lionheaded' (line 4). (2)

3.2 What does the word, 'silence' (line 3) reveal about the speaker's attitude towards the ancestors? Motivate your response. (2)

3.3 Refer to line 13: 'And who sacrifice their lives like the poor man his last garment'.

3.3.1 Identify the figure of speech in this line. (1)

3.3.2 Comment on the effectiveness of this image. (2)

3.4 Refer to line 20: 'But we are … the hard soil.'

Critically discuss how this line conveys the central message of the poem. (3)
[10]

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QUESTION 4: CONTEXTUAL QUESTION

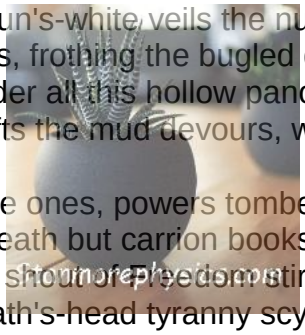
Read the poem below and then answer the questions that follow.

AT A FUNERAL – Dennis Brutus

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

Black, green and gold at sunset: pageantry
And stubbled graves Expectant, of eternity,
In bride's-white, nun's-white veils the nurses gush their bounty
Of red-wine cloaks, frothing the bugled dirging slopes
Salute! Then ponder all this hollow panoply
For one whose gifts the mud devours, with our hopes.

Oh all you frustrate ones, powers tombed in dirt,
Aborted, not by Death but carrion books of birth
Arise! The brassy shout of Freedom stirs our earth;
Not Death but death's-head tyranny scythes our ground
And plots our narrow cells of pain defeat and dearth:
Better that we should die, than that we should lie down.



4.1 Explain the use of the phrase: 'Black, green and gold' (line 1) in the context of the poem. (2)

4.2 What does the word, 'pageantry' (line 1) convey about the funeral? (2)

4.3 Refer to line 9: 'Arise! The brassy shout of Freedom stirs our earth'.

4.3.1 Identify the figure of speech in this line. (1)

4.3.2 Comment on the effectiveness of this image. (2)

4.4 Refer to line 12: 'Better that we should die, than that we should lie down.'

Critically discuss how this line conveys the central message of the poem. (3)
[10]

AND

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UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

FARM GATE – Uys Krige

Blood-red the aloes flank
the winding road.
As if aflame with leaping sparks
each fire-lily glows.
But nothing, nothing stirs … only
a breeze that flows
and seems to pause and waver where
the grass-seed grows.

Above, the blue, blue sky,
and far below, the falling stream
drifts through the orchards with
a flash of green.
And no sound breaks the hovering peace
of this still mountain scene.

Now after all the years I'll open
a gate again.
Where have my paths
till now not led
to bring me to this farm-road gate
with all illusions shed
but hope, hope in my heart
and clear dreams in my head?

The gate stands in
a maroela's shade.
A wholeness in me, harmony
and no bitterness, no hate.
I lift the catch … and in my heart
open a gate.

5.1 Refer to lines 1–4: 'Blood-red the aloes … each fire-lily glows.'

What does this description reveal about the aloes? (2)

5.2 Refer to lines 9–14: 'Above, the blue … still mountain scene.'

What is suggested about the atmosphere in these lines? (2)

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5.3 Refer to lines 15–16: 'Now after all … a gate again.'

5.3.1 Identify the tone of these lines. (1)

5.3.2 Comment on the effectiveness of the tone. (2)

5.4 Refer to lines 17–22: 'Where have my … in my head?'

Critically discuss how the rhetorical question conveys the central message of the poem. (3)
[10]

TOTAL SECTION A: 30

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SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

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

The portrait of Dorian Gray is equally a blessing and a curse in Dorian's life.

Critically discuss the extent to which you agree with this statement, with close reference to the novel.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

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

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

EXTRACT A

One thing, however, he felt that it had done for him. It had made him conscious how unjust, how cruel, he had been to Sibyl Vane. It was not too late to make reparation for that. She could still be his wife. His unreal and selfish love would yield to some higher influence, would be transformed into some nobler passion, and the portrait that Basil Hallward had painted of him would be a guide to him through life, would be to him what holiness is to some, and conscience to others, and the fear of God to us all. There were opiates for remorse, drugs that could lull the moral sense to sleep. But here was a visible symbol of the degradation of sin. Here was an ever-present sign of the ruin men brought upon their souls.

Three o'clock struck, and four, and the half-hour rang its double chime, but Dorian Gray did not stir.

…

He did not know what to do, or what to think. Finally, he went over to the table, and wrote a passionate letter to the girl he had loved, imploring her forgiveness, and accusing himself of madness. He covered page after page with wild words of sorrow, and wilder words of pain. There is a luxury in self-reproach. When we blame ourselves we feel that no one has a right to blame us. It is the confession, not the priest, that gives us absolution. When Dorian had finished the letter, he felt that he had been forgiven.

[Chapter 8]

7.1 Place the above extract in context. (2)

7.2 Explain why Dorian would refer to his love for Sibyl as 'unreal' (line 3). (2)

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7.3 Refer to lines 12–14: 'He did not … himself of madness.'

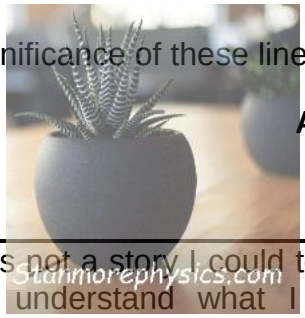
Explain what these lines reveal about Dorian's state of mind at this point in the novel. (2)

7.4 Refer to lines 3–6: 'His unreal and … to us all.'

Discuss the extent to which Dorian is able to sustain his decision to use the portrait as his moral compass. (3)

7.5 Refer to lines 15–18: 'There is a … had been forgiven.'

Discuss the significance of these lines in relation to the novel as a whole. (3)



AND

EXTRACT B

'I can tell you, Harry. It is not a story I could tell to anyone else. I spared somebody. It sounds vain, but you understand what I mean. She was quite beautiful, and wonderfully like Sibyl Vane. I think it was that which first attracted me to her. You remember Sibyl, don't you? How long ago that seems! Well, Hetty was not one of our own class, of course. She was simply a girl in a village. But I really loved her. I am quite sure that I loved her.'

…

'I should think the novelty of the emotion must have given you a thrill of real pleasure, Dorian,' interrupted Lord Henry. 'But I can finish your idyll for you. You gave her good advice, and broke her heart. That was the beginning of your reformation.'

…

'I can't bear this, Harry! You mock at everything, and then suggest the most serious tragedies. I am sorry I told you now. I don't care what you say to me. I know I was right in acting as I did. Poor Hetty! As I rode past the farm this morning, I saw her white face at the window, like a spray of jasmine. Don't let us talk about it any more, and don't try to persuade me that the first good action I have done for years, the first little bit of self-sacrifice I have ever known, is really a sort of sin. I want to be better. I am going to be better. Tell me something about yourself. What is going on in town? I have not been to the club for days.'

'The people are still discussing poor Basil's disappearance.'

[Chapter 19]

7.6 Refer to line 18: 'The people are still discussing poor Basil's disappearance.'

Account for Basil's disappearance. (2)

7.7 Refer to lines 4–6: 'Well, Hetty was … I loved her.'

Discuss the irony in these lines. (2)

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7.8 Refer to lines 15–16: 'I want to be better. I am going to be better.'

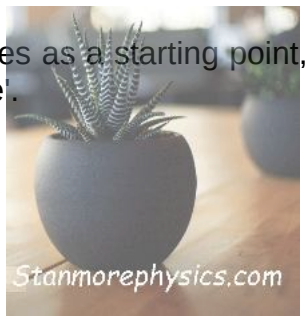
Discuss Dorian's resolution 'to be better'. (3)

7.9 Refer to lines 8–9: 'You gave her … of your reformation.'

Comment on how these lines indicate a change in Lord Henry's attitude towards Dorian. (3)

7.10 Refer to lines 13–15: 'Don't let us … sort of sin.'

Using these lines as a starting point, critically discuss Dorian's understanding of 'self-sacrifice'. (3)
[25]



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LIFE OF PI – Yann Martel

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

QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

Life of Pi illustrates how Pi's experiences at sea are equally a blessing and a curse to his personal development.

Critically discuss the extent to which you agree with this statement, with close reference to the novel.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

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

EXTRACT C

The water about him was shifting wildly. He looked small and helpless.

