



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

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ENGLISH HOME LANGUAGE P2

MAY/JUNE 2025

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MARKS: 80

TIME: 2½ hours

This question paper consists of 27 pages.



INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

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

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

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SECTION A: POETRY

PRESCRIBED POETRY – Answer TWO questions.

UNSEEN POEM – COMPULSORY question

SECTION B: NOVEL

Answer ONE question.

SECTION C: DRAMA

Answer ONE question.

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

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

6. LENGTH OF ANSWERS:

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

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



8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly.



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SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
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AND			
Unseen Poetry: COMPULSORY question			
5. 'Praise Song for My Mother'	Contextual question	10	10
SECTION B: NOVEL			
Answer ONE question.*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
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SECTION C: DRAMA			
Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	17
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14. <i>The Crucible</i>	Essay question	25	25
15. <i>The Crucible</i>	Contextual question	25	25

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



CHECKLIST

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

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

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



SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

IT IS A BEAUTEIOUS EVENING, CALM AND FREE – William Wordsworth

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

With close reference to **structure**, **imagery** and **tone**, discuss how the speaker reflects on people's connection to nature in this poem.

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

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

POEM OF RETURN – Jofre Rocha

- 1 When I return from the land of exile and silence,
2 do not bring me flowers.
- 3 Bring me rather all the dews,
4 tears of dawns which witnessed dramas.
5 Bring me the immense hunger for love
6 and the plaint of tumid sexes in star-studded night.
7 Bring me the long night of sleeplessness
8 with mothers mourning, their arms bereft of sons.
9 When I return from the land of exile and silence,
10 no, do not bring me flowers ...
- 11 Bring me only, just this
12 the last wish of heroes fallen at day-break
13 with a wingless stone in hand
14 and a thread of anger snaking from their eyes.

- 2.1 What does the word, 'When' (line 1) suggest about the speaker's time in exile? (2)
- 2.2 Refer to line 10: 'no, do not bring me flowers ...'.
Explain the effect of the double negative in this line. (2)
- 2.3 Refer to lines 11–13: 'Bring me only ... stone in hand'.
2.3.1 Identify the figure of speech in line 13. (1)
2.3.2 Comment on the effectiveness of this image in the context of the poem. (2)
- 2.4 Refer to lines 7–8: 'Bring me the ... bereft of sons.'
Critically discuss how the diction in these lines is linked to the central message of the poem. Your response should include TWO examples of diction. (3)

[10]

QUESTION 3: CONTEXTUAL QUESTION

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

TALK TO THE PEACH TREE – Sipho Sepamla

- 1 Let's talk to the swallows visiting us in summer
2 ask how it is in other countries
- 3 Let's talk to the afternoon shadow
4 ask how the day has been so far
- 5 Let's raise our pets to our level
6 ask them what they don't know of us
- 7 words have lost meaning
8 like all notations they've been misused
- 9 most people will admit
10 a whining woman can overstate her case
- 11 Talk to the paralysing heat in the air
12 inquire how long the mercilessness will last
- 13 Let's pick out items from the rubbish heap
14 ask how the stench is like down there
- 15 Let's talk to the peach tree
16 find out how it feels to be in the ground
- 17 Let's talk to the moon going down
18 ask if it isn't enough eyeing what's been going on
- 19 come on
20 let's talk to the devil himself
21 it's about time

- 3.1 Refer to lines 9–10: 'most people will ... overstate her case'.
- 3.1.1 Identify the sound device in these lines. (1)
- 3.1.2 What does the word, 'whining' suggest about the woman in the context of these lines? (2)
- 3.2 Explain the use of colloquial language throughout the poem. (2)
- 3.3 Refer to lines 13–14: 'Let's pick out ... like down there'.
- Comment on the effectiveness of this image in the context of the poem. (2)
- 3.4 Refer to lines 19–21: 'come on/let's ... it's about time'.
- Critically discuss how the tone of the final stanza emphasises the central message of the poem. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