'Richard Parker, can you believe what has happened to us? Tell me it's a bad dream. Tell me it's not real. Tell me I'm still in my bunk on the *Tsimtsum* and I'm tossing and turning and soon I'll wake up from this nightmare. Tell me I'm still happy. Mother, my tender guardian angel of wisdom, where are you? And you, Father, my loving worrywart? And you, Ravi, dazzling hero of my childhood? Vishnu preserve me, Allah protect me, Christ save me, I can't bear it! *TREEEEEE! TREEEEEE! TREEEEEE!*'

I was not wounded in any part of my body, but I had never experienced such intense pain, such a ripping of the nerves, such an ache of the heart.

…

'Every single thing I value in life has been destroyed. And I am allowed no explanation? I am to suffer hell without any account from heaven? In that case, what is the purpose of reason, Richard Parker? Is it no more than to shine at practicalities – the getting of food, clothing and shelter? Why can't reason give greater answers?'

…

'Isn't it ironic, Richard Parker? We're in hell yet still we're afraid of immortality. Look how close you are! *TREEEEEE! TREEEEEE! TREEEEEE!* Hurrah, Hurrah! You've made it, Richard Parker, you've made it.'

…

'In a few seconds you'll be aboard and we'll be together. Wait a second. Together? We'll be *together*? Have I gone mad?'

[Chapter 37]

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9.1 Place the extract in context. (2)

9.2 Refer to lines 6–7: 'Vishnu preserve me, Allah protect me, Christ save me'.

Account for Pi's reference to these three religious figures. (2)

9.3 Refer to lines 2–3: 'Richard Parker, can … it's not real.'

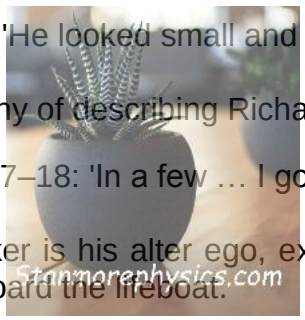
Explain what these lines reveal about Pi's state of mind at this point in the novel. (2)

9.4 Refer to line 1: 'He looked small and helpless.'

Discuss the irony of describing Richard Parker in this manner. (3)

9.5 Refer to lines 17–18: 'In a few … I gone mad?'

If Richard Parker is his alter ego, explain why Pi almost immediately regrets inviting him aboard the lifeboat. (3)



9.6 Refer to lines 11–12: '… what is the purpose of reason, Richard Parker?'

Discuss the role that reason plays in Pi's life. (3)

AND

EXTRACT D

'He killed her. The cook killed my mother. We were starving. I was weak. I couldn't hold on to a turtle. Because of me we lost it. He hit me. Mother hit him. He hit her back.'

…

'He caught her by the wrist and twisted it. She shrieked and fell. He moved over her. The knife appeared. He raised it in the air. It came down. Next it was up – it was red. It went up and down repeatedly. I couldn't see her.'

…

'In the morning, in plain sight of him, I pulled on the rope and boarded the lifeboat. I was very weak. He said nothing. I kept my peace. He caught a turtle. He gave me its blood. He butchered it and laid its best parts for me on the middle bench. I ate.'

'Then we fought and I killed him. He had no expression on his face, neither of despair nor of anger, neither of fear nor of pain. He gave up. He let himself be killed, though it was still a struggle. He knew he had gone too far, even by his bestial standards. He had gone too far and now he didn't want to go on living any more. But he never said "I'm sorry." '

…

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'He didn't say anything. He had no last words. He only coughed up blood. A knife has a horrible dynamic power; once in motion, it's hard to stop. I stabbed him repeatedly. His blood soothed my chapped hands. His heart was a struggle – all those tubes that connected it. I managed to get it out. It tasted delicious, far better than turtle. I ate his liver. I cut off great pieces of his flesh.' 15

'He was such an evil man. Worse still, he met evil in me – selfishness, anger, ruthlessness. I must live with that.' 20

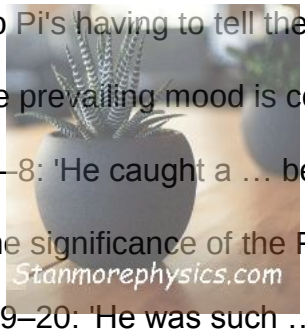
[Chapter 99]

9.7 What has led to Pi's having to tell the story of his mother's murder? (2)

9.8 Explain how the prevailing mood is conveyed in this extract. (2)

9.9 Refer to lines 7–8: 'He caught a … bench. I ate.'

Comment on the significance of the French cook's actions in these lines. (3)



9.10 Refer to lines 19–20: 'He was such … live with that.'

Critically discuss how Pi's comment is crucial to understanding the impact that his ordeal had on him. (3)

[25]

TOTAL SECTION B: 25

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SECTION C: DRAMA

Answer ONLY on the play you have studied.

HAMLET – William Shakespeare

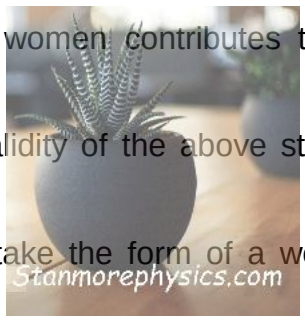
Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: *HAMLET* – ESSAY QUESTION

In *Hamlet,* the role of women contributes to the attitude and actions of the main character.

Critically discuss the validity of the above statement with reference to the play as a whole.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**



QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

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

EXTRACT E

OPHELIA
O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword,
Th'expectancy and rose of the fair state,
The glass of fashion, and the mould of form,
Th'observed of all observers, quite quite down,
And I of ladies most deject and wretched,
That sucked the honey of his music vows,
Now see that noble and most sovereign reason
Like sweet bells jangled, out of tune and harsh,
That unmatched form and feature of blown youth,
Blasted with ecstasy! O, woe is me!
T'have seen what I have seen, see what I see!
She prays. Enter Claudius and Polonius from behind the arras
CLAUDIUS
Love! his affections do not that way tend,
Nor what he spake, though it lacked form a little,
Was not like madness. There's something in his soul,
O'er which his melancholy sits on brood,
And I do doubt the hatch and the disclose
Will be some danger. Which for to prevent,
I have in quick determination
Thus set it down. He shall with speed to England,
For the demand of our neglected tribute.

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Haply the seas, and countries different,
With variable objects, shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on't?
Ophelia comes forward
…

POLONIUS
My lord, do as you please,
But if you hold it fit, after the play,
Let his queen-mother all alone entreat him
To show his grief. Let her be round with him,
And I'll be placed (so please you) in the ear
Of all their conference. If she find him not,
To England send him, or confine him where
Your wisdom best shall think.
CLAUDIUS
It shall be so,
Madness in great ones must not unwatched go.

[Act 3, Scene 1]

11.1 Describe what occurred between Hamlet and Ophelia just prior to this extract. (2)

11.2 Why do Claudius and Polonius enter '*from behind the arras*' (line 13)? (2)

11.3 Refer to lines 11–12: 'O, woe is … what I see!'

Explain what these lines reveal about Ophelia's state of mind. (2)

11.4 Refer to lines 16–19: 'There's something in … be some danger.'

Discuss the insight given into Claudius's character in these lines. (3)

11.5 Refer to lines 32–34: 'Let her be … all their conference.'

Discuss how Polonius's actions here are typical of him. (3)

AND

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EXTRACT F

Enter the Ghost in a night-gown
HAMLET
Save me and hover o'er me with your wings,
You heavenly guards! What would your gracious figure?
GERTRUDE
Alas, he's mad.
HAMLET
Do you not come your tardy son to chide,
That lapsed in time and passion lets go by
Th'important acting of your dread command?
O, say!
GHOST
Do not forget! This visitation
Is but to whet thy almost blunted purpose.
But look, amazement on thy mother sits,
O step between her and her fighting soul,
Conceit in weakest bodies strongest works.
Speak to her, Hamlet.

…

HAMLET
It is not madness
That I have uttered. Bring me to the test,
And I the matter will re-word, which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks.
It will but skin and film the ulcerous place,
Whiles rank corruption mining all within
Infects unseen. Confess yourself to heaven,
Repent what's past, avoid what is to come,
And do not spread the compost on the weeds
To make them ranker. Forgive me this my virtue,
For in the fatness of these pursy times
Virtue itself of vice must pardon beg,
Yea curb and woo for leave to do him good.
GERTRUDE
O, Hamlet, thou hast cleft my heart in twain.

[Act 3, Scene 4]

11.6 Refer to lines 5–7: 'Do you not … your dread command?'

Account for Hamlet's words to the Ghost. (2)

11.7 Explain the significance of the reference to 'weeds' (line 25) in the context of the play as a whole. (2)

11.8 Refer to lines 11–14: 'But look, amazement … to her, Hamlet.'

Comment on the irony of the Ghost's words in these lines. (3)

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11.9 Refer to line 30: 'O, Hamlet, thou hast cleft my heart in twain.'

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

11.10 Refer to lines 9–10: 'This visitation … almost blunted purpose.'

Using your knowledge of the play as a whole, critically discuss the accuracy of the Ghost's observation that Hamlet's purpose has been 'blunted'. (3)
[25]

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OTHELLO – William Shakespeare

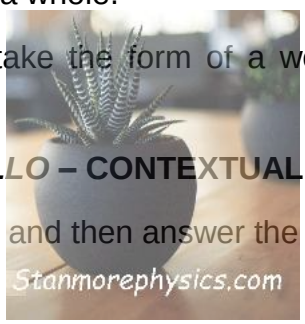
Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: *OTHELLO* – ESSAY QUESTION

In *Othello*, Desdemona and Emilia's innocence and naivety contribute to their fate.

Critically discuss the extent to which you agree with the above statement with reference to the play as a whole.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**



QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

OTHELLO
I cannot speak enough of this content;
It stops me here. It is too much of joy.
And this, and this, the greatest discords be (*They kiss*)
That e'er our hearts shall make.
IAGO
(*Aside)* O, y'are well tuned now!
But I'll set down the pegs that make this music,
As honest as I am.
OTHELLO
Come, let's to the castle.
News, friends–our wars are done, the Turks are drowned.
How do our old acquaintance of the isle?
Honey, you shall be well desired in Cyprus–
I have found great love amongst them. O my sweet,
I prattle out of fashion and I dote
In mine own comforts.

…

IAGO
For that I do suspect the lusty Moor
Hath leaped into my seat, the thought whereof
Doth like a poisonous mineral gnaw my inwards.
And nothing can or shall content my soul
Till I am evened with him, wife for wife,
Or failing so, yet that I put the Moor
At least into a jealousy so strong
That judgement cannot cure. Which thing to do,
If this poor trash of Venice, whom I trash
For his quick hunting, stand the putting on,

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I'll have our Michael Cassio on the hip,
Abuse him to the Moor in the rank garb
(For I fear Cassio with my nightcap too)
Make the Moor thank me, love me and reward me
For making him egregiously an ass
And practising upon his peace and quiet
Even to madness. 'Tis here but yet confused.
Knavery's plain face is never seen till used.

[Act 2, Scene 1]

13.1 Refer to line 11: 'Honey, you shall be well desired in Cyprus'.

Account for Desdemona's presence in Cyprus. (2)

13.2 What is the effect of Iago's repeated references to Othello as 'the Moor'? (2)

13.3 Refer to line 25: 'I'll have our Michael Cassio on the hip'.

Discuss Iago's feelings towards Cassio. (2)

13.4 Refer to lines 1–4: 'I cannot speak … hearts shall make.'

Discuss how the Othello revealed in these lines differs from the Othello we meet later in the play. (3)

13.5 Comment on Iago's ironic use of the words, 'As honest as I am' (line 7) to describe himself. (3)

13.6 Refer to line 9: 'our wars are done'.

Comment on the accuracy of this line in relation to Othello's personal life. (3)

AND

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EXTRACT H

LODOVICO
I do beseech you, sir, trouble yourself no further.
OTHELLO
O, pardon me, 'twill do me good to walk.
LODOVICO
Madame, good night. I humbly thank your ladyship.
DESDEMONA
Your honour is most welcome.
OTHELLO
Will you walk, sir? … 5
O, Desdemona–
DESDEMONA
My lord?
OTHELLO
Get you to bed on the instant. I will be returned forthwith.
Dispatch your attendant there … Look it be done.
DESDEMONA
I will, my lord. 10
Othello, Lodovico and Attendants off
EMILIA
How goes it now? He looks gentler than he did.

…

DESDEMONA
Dost thou in conscience think–tell me, Emilia–
That there be women do abuse their husbands
In such gross kind? 15
EMILIA
There be some such, no question.

…

DESDEMONA
I do not think there is any such woman.
EMILIA
Yes, a dozen–and as many to the vantage, as would store the world
they played for.
But I do think it is their husbands' faults 20
If wives do fall. Say that they slack their duties
And pour our treasures into foreign laps,
Or else break out in peevish jealousies,
Throwing restraint upon us; or say they strike us,
Or scant our former having in despite– 25
Why, we have galls, and though we have some grace,
Yet we have some revenge. Let husbands know
Their wives have sense like them. They see and smell
And have their palates both for sweet and sour
As husbands have. 30

…

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> And have we not affections,
> Desires for sport, and frailty, as men have?
> Then let them use us well; else let them know
> The ills we do, their ills instruct us so.
>
> [Act 4, Scene 3]

13.7 What news has Lodovico brought from Venice? (2)

13.8 Refer to lines 1–3: 'I do beseech … thank your ladyship.'

Account for the underlying tension that is evident between Othello and Lodovico. (2)

13.9 Refer to lines 31–34: 'And have we … instruct us so.'

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

13.10 Using your knowledge of the play as a whole, critically discuss the unlikely friendship that develops between Desdemona and Emilia. (3)
[25]

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THE CRUCIBLE – Arthur Miller

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

In *The Crucible*, the role of the women in Salem contributes to the outcome of the play.

Critically discuss the validity of the above statement with reference to the play as a whole.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT I

HALE	Why are you concealing? Have you sold yourself to Lucifer?	
ABIGAIL	I never sold myself! I'm a good girl! I'm a proper girl! *(*MRS PUTNAM *enters with* TITUBA, *and instantly* ABIGAIL *points at Tituba.)*	
ABIGAIL	She made me do it! She made Betty do it!	5
TITUBA	*(shocked and angry)*: Abby!	
ABIGAIL	She makes me drink blood!	
PARRIS	Blood!!	
MRS PUTNAM	My baby's blood?	
TITUBA	No, no, chicken blood. I give she chicken blood!	10
HALE	Woman, have you enlisted these children for the Devil?	
TITUBA	No, no, sir, I don't truck with no Devil!	
HALE	Why can she not wake? Are you silencing this child?	
TITUBA	I love me Betty!	
HALE	You have sent your spirit out upon this child, have you not? Are you gathering souls for the Devil?	15
ABIGAIL	She sends her spirit on me in church; she makes me laugh at prayer!	
PARRIS	She have often laughed at prayer!	
ABIGAIL	She comes to me every night to go and drink blood!	
TITUBA	You beg *me* to conjure! She beg *me* make charm –	20
ABIGAIL	Don't lie! *(To Hale.)* She comes to me while I sleep; she's always making me dream corruptions!	
TITUBA	Why you say that, Abby?	
ABIGAIL	Sometimes I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with –	25
TITUBA	Mister Reverend, I never –	
HALE	*(resolved now)*: Tituba, I want you to wake this child.	
TITUBA	I have no power on this child, sir.	

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HALE	You most certainly do, and you will free her from it now! When did you compact with the Devil?	30
TITUBA	I don't compact with no Devil!	
PARRIS	You will confess yourself or I will take you out and whip you to your death, Tituba!	
	[Act 1]	

15.1 Refer to line 5: 'She made me do it! She made Betty do it!'

Account for Abigail's accusation. (2)

15.2 Explain why Mrs Putnam asks the question, 'My baby's blood?' (line 9). (2)

15.3 Refer to line 2: 'I'm a good girl! I'm a proper girl!'

Explain the irony of Abigail's words at this point. (2)

15.4 Using this extract as a starting point, comment on the attitude the villagers of Salem have towards Tituba. (3)

15.5 Refer to lines 33–34: 'You will confess … your death, Tituba!'

Discuss how Parris's behaviour here is typical of him. (3)

AND

EXTRACT J

GILES	*(faltering)*: I cannot give you no name, sir, I cannot.	
DANFORTH	You are a foolish old man. Mr Cheever, begin the record. The court is now in session. I ask you, Mr Corey –	
PROCTOR	*(breaking in)*: Your Honour – he has the story in confidence, sir, and he –	5
PARRIS	The Devil lives on such confidences! *(To Danforth.)* Without confidences there could be no conspiracy, Your Honour!	
HATHORNE	I think it must be broken, sir.	
DANFORTH	*(to Giles)*: Old man, if your informant tells the truth let him come here openly like a decent man. But if he hide in anonymity I must know why. Now sir, the government and central church demand of you the name of him who reported Mr Thomas Putnam a common murderer.	10
HALE	Excellency –	
DANFORTH	Mr Hale.	
HALE	We cannot blink it more. There is a prodigious fear of this court in the country –	15
DANFORTH	Then there is a prodigious guilt in the country. Are you afraid to be questioned here?	
HALE	I may only fear the Lord, sir, but there is fear in the country nevertheless.	20

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DANFORTH *(angered now)*: Reproach me not with the fear in the country; there is fear in the country because there is a moving plot to topple Christ in the country!