SOLITUDE – Ella Wheeler Wilcox

- 1 Laugh, and the world laughs with you;
- 2 Weep, and you weep alone;
- 3 For the sad old earth must borrow its mirth,
- 4 But has trouble enough of its own.
- 5 Sing, and the hills will answer;
- 6 Sigh, it is lost on the air;
- 7 The echoes bound to a joyful sound,
- 8 But shrink from voicing care.
- 9 Rejoice, and men will seek you;
- 10 Grieve, and they turn and go;
- 11 They want full measure of all your pleasure,
- 12 But they do not need your woe.
- 13 Be glad, and your friends are many;
- 14 Be sad, and you lose them all, –
- 15 There are none to decline your nectared wine,
- 16 But alone you must drink life's gall.
- 17 Feast, and your halls are crowded;
- 18 Fast, and the world goes by.
- 19 Succeed and give, and it helps you live,
- 20 But no man can help you die.
- 21 For there is room in the halls of pleasure
- 22 For a large and lordly train,
- 23 But one by one we must all file on
- 24 Through the narrow aisles of pain.

- 4.1 Refer to lines 1–2: 'Laugh, and the ... you weep alone'.

What do these lines suggest about the nature of life?

(2)

- 4.2 Explain the repeated use of the pronoun, 'you' in the poem.

(2)

- 4.3 Refer to lines 15–16: 'There are none ... drink life's gall.'

4.3.1 Identify the figure of speech in line 16.

(1)

4.3.2 Comment on the effectiveness of this image in the context of the poem.

(2)

- 4.4 Refer to lines 23–24: 'But one by ... aisles of pain.'

Critically discuss how the diction in these lines is linked to the central message of the poem. Your response should include TWO examples of diction.

(3)

[10]

AND



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

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

PRAISE SONG FOR MY MOTHER – Grace Nichols

- 
- 1 You were
2 water to me
3 deep and bold and fathoming
4 You were
5 moon's eye to me
6 pull and grained and mantling
7 You were
8 sunrise to me
9 rise and warm and streaming
10 You were
11 the fishes red gill to me
12 the flame tree's spread to me
13 the crab's leg/the fried plantain¹ smell
14 replenishing replenishing
15 Go to your wide futures, you said

Glossary: ¹plantain – a starchy fruit that is part of the banana family

- 5.1 What does the word, 'PRAISE' in the title suggest about the speaker's view of her mother? (2)
- 5.2 Explain the implication of the use of past tense in the poem. (2)
- 5.3 Refer to lines 1–2: 'You were/water to me'.
- 5.3.1 Identify the figure of speech used in these lines. (1)
- 5.3.2 Comment on the effectiveness of this image. (2)
- 5.4 Refer to line 15: 'Go to your wide futures, you said'.
- Discuss how this line contributes to the central message of the poem. (3)
- [10]**

TOTAL SECTION A: 30



SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

Dorian Gray's mentors have a significant impact on the man he becomes.

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

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

[25]**QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT A

Lord Henry had not yet come in. He was always late on principle, his principle being that punctuality is the thief of time. So the lad was looking rather sulky, as with listless fingers he turned over the pages of an elaborately-illustrated edition of *Manon Lescaut* that he had found in one of the book-cases. The formal monotonous ticking of the Louis Quatorze clock annoyed him. Once or twice he thought of going away.

5

At last he heard a step outside, and the door opened. 'How late you are, Harry!' he murmured.

'I am afraid it is not Harry, Mr Gray,' answered a shrill voice.

He glanced quickly round, and rose to his feet. 'I beg your pardon. I thought –'

'You thought it was my husband. It is only his wife. You must let me introduce myself. I know you quite well by your photographs. I think my husband has got seventeen of them.'

10

'Not seventeen, Lady Henry?'

'Well, eighteen, then. And I saw you with him the other night at the Opera.' She laughed nervously as she spoke, and watched him with her vague forget-me-not eyes. She was a curious woman, whose dresses always looked as if they had been designed in a rage and put on in a tempest.

15

...

'I like Wagner's music better than anybody's. It is so loud that one can talk the whole time without other people hearing what one says. That is a great advantage; don't you think so, Mr Gray?'

20

...

Dorian smiled, and shook his head: 'I am afraid I don't think so, Lady Henry. I never talk during music, at least during good music. If one hears bad music, it is one's duty to drown it in conversation.'