HALE But it does not follow that everyone accused is part of it.

DANFORTH No uncorrupted man may fear this court, Mr Hale! None! *(To Giles.)* You are under arrest in contempt of this court. Now sit you down and take counsel with yourself, or you will be set in the jail until you decide to answer all questions.

[Act 3]

15.6 Refer to line 1: 'I cannot give you no name, sir, I cannot.'

Account for Giles's refusal to provide the court with a name. (2)

15.7 Refer to lines 4–6: 'Your Honour – he … on such confidences!'

Discuss what these lines convey about Parris and Proctor's relationship. (2)

15.8 Refer to lines 15–16: 'We cannot blink … in the country – '.

Comment on what Hale's words reveal about the state of affairs in Salem at this point in the play. (3)

15.9 Refer to lines 26–28: 'You are under … answer all questions.'

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

15.10 Based on your knowledge of the play as a whole, critically discuss the extent to which Danforth's role in the handling of the trials is integral to the outcome of the play. (3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2024

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 24 pages.

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NOTE TO MARKERS

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

MARKING GUIDELINES

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

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SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: ESSAY QUESTION

'FERN HILL' – Dylan Thomas

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 23 for the rubric to assess this question.

- The speaker reflects on his joyous childhood spent on an idyllic farm among the animals and nature.
- He describes the farm as a place where he could 'climb' and 'play' and sing. It was a time when life was 'easy' and he was 'happy' and 'carefree'.
- The speaker's joy is so abundant that the house is personified as singing merrily ('lilting') and even the yard is happy. These transferred epithets suggest that his whole environment is imbued with a sense of innocence, joy and cheer.
- His happiness is as green as the grass and like the grass, he is still young, vital and full of life. 'Green' also has connotations of naivety and innocence.
- As a child, the speaker has a glorious life ('heydays') where he is blissfully connected to the natural world. 'Golden' emphasises the value and beauty of youth and nature.
- The speaker compares himself to a 'prince of the apple towns' and states he 'lordly' makes the 'trees and leaves' follow his wishes. He further compares himself to a 'huntsman and herdsman' who is able to make 'the calves' sing and 'foxes' bark. These comparisons evoke a sense of belonging and reveal how powerful and important the speaker feels in the world of his imagination. There is a child-like sense of wonder conveyed in these images.
- Describing the farm as a perfect place with 'apple boughs' alludes to the Garden of Eden. However, just like the Garden of Eden, this wonderful and innocent paradise will not last.
- The passage of time is alluded to by personifying the sun as being 'young once only' and by referring to the 'moon that is always rising'.
- 'Time' is seen as an authoritative figure who gives the child the leeway to enjoy a cheerful youth. Its benevolence ('mercy') allows the child to experience the innocence and wonder of childhood while ensuring its inevitable passing ('Time held me green and dying').
- The speaker, as a child, is still innocent in his 'lamb white days' and does not realise that youth is transient.
- The phrase, 'childless land' acknowledges that the speaker is no longer a child. He realises that, even when he was young, his innocence had started slipping away without his being aware of it.
- The repetition of 'Time let me' indicates that 'Time' is in control and all people are subject to its effects.
- Even though the tone is nostalgic and joyful, the constant watchful eye of 'Time' creates an underlying bittersweet/sombre/foreboding/ominous tone.

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

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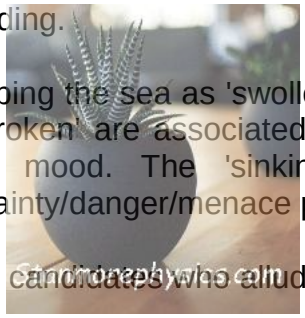
QUESTION 2: CONTEXTUAL QUESTION

'THIS WINTER COMING' – Karen Press

2.1 Describing the rain as 'thick' conveys the idea of a heavy, soaking rain. Visibility may be low. This type of rain is unpleasant/uncomfortable/ impenetrable.

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

2.2 2.2.1 The mood is unsettled/tense/ominous/chaotic/hostile/threatening/ foreboding. (1)



2.2.2 Describing the sea as 'swollen' suggests a looming danger. 'Churning' and 'broken' are associated with chaos and violence and add to the hostile mood. The 'sinking away' of the sand reinforces the uncertainty/danger/menace posed by the storm.

[Credit candidates who allude to political turmoil.]

[Award 2 marks for a well-developed explanation.] (2)

2.3 The children's thin bodies are compared to 'the barest twigs' to establish how thin and malnourished/underweight they are. Their clothing is inadequate ('barest'), making them vulnerable to the cold, rainy weather. The image clearly demonstrates the harsh reality of life for these children who suffer in an unequal society and their willingness to fight for freedom.

[Award 2 marks for a comment on the effectiveness of the image.] (2)

2.4 In this cold and harsh weather, men are standing on street corners. They have no shelter and are clearly impoverished, living on the edge of death ('tombstones engraved with open eyes'). These men are contrasted with the financially well-off/privileged who drive past in cars, 'sated', and live comfortable lives. This inequality, which makes the suffering unbearable, is not sustainable. A violent uprising is inevitable; everyone should fear the catastrophic consequences.

[Credit valid alternative responses.]

[Award 3 marks only if there is a critical discussion linked to the central message.] (3)
[10]

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QUESTION 3: CONTEXTUAL QUESTION

'PRAYER TO MASKS' – Léopold Sédar Senghor

3.1 Lions are associated with the majestic qualities of courage and strength; they are the protectors of their pride. These are the same qualities that the speaker believes will be needed to liberate Africa from colonialism. Referring to his ancestor in this way is complimentary and a sign of respect.

[If candidates only refer to the poet's biographical details, award a maximum of 1 mark.]

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

3.2 The speaker's attitude is respectful and reverential. His 'silence' is an acknowledgment that he honours the ancestors' presence and he is guided by their authority. He is in awe of the ancestors and is reflective in their presence.

[Award 1 mark for attitude and 1 mark for an explanation.] (2)

3.3 3.3.1 Simile (1)

3.3.2 Africans are compared to a poor man who has very little but is willing to sacrifice all he owns. This effectively demonstrates how Africans are prepared to give up everything, even their lives, to gain freedom.

[Award 2 marks for a comment on the effectiveness of the image.] (2)

3.4 The final line highlights how Africans will unite ('we are the men') to 'gain power' and freedom. The reference to 'dance' and 'beat the hard soil' emphasise a sense of rhythm, harmony and connection with the land and their ancestors. The concluding line optimistically reinforces the belief that Africans will be liberated and will regain their culture and traditions. In this way, Africans will be an example to the rest of the world of how to live a more harmonious and spiritual life.

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

[10]

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QUESTION 4: CONTEXTUAL QUESTION

'AT A FUNERAL' – Dennis Brutus

4.1 These colours are associated with the liberation movements that were active during Apartheid. Referring to them establishes that this poem is not only about the personal experience of a funeral but is also a political commentary.

Candidates might refer to Brutus's commentary and deduce that the colours represent the academic gowns worn by the mourners, emphasising the tragic loss of a young educated woman.

[Award 2 marks for an explanation of one idea.] (2)

4.2 'Pageantry' implies an ostentatious display that is just for show. No matter how elaborate this funeral is, it will never make up for the fact that a young life, full of potential, has been lost. Describing a funeral in this manner suggests that it is actually just a hollow and meaningless gesture.

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

4.3 4.3.1 Apostrophe/metaphor/personification/metonymy. (1)

4.3.2 The apostrophe – 'Arise!' is a call to action to those who are subjugated not to endure the oppression of Apartheid, but to rise up against it.

Metaphor/metonymy – The 'shout of Freedom' is described as 'brassy'. It evokes the sound of the bugle/trumpet; this is a harsh/shrill sound calling for revolutionary action.

Personification – Freedom has a loud and imposing voice ('brassy shout') that commands the oppressed people to rise up and act against the oppressive system. The need for liberation is so vital that freedom itself is shouting and can no longer be ignored; a revolution is inevitable.

[Award 2 marks for a comment on the effectiveness of the image.] (2)

4.4 Majombozi's death is representative of the loss of potential under apartheid. The speaker uses this tragedy to encourage oppressed people not to be submissive but to be defiant and resist tyranny. This line implies that a physical death is preferable to the death of one's rights and dignity. He is emphatic about being prepared to die for freedom.

[Award 3 marks only if there is a critical discussion linked to the central message.] (3)
[10]

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UNSEEN POETRY (COMPULSORY)

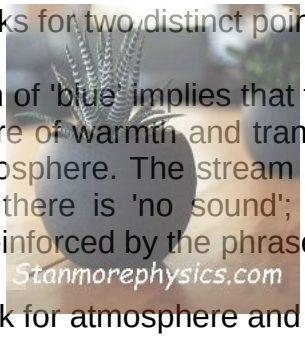
QUESTION 5: CONTEXTUAL QUESTION

'FARM GATE' – Uys Krige

5.1 These lines reveal that the aloes are growing abundantly on the side of the road ('flank'); they are a vibrant deep red colour and their petals look like flames.

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

5.2 The repetition of 'blue' implies that the sky is clear and cloudless; this creates an atmosphere of warmth and tranquillity; references to nature reinforce this peaceful atmosphere. The stream appears to be meandering in a slow, lazy manner and there is 'no sound'; the scene is 'still', quiet and calm. This harmony is reinforced by the phrase, 'hovering peace'.



[Award 1 mark for atmosphere and 1 mark for an explanation thereof.] (2)

5.3 5.3.1 There is a nostalgic/yearning/reflective/contented/hopeful/relieved/wistful tone. (1)

5.3.2 The tone is effective as it captures the speaker's feelings as he returns to a place he left many years ago. He has been homesick and is now happy to open, not just a gate, but his heart to returning to his roots.

[Award 2 marks for a comment on the effectiveness of the tone.] (2)

5.4 After travelling extensively and having his 'illusions shed', the speaker acknowledges that leaving the farm did not provide better opportunities as he assumed it would. He returns with more realistic ambitions ('clear dreams') and 'hope in his heart' that the farm will provide the happiness and fulfilment that he previously pursued. This relates to the idea of a wanderer returning to his childhood home with a clearer appreciation of what nature and the farm have to offer.

[Credit valid alternative responses.]

[Award 3 marks for a critical discussion linked to the central message.] (3)
[10]

TOTAL SECTION A: 30

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SECTION B: NOVEL

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

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

AGREE

- It is a universal desire to remain young and beautiful forever. Dorian's viewing of the portrait is the catalyst for his making such a wish. This wish is granted and initially appears to be a blessing.
- Dorian's perpetual youth and beauty afford him popularity and influence. Many young men copy his aesthetic. He has an active social life and is invited to all the fashionable events.
- The portrait takes on the visible signs of Dorian's sinful behaviour and allows him the freedom to live a life of decadence and depravity without consequence.
- Victorian society is obsessed with looks and believes that one's moral character can be judged on physical appearance. They cannot comprehend that beautiful people are capable of committing crime. Because of this, Dorian is always presumed innocent and he is not held accountable for his cruel treatment of Basil and Sibyl, nor do people suspect him of having anything to do with Basil's disappearance; his youthful and innocent appearance allows him to get away with Basil's murder and blackmailing Alan Campbell to dispose of the body.
- Despite Dorian's engaging in questionable behaviour, the portrait's protection spares him from censure and ostracism while others, like Adrian Singleton, Alan Campbell and Lady Gwendolen, are not spared.
- Dorian is also able to escape being killed by James Vane because his 'mask of youth' protects him.
- As much as the portrait appears to be a blessing, it is, in reality, a curse.
- The portrait encourages his narcissism and his desire to 'yield to temptation'; he becomes increasingly self-absorbed, reckless and depraved.
- Dorian is not able to establish genuine relationships as his emotional growth has been stunted; he has not learned how to be authentic and take responsibility for his actions. His love affairs are superficial and meaningless.
- He continuously searches for pleasure and new experiences, expecting they will satisfy him but they never bring him contentment or fulfillment.
- He becomes paranoid and secretive, locking the portrait away from prying eyes and venturing out in disguise to indulge in increasingly degenerate behaviour.
- As Dorian continues avoiding punishment and consequences for his transgressions, he is never able to gain absolution/forgiveness, which leads to his guilty conscience being reflected in the visible deterioration of the portrait.
- Dorian's lack of moral or spiritual development results in an empty and unfulfilled life.
- When Dorian stabs the portrait and the wish is broken, his physical body returns to its authentic condition. Ultimately, Dorian dies alone, wretched and cursed.

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

[25]

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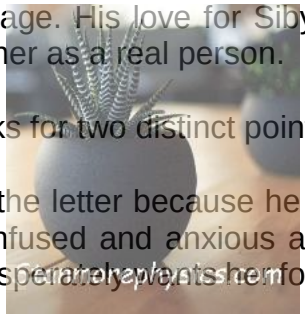
QUESTION 7: *THE PICTURE OF DORIAN GRAY* – CONTEXTUAL QUESTION

7.1 Dorian, Basil and Lord Henry have attended the theatre to watch Sibyl perform. Her performance is dreadful and Dorian is embarrassed in front of his friends. After the performance, Dorian cruelly breaks up with Sibyl and spends the rest of the night wandering around the city. When he returns home, he notices a change in the portrait's expression.

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

7.2 Dorian is not in love with Sibyl, rather he is in love with the characters she portrays on stage. His love for Sibyl is not based on genuine feelings as he does not see her as a real person.



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

7.3 Dorian writes the letter because he feels guilty about cruelly discarding Sibyl. He is also confused and anxious about the change he has witnessed in the portrait. He desperately wants her forgiveness but is unsure about how to make amends.

[Award 1 mark for Dorian's state of mind and 1 mark for an explanation.] (2)

7.4 Dorian vows to use the portrait as a moral compass; however, his impressionability allows him to be easily influenced by Lord Henry's ideas. When he is gifted the Yellow Book, he quickly adopts the hedonist philosophy and lifestyle that it espouses; it becomes his guidebook in life. Despite moments of remorse/regret, his selfish and fickle nature prevent him from committing to a moral life. Instead of being a positive influence, the portrait enables him to live a sinful life.

[Credit valid alternative responses.]

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

7.5 Dorian believes that mere confession without changed behaviour is good enough. Here he is confessing to himself and expecting forgiveness, yet he never takes any kind of responsibility. His attempt to take accountability for his cruel behaviour towards Sibyl is short-lived and unsuccessful as she kills herself before he can deliver the letter. When Dorian realises that he will remain young and beautiful, he decides to live a reckless, hedonistic life not concerning himself with the consequences of his actions. His attempt to confess to Lord Henry that he killed Basil is half-hearted and ineffective because he is not prepared to take ownership of his actions. He is never made to take responsibility as he lives in a society that values 'manners over morals'. Dorian is protected by his ever-lasting youth and beauty so he never feels the need to admit to his sins, resulting in his never receiving true absolution for his crimes.

[Credit valid alternative responses.]

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

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7.6 Before leaving to go to Paris for six months, Basil had visited Dorian as he was concerned about the rumours he had been hearing of Dorian's degenerate lifestyle. Angered by Basil's questions and moralistic attitude, Dorian murdered Basil and then blackmailed Alan Campbell into disposing of the body. Six months have passed and people are wondering why Basil has not returned from Paris as he had planned to do.

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

7.7 Dorian says that he loved Hetty but he is unsure whether his feelings are actually those of love. His feelings are superficial/shallow and easily changed. It is ironic that, despite having been loved by many, Dorian does not understand the nature of love. This is indicative of his fickle, self-absorbed character.

[Award 2 marks only if there is a clear understanding of irony.] (2)

7.8 Dorian has decided to be 'better' as his guilt about Basil's murder has been haunting him and his usual distractions are not working. He recently escaped James' avenging his sister's suicide. He is bored with his life of pursuing pleasure and he does not want to have to face the painting and be reminded of his sins. While Dorian may want to spare Hetty and be 'better', his reasons are selfish, thus his resolution lacks sincerity/conviction.

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

7.9 Lord Henry has always been indulgent of Dorian, seeing him as a social experiment. He encourages Dorian to pursue pleasure without any thought for the consequences of such actions. He urges Dorian not to think too deeply and to dismiss negative emotions as being detrimental to his beauty. Previously, Lord Henry prompted Dorian to view Sibyl's death as a compliment because she sacrificed herself rather than live without him. However, Lord Henry is less supportive of Dorian's treatment of Hetty. He is disapproving/critical of Dorian's treatment of her and unconvinced/unimpressed by Dorian's so-called 'reformation'. He is now concerned that Dorian's thoughtlessness is reckless and harmful to others.