'Ah! that is one of Harry's views, isn't it, Mr Gray? I always hear Harry's views from his friends.'

25

[Chapter 4]



- 7.1 Place this extract in context. (2)
- 7.2 Refer to line 13: 'Not seventeen, Lady Henry?'
Account for Dorian's reaction in this line. (2)
- 7.3 Refer to lines 1–2: 'Lord Henry had ... thief of time.'
Explain what these lines reveal about Lord Henry. (2)
- 7.4 Refer to line 14: 'And I saw you with him the other night at the Opera.'
Suggest what this line conveys about the relationship between Lord Henry and his wife in the context of the novel. (3)
- 7.5 Refer to lines 15–17: 'She was a ... in a tempest.'
Explain the irony of Lord Henry's choice of wife. (2)
- 7.6 Refer to line 24: 'Ah! that is one of Harry's views, isn't it, Mr Gray?'
Based on your knowledge of the novel as a whole, discuss the significance of Lord Henry's influence on Dorian. (3)

AND

EXTRACT B

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

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

'Yes, sir,' answered the gamekeeper.

5

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

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

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

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

...

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

'Some money, sir – not much, and a six-shooter. There was no name of any kind. A decent-looking man, sir, but rough-like. A sort of sailor, we think.' 15

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

[Chapter 18]



- 7.7 Describe the 'unfortunate accident' (line 3) to which Dorian refers. (2)
- 7.8 Refer to lines 13–16: 'Was there anything ... sailor, we think.'
Comment on the role that James Vane plays in the novel. (3)
- 7.9 Refer to line 1: 'As soon as ... of a drawer'.
In your view, is Dorian's reaction to the man's death indicative of the upper class's attitude towards the working class in the context of the novel? Justify your response. (3)
- 7.10 During the course of the novel, Dorian consistently escapes the consequences of his actions.
Critically discuss the validity of the above statement. (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

Pi's mentors have a significant influence on the man he becomes.

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

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

[25]**QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT C

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A few days after the meeting on the esplanade, I took my courage into my hands and went to see Father at his office.

'Father?'

'Yes, Piscine.'

'I would like to be baptised and I would like a prayer rug.'

5

My words intruded slowly. He looked up from his papers after some seconds.

'A what? What?'

'I would like to pray outside without getting my pants dirty. And I'm attending a Christian school without having received the proper baptism of Christ.'

'Why do you want to pray outside? In fact, why do you want to pray at all?'

10

'Because I love God.'

'Aha.' He seemed taken aback by my answer, nearly embarrassed by it. There was a pause. I thought he was going to offer me ice cream again. 'Well, Petit Séminaire is Christian only in name. There are many Hindu boys there who aren't Christians. You'll get just as good an education without being baptised. Praying to Allah won't make any difference, either.'

15

'But I want to pray to Allah. I want to be a Christian.'

'You can't be both. You must be either one or the other.'

'Why can't I be both?'



...

He said nothing, only looked at me, his brow furrowed. Suddenly business called.

20

'Talk to Mother about it.'

She was reading.

'Mother?'

'Yes, darling.'

'I would like to be baptised and I would like a prayer rug.'

25

'Talk to Father about it.'

'I did. He told me to talk to you about it.'

'Did he?' she laid her book down.

...

'I have a book here that you'll like.'

[Chapter 26]

9.1 Refer to lines 1–2: 'A few days ... at his office.'

Describe the encounter to which Pi refers.

(2)

9.2 Refer to line 7: 'A what? What?'

Account for Father's tone in this line.

(2)

9.3 Refer to lines 20–21: 'He said nothing ... Mother about it.'

Explain how these lines are typical of Pi's father.

(2)

9.4 Refer to lines 22–24: 'She was reading.'/'Mother?'/ 'Yes, darling.' '

Suggest what these lines convey about the relationship between Pi and his mother in the context of the novel.

(3)

9.5 Using this extract as a starting point, discuss how faith is crucial for Pi's survival on the lifeboat.

(3)

9.6 Refer to line 29: 'I have a book here that you'll like.'

Based on your knowledge of the novel as a whole, comment on the significance of Pi's having been exposed to the power of stories when he was growing up.