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

7.10 Dorian believes that self-sacrifice means denying himself a pleasurable experience. He assumes, by forgoing the thrill of love to spare Hetty, that he is doing an honourable deed. For Dorian, denying himself something he wants (in this case, Hetty) is in itself a new experience – the very thing he seeks out. He does not understand the concept of giving something of himself, or conceding something important to him in favour of Hetty's well-being. His giving up Hetty is superficial as it is no real hardship to him to have one less love affair. He is selfish as he is not prepared to sacrifice anything meaningful/significant to him.

[Credit valid alternative responses.]

[Award 3 marks only if there is a critical discussion.] (3)
[25]

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***LIFE OF PI* – Yann Martel**

QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

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

AGREE

- When the *Tsimtsum* sinks, Pi loses his family and all his possessions. His childhood innocence and his carefree existence as a teenager are replaced by the struggle to survive.
- His ordeal deprives him of connection to other people and he is forced to reconsider his place in the world. There are times when he loses all hope; when, for example, the tanker fails to rescue him, he feels that he is cursed to die on the lifeboat.
- He comes to realise that all life is inter-dependent and spiritually connected. This awareness restores his faith and allows him to have hope of salvation.
- At first, Pi regards Richard Parker's presence as a curse because of the danger he poses; however, he comes to see Richard Parker as a blessing. Pi is able to stave off loneliness, despair and a descent into madness because of his preoccupation with feeding and training Richard Parker.
- Pi loses his sense of self and, in the second story, assumes the alter ego of Richard Parker to cope with his brutality. However, it is through the trials he faces that he gains a new sense of self and a better understanding of adversity. His resilience, humility, ingenuity and patience are strengthened. He develops adaptability and numerous practical skills, all of which enable him to turn adversity into advantage.
- Having the French cook on the lifeboat is initially a blessing because he is a provider of food and he teaches Pi survival skills. However, the French cook's brutal murder of Pi's mother and Pi's subsequent murder of him, in retaliation, haunt Pi for the rest of his life and force him to acknowledge that the world is no longer the safe place that he believed it to be.
- Pi's reason and resourcefulness assist him in creating a safe space for himself on the lifeboat, and later in his adopted country of Canada.
- Pi compromises his moral principles to overcome the tribulations he faces. In both stories, his humanity gives way to savagery: he forfeits his vegetarianism and abhorrence of violence when he realises that killing fish and eating meat is the only way he and Richard Parker will survive.
- Initially, Pi believes that the algae island he encounters is a godsend which will bring his ordeal to an end and allow him to live a contented existence. He soon realises that there is no benefit to staying on the island and accepting the false hope that it offers.
- The trials Pi faces at sea strengthen his commitment to his faith and give him the fortitude to continue his journey. This is integral to the restoration of Pi's humanity and ability to build a happy life for himself in Canada.
- Pi's reliance on, and ability to reconcile science/reason and faith while on the lifeboat guide his choice of career and both elements sustain him throughout his life.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]
[Credit valid alternative/mixed responses.] **[25]**

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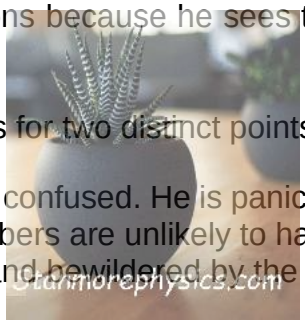
QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

9.1 The *Tsimtsum* has just sunk and Pi has found himself thrown into a lifeboat by the sailors. He has realised that his family members have not survived. He has found Richard Parker struggling in the water.

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

9.2 At this time of crisis, it is Pi's natural instinct to appeal to his faith for protection and guidance. He appeals to the deities from the three different religions he has chosen to embrace. Pi has a multi-faith approach; he does not distinguish between religions because he sees them as sharing a common connection with the Divine.



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

9.3 Pi is afraid and confused. He is panicking and does not want to acknowledge that his family members are unlikely to have survived the sinking of the ship. He feels overwhelmed and bewildered by the events that have just unfolded. He might be in shock.

[Award 1 mark for Pi's state of mind and 1 mark for an explanation.] (2)

9.4 The description is ironic as Richard Parker is a mighty predator that would be feared under normal circumstances. However, his finding himself removed from his natural environment and being in a bedraggled state makes him vulnerable. This normally ferocious creature is unable to fend for himself and is reliant on Pi's rescuing him from the ocean.

[Award 3 marks for a clear understanding of irony.] (3)

9.5 Pi decides to adopt an alter ego to survive. However, he quickly realises that his survival will be at the cost of his humanity. He is aware that he will have to resort to brutality to overcome this ordeal. There is a moment of hesitation as he weighs up whether his survival is worth compromising his soul/spirit.

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

9.6 Pi's ability to reason is first evident in the manner in which he tackles the issue of his name. His rational nature enables him to control his emotions and stay clear-headed during his ordeal at sea. This is also evident in his sensible decision to leave the algae island. Pi's use of empirical evidence to explain his story to the Japanese officials is another example of his objective thinking. Through reason, he is able to process his trauma and this allows him to live a contented and fulfilled life.

[Credit valid alternative responses.]

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

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9.7 Pi has reached the coast of Mexico and is recuperating in a hospital. The Japanese Department of Transport has sent two officials to interview Pi as part of their investigations into the sinking of the *Tsimtsum*. They have rejected Pi's first explanation of his ordeal and he has provided them with an alternative, more gruesome story.

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

9.8 The mood is gruesome/shocking/ghastly. Pi describes the horrific killing of his mother by the French cook, and then his own slaughter of the French cook in quite graphic detail. By conveying the factual details in short sentences, the brutal/grisly nature of the events is conveyed. This is reinforced by the matter-of-fact/unemotional/pitiless tone of the lines that convey both murders.

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

9.9 The French cook's providing Pi with food is his silent acknowledgement that his actions cannot be justified and is his way of extending an olive branch to Pi. His actions are an attempt to pacify Pi and avoid his retaliation, by making him an accomplice in his savagery. The French cook realises that his transgression cannot go unpunished; by giving Pi food, the French cook provides him with the energy to exact his revenge.

[Award 3 marks only if a comment on the significance is discussed.] (3)

9.10 Pi's murder of the French cook is uncharacteristic as he is a peace-loving person who sees God in all things and who loves all of God's creatures. He is naturally compassionate and caring but he is forced to compromise these values by the extreme circumstances in which he finds himself. As a vegetarian, Pi would have eschewed the eating of meat, but he resorts to cannibalism as a means of ensuring his survival. The trauma of knowing his potential for savagery stays with him.

[Award 3 marks only if there is a critical discussion.] (3)
[25]

TOTAL SECTION B: 25

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SECTION C: DRAMA

HAMLET – William Shakespeare

QUESTION 10: *HAMLET* – ESSAY QUESTION

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

VALID

- Gertrude's role as wife and mother influences Hamlet's attitude towards the circumstances in which he finds himself. Her hasty marriage to Claudius, her husband's brother, distresses Hamlet. The marriage also strengthens Claudius's position as king, affecting Hamlet's claim to the throne.
- Hamlet is disgusted at his mother's 'o'er hasty marriage' and regards it as a betrayal of both his father and himself. When he learns from the Ghost that his father was murdered by Claudius and that Gertrude might have committed adultery, Hamlet's feelings of bitterness towards his mother are exacerbated; he is more preoccupied by her betrayal than the need to avenge his father's death. He cannot understand how his mother could choose Claudius as a husband after being married to a paragon such as his father.
- Gertrude and Claudius urge Hamlet to put aside his excessive mourning, infuriating him as he insists that his grief is genuine.
- Gertrude's behaviour causes Hamlet to become disillusioned with women and see all women, including Ophelia, as fickle ('Frailty, thy name is woman'). It is this disillusionment that is given expression under the guise of his 'antic disposition'.
- Gertrude is completely under Claudius's influence and it is at his instigation that she invites Rosencrantz and Guildenstern to Elsinore and later complies with Claudius's decision to send Hamlet to England. This strengthens Hamlet's anger and resolve to act against his perceived enemies.
- When Hamlet confronts Gertrude in her bed chamber, it becomes obvious that she was not involved in King Hamlet's murder; this encourages Hamlet to confess the truth of his 'madness'. She is made to realise that her marriage to Claudius was ill-considered and the subsequent shift in her loyalty is evident when she lies to Claudius about Hamlet's response to Polonius's death. This lie protects Hamlet and allows him to continue his quest for revenge.
- Gertrude's warning Hamlet about the poisoned wine cements Hamlet's belief that killing Claudius is morally sound.
- Ophelia's rejection of Hamlet's love when she returns his gifts leads to his vicious spurning of her. Her role as dutiful daughter intensifies his feelings of betrayal; he realises that she has allowed herself to be used by her father and Claudius to spy on him.
- When Hamlet becomes aware of Ophelia's death, he realises that he loved her more than 'forty thousand brothers' and this leads to his altercation with Laertes at her grave. Hamlet comes to regret his treatment of Laertes, realising that they share a common grief. In an attempt to make amends, Hamlet agrees to the duel which results in the tragic loss of many lives.

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

[25]

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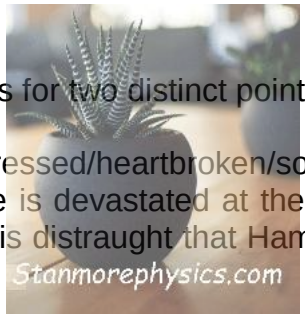
QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

11.1 Ophelia has returned Hamlet's love tokens which he denies giving her. He proceeds to insult her and he is further angered when he realises that she has lied to him about her father's whereabouts. He storms off after viciously rejecting her.

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

11.2 Claudius and Polonius have hidden behind an arras to spy on the conversation between Ophelia and Hamlet so as to discover the cause of his apparent madness.



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

11.3 Ophelia is distressed/heartbroken/sorrowful at the change that she has observed in Hamlet. She is devastated at the perceived deterioration of Hamlet's mental state./Ophelia is distraught that Hamlet's sweet 'vows' have been replaced by a cruel outburst.

[Award 1 mark for Ophelia's state of mind and 1 mark for an explanation.] (2)

11.4 Claudius is perceptive/astute/shrewd. He does not simply accept Polonius's theory that Hamlet is mad or suffering from unrequited love. He is able to discern that Hamlet is only feigning madness and suspects that he might have another reason for pretending to be mad. He fears that Hamlet might be a threat to him.

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

11.5 Polonius's devious nature causes him to use spying as his chief method of getting information. He has sent Reynaldo to France to spy on Laertes and is now intending to spy on the conversation between Gertrude and Hamlet. He hides himself behind the arras in Gertrude's bedchamber in order to eavesdrop on their conversation. Polonius's words 'so please you' show his attentiveness to Claudius's wishes and his need for Claudius's approval; this highlights his obsequious/sycophantic nature.

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

11.6 Hamlet has been instructed/ordered by his father's ghost to avenge his murder. However, despite having the opportunity to kill Claudius while he is at prayer, Hamlet lets the opportunity pass him by. His guilt at not acting swiftly enough causes him to respond defensively.

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

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11.7 The image of 'weeds' is used to signify the corruption that is rampant in Denmark. Gertrude has allowed corruption to flourish by ignoring Claudius's machinations. Elsewhere in the play, Denmark is referred to as an 'unweeded garden'.

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

11.8 Despite Gertrude's betrayal of their marriage vows, the Ghost of King Hamlet is concerned about her well-being. He realises that she is morally weak and he implores Hamlet to show compassion towards her. He recognises that her conscience is troubled.

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

11.9 Gertrude might put her hand on her heart/wring her hands/hold out her hands in a gesture of pleading. Her tone might be anguished/agonised/tormented/distressed because her loyalties are divided and she is conflicted between her guilt at what she has done and her desire to preserve her marriage with Claudius.

[Credit valid alternative responses.]

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

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

11.10 Although Hamlet has not acted as swiftly as the Ghost would have liked, his purpose has not been 'blunted' as his obsession with avenging his father's death consumes him. He has been consistently plotting and planning even though it might not be evident in his actions. He is unsure whether the Ghost is genuine and trustworthy. Before he acts, he needs to ascertain Claudius's guilt and his assuming an 'antic disposition' gives him the opportunity to achieve this. When he is given the opportunity to kill Claudius while he is at prayer, Hamlet delays taking action as he does not want Claudius's soul to ascend to heaven, while his father remains in purgatory. Furthermore, his accidental killing of Polonius hastens his being dispatched to England. It is only when he returns to Denmark that he is able to avenge his father's death.

However, his 'antic disposition' might be seen as a ploy to delay taking action since he allows his anxiety and self-doubt to defer his purpose; the concept of revenge is in conflict with his moral beliefs.

[Credit valid alternative/mixed responses.]

[Award 3 marks only if there is a critical discussion.] (3)
[25]

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OTHELLO – William Shakespeare

QUESTION 12: *OTHELLO* – ESSAY QUESTION

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

AGREE

- As a Venetian noblewoman, Desdemona is innocent and naïve. She has an idealistic view of romantic relationships.
- She has rejected many suitors and elopes with Othello. Despite her father's objections and attempt to annul the marriage, she stands her ground and insists on accompanying Othello to Cyprus. In her naivety, she believes that their love will prevail at all costs.
- Desdemona's innocent pleading for Cassio's reinstatement provides Iago with the ammunition to stir Othello's mistrust and jealousy. She does not realise that her persistent nagging reinforces Othello's belief in her infidelity.
- She accepts people at face value, naively placing her trust in Iago, which contributes to her fate. Her stubborn refusal to admit that she has misplaced the handkerchief enables Iago to manufacture the lies that she has given it to Cassio as a love token and that he had seen it in Cassio's lodgings.
- Desdemona believes in the sanctity of marriage and is horrified by Othello's accusation that she is guilty of adultery. Her innocence is evident when she is unable to utter the word 'whore'. She is shocked when Emilia suggests that women are just as capable as men are of committing adultery.
- She adamantly refutes Emilia's assertion that Othello's abuse of her is driven by jealousy. Her innocent and naive behaviour contributes to her fate when Othello demands that she be killed for her transgression.
- Emilia naively tries to please Iago by stealing Desdemona's handkerchief and giving it to him. She remains loyal to him and makes use of any opportunity to win his favour, despite his disrespectful behaviour.
- Although Emilia is naive in her view of her husband, she is cynical about marriage and fidelity. Her worldly outlook makes her realise that Othello's changed behaviour toward Desdemona is motivated by jealousy and she is perceptive enough to surmise that Othello is being influenced by some 'rogue' for personal gain.
- Her illusions about Iago are shattered when she realises that he is responsible for Othello's belief of Desdemona's adultery. Despite Iago's threats, she defies him and discloses the truth about the events that have unfolded.
- At the end of the play, both Desdemona and Emilia meet the same fate: both women are killed by their husbands.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]
[Credit valid alternative/mixed responses.] **[25]**

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QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

13.1 Desdemona and Othello are newly married. As General of the Venetian army, Othello is sent to Cyprus and she follows him, refusing to remain in Venice under her father's protection. She believes it is the duty of a wife to be at her husband's side.

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

13.2 By repeatedly referring to Othello as 'the Moor', Iago emphasises that Othello is a foreigner. This is indicative of Iago's prejudice/racist attitude. By refusing to call Othello by his name, Iago dehumanises him. Iago uses it as a derogatory/demeaning term.

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

13.3 Iago despises Cassio and is also determined to bring about his downfall. He believes that he has been overlooked for promotion and that Othello has unfairly appointed Cassio as his lieutenant because of Cassio's status and social skills, both of which Iago does not possess. He is also bitter and envious as he says that Cassio has a 'daily beauty' that Iago lacks. His low self-esteem also leads him to suspect that Cassio has slept with Emilia, although he has no proof of this having happened.

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

13.4 Othello is overjoyed at being reunited with Desdemona. They have triumphed over daunting obstacles to their love: the opposition of Desdemona's father, Brabantio, the terrible storm at sea and the Turkish threat. Their married life together can now begin. Later, Othello is riddled by jealousy when he believes Iago's insinuations of Desdemona's infidelity. Thoughts of revenge replace his sense of contentment.

[Credit valid alternative responses.]

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

13.5 Ironically, Iago is lauded in the play for his honesty. Many of the characters regard him as being honest and trustworthy. However, it is a façade he assumes in order to deceive and manipulate others. He revels in the knowledge that he has a reputation for honesty while being duplicitous.

[Award 3 marks for a clear understanding of irony.] (3)

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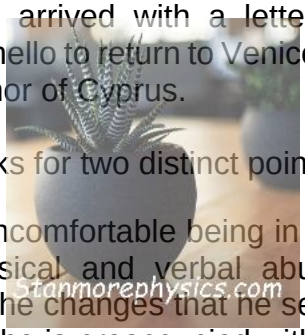
13.6 Othello is correct in asserting that the Turks are no longer a threat. However, the wars are not yet over as far as Othello is concerned. Iago is only beginning his war of revenge against Othello and is plotting his downfall. Othello will soon be embroiled in a war with himself. Othello's mind and heart will be at war as he will be overcome by jealousy and believe Iago's lies that Desdemona is unfaithful. He will be conflicted between his feelings of betrayal and his overwhelming love for Desdemona. Othello's rage will consume him and he will not be satisfied until he has meted out justice on Desdemona and Cassio.

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

13.7 Lodovico has arrived with a letter from the Duke of Venice and Senate instructing Othello to return to Venice and informing him that Cassio will replace him as governor of Cyprus.



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

13.8 Lodovico is uncomfortable being in Othello's presence after having witnessed Othello's physical and verbal abuse of Desdemona. He is struggling to comprehend the changes that he sees in Othello. Othello finds it difficult to be hospitable as he is preoccupied with his plans to kill Desdemona.

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

13.9 Emilia might stand upright with her hands on her hips/her arms folded as she proclaims herself the equal of men. Her tone might be defiant/ assertive/forceful/firm/bitter. Her cynical view of the relationships between men and women stems from her unhappy marriage to Iago. She blames men's ill-treatment of women as the catalyst for women's adultery, suggesting that men set the example for women to follow.

[Credit valid alternative responses.]

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

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

13.10 Desdemona is a noblewoman who has been sheltered from the harsh reality of life. She is naïve and idealistic when it comes to relationships, believing in the sanctity of marriage and that women are incapable of adultery. Emilia is her maidservant, who is older and more worldly. Her experience of marriage has made her cynical and she is more tolerant of infidelity. Despite these differences, they are both strong, capable women who turn to each other for friendship, companionship and comfort in the unfamiliar and male-dominated environment of Cyprus. Their bond is strengthened by their shared experiences of abuse; they are both expected to obey and submit to their husbands.

[Award 3 marks only if there is a critical discussion.] (3)
[25]

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***THE CRUCIBLE* – Arthur Miller**

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

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

VALID

- The girls are regarded as inferior and are expected to be submissive. They look for entertainment by dancing, listening to Tituba's stories and dabbling with charms in the forest. This is the catalyst for the witchcraft accusations and the ensuing hysteria that results in the loss of many lives.
- They lie and make false accusations; initially, this is done to avoid punishment and later, to maintain the recently acquired power the trials have afforded them.
- As a slave, Tituba holds no status. She is the first to be accused by Abigail but she quickly realises that she can save herself by providing the names of other villagers. The first accused were women of low status and questionable behaviour, such as Sarah Good and Sarah Osborne. These women inadvertently contribute to the superstitions held by the villagers that witches live among them.
- Abigail resents John Proctor for ending their affair and she is vindictive towards his wife, Elizabeth. She is envious of the status wives hold in Salem. She accuses Elizabeth of witchcraft and has her arrested; she does this to win Proctor back.
- Abigail also sees the women in Salem as hypocrites and she seizes the opportunity to punish them for treating her with disdain and disrespect.
- Abigail leads the girls in their accusations by threatening them; she rules the group – and the village – by fear. She even goes so far as to threaten Danforth when he questions her motives. Abigail's revenge is pivotal in sealing Proctor's fate.
- The trials give Mary Warren a voice and she becomes outspoken about her role as a court official. She has the power to determine the fate of many, including her employers, the Proctors: her turning on John Proctor seals his fate.
- Ann Putnam is jealous and resentful of Rebecca Nurse. She accuses Rebecca of the 'supernatural murder' of her babies. Rebecca is arrested and later executed as she refuses to make a false confession. Ann and her husband also use the trials as a way of settling personal grievances they have against other villagers.
- Elizabeth's coldness towards her husband drives him into Abigail's arms. Her continued suspicions make him hesitant about informing the court about Abigail's informal confession that their dancing was just 'sport'. His reluctance allows the girls to entrench themselves as victims and for the court to continue to find innocent people, including himself, guilty of being witches.
- Elizabeth is unaware of her husband's confession of adultery when she lies to the court to protect him. He is subsequently arrested and later executed when he chooses his 'good name' over a false confession. He makes this choice after Elizabeth encourages him to do what he believes is best for him and his family.
- Proctor's decision is also motivated by the example set by Rebecca Nurse who is steadfast/resolute as she faces the gallows. Her righteousness inspires him.

INVALID

Such a response will dispute the idea that only women are responsible for the outcomes as even the male characters bear responsibility.

[Credit valid alternative/mixed responses.] **[25]**

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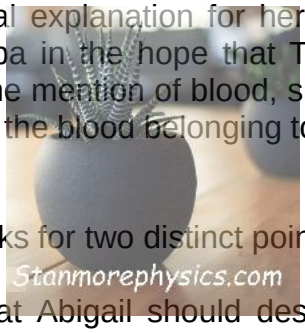
QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

15.1 Abigail and the girls have been caught dancing in the woods; Betty and Ruth have subsequently taken ill. When the villagers hear this, they immediately assume that the girls have been dabbling in witchcraft and, to escape harsh punishment, Abigail tries to blame Tituba for their actions. As a slave, Tituba is an easy target.

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

15.2 Mrs Putnam has been unable to accept the loss and is convinced that there is a supernatural explanation for her loss. She sends her surviving daughter, Ruth, to Tituba in the hope that Tituba can conjure the spirits of her dead children. At the mention of blood, she assumes (irrationally) that Tituba made the girls drink the blood belonging to one of her babies as part of her conjuring the dead.



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

15.3 It is ironic that Abigail should describe herself in this way because she is certainly none of these things. She engaged in a sexual relationship with John Proctor, a married man, while she was a servant in his home. She instigates the casting of spells and the dancing in the woods, and lies to protect herself. These are not the actions of a 'proper' or moral person.

[Award 2 marks for a clear understanding of irony.] (2)

15.4 As a slave, Tituba is regarded as inferior by the villagers. They are superstitious of her Barbadian cultural practices and intolerant of her differences. They assume that she is an agent of the devil and able to perform supernatural acts like raising the dead. This prejudice makes it easier for them to blame her for the ills that have befallen the girls.

[Award 1 mark for an attitude and 2 marks for a comment.] (3)

15.5 Parris's threatening to whip Tituba is indicative of his antagonistic/hostile nature. His daughter, Betty, is clearly afraid of him as she would rather feign illness than suffer his punishment. In the court, Parris also tries to bully the judges into not entertaining any opposition. He is forceful in his assertion of his authority and uses intimidatory tactics to ensure the people's compliance.

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

15.6 Giles refuses to reveal the identity of his informant knowing that anyone whose name is mentioned to the judges will be arrested. He feels guilty that his questions inadvertently led to his wife's arrest and he does not want to be responsible for any further arrests. By refusing to reveal the identity of his informant, Giles displays integrity and honour.

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

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15.7 Parris and Proctor do not see eye-to-eye on a number of matters. Proctor has little regard for Parris's ministry, accusing him of preaching only 'hellfire and bloody damnation'. The two men are antagonistic in their discussions with Parris trying either to silence or defame Proctor at every opportunity. Parris begrudges Proctor the respect he is given by the villagers as Parris is not afforded the same treatment. His resentment also stems from his awareness that Proctor's moral fibre is stronger than his own.

[Award 2 marks for one idea well discussed.] (2)

15.8 The innocent villagers are afraid of being accused of witchcraft as there is no way to prove their innocence. They fear the court and doubt its integrity/veracity. Many people are being vindictive and using the court to settle personal vendettas. People have become suspicious of one another and a sense of paranoia has taken over Salem.

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

15.9 Danforth might walk towards Giles and wave his finger at him or, if seated, he might raise himself from his chair and lean towards him. His tone might be officious/authoritative/assertive/threatening as he is determined to get a name from Giles so that he can resolve the issue as quickly as possible.

[Credit valid alternative responses.]

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

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

15.10 As Deputy-Governor, Danforth is responsible for ensuring that justice is served in Salem. He holds enormous power and is fixated on rooting out the evil that he believes has taken hold of the village. He uses his power to intimidate people into submission. His determination to uphold his – and the court's – reputation outweighs his suspicion that Abigail and the girls might be lying. He is arrogant and unwilling to reconsider his decision to proceed with the hangings, believing that the integrity of the court and his stature will be undermined. His self-righteous inflexibility results in the deaths of many innocent people, including John Proctor. Ironically, this also results in growing opposition to the court and the eventual ending of the witch trials.

[Credit valid alternative response.]

[Award 3 marks for a critical discussion.] (3)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

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

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

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

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

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

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