(3)

AND



EXTRACT D

In my case, to protect myself from Richard Parker while I trained him, I made a shield with a turtle shell. I cut a notch on each side of the shell and connected them with a length of rope. The shield was heavier than I would have liked, but do soldiers ever get to choose their ordnance?

The first time I tried, Richard Parker bared his teeth, rotated his ears full round, vomited a short guttural roar and charged. A great, full-clawed paw rose in the air and cuffed my shield. The blow sent me flying off the boat. I hit the water and instantly let go of the shield. It sank without a trace after hitting me in the shin. I was beside myself with terror – of Richard Parker, but also of being in the water.

...

I was at it again next time I caught a turtle. Its shell was smaller, lighter, and made for a better shield. Once more I advanced and started stamping on the middle bench with my foot.

I wonder if those who hear this story will understand that my behaviour was not an act of insanity or a covert suicide attempt, but a simple necessity. Either I tamed him, made him see who was Number One and who was Number Two – or I died the day I wanted to climb aboard the lifeboat during rough weather and he objected.

[Chapter 72]

9.7 Refer to lines 1–2: 'In my case ... a turtle shell.'

Explain how Pi's upbringing has prepared him to train Richard Parker. (2)

9.8 Refer to lines 5–6: 'The first time ... roar and charged.'

How do these lines influence your attitude to Richard Parker at this stage in the novel? Substantiate your response. (2)

9.9 Refer to lines 3–4: 'The shield was ... choose their ordnance?'

In your view, is Pi's identifying himself with a soldier effective in capturing his approach to life on the lifeboat? Justify your response. (3)

9.10 Pi's relationship with Richard Parker undergoes a profound shift in the course of the novel.

Critically discuss the validity of the above statement. (3)
[25]

TOTAL SECTION B: 25



SECTION C: DRAMA

Answer ONLY on the play you have studied.

HAMLET – William Shakespeare

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

QUESTION 10: HAMLET – ESSAY QUESTION

In *Hamlet*, the characters are responsible for the corruption in the kingdom of Denmark.

Critically discuss the validity of the above statement with close reference to a minimum of TWO characters.

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**LAERTES**

My necessities are embarked. Farewell.
And sister, as the winds give benefit
And convoy is assistant, do not sleep,
But let me hear from you.

OPHELIA

Do you doubt that?

5

LAERTES

For Hamlet, and the trifling of his favour,
Hold it a fashion, and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute,
No more.

10

...

*(Enter Polonius)***POLONIUS**

What is't, Ophelia, he hath said to you?

OPHELIA

So please you, something touching the Lord Hamlet.

POLONIUS

Marry, well bethought.

15

'Tis told me he hath very oft of late

Given private time to you, and you yourself



Have of your audience been most free and bounteous. If it be so, as so 'tis put on me, And that in way of caution, I must tell you, You do not understand yourself so clearly As it behoves my daughter and your honour. What is between you? Give me up the truth. OPHELIA He hath, my lord, of late made many tenders Of his affection to me.	20 25
POLONIUS Affection, pooh! You speak like a green girl Unsifted in such perilous circumstance. Do you believe his 'tenders', as you call them? OPHELIA I do not know, my lord, what I should think. POLONIUS Marry, I will teach you. Think yourself a baby, That you have ta'en these tenders for true pay Which are not sterling.	 30

[Act 1, Scene 3]

- 11.1 Place this extract in context. (2)
- 11.2 Refer to lines 6–11: 'For Hamlet, and ... minute,/No more.'
Explain why Laertes warns Ophelia about Hamlet's intentions. (2)
- 11.3 Refer to lines 16–19: ' 'Tis told me ... put on me'.
Explain why Polonius's methods of acquiring information are considered the norm in Claudius's court. (2)
- 11.4 Refer to lines 30–32: 'Marry, I will ... are not sterling.'
Based on your knowledge of the play as a whole, discuss Polonius's sincerity in his concern for Ophelia. (3)
- 11.5 Should Ophelia be held responsible for her actions towards Hamlet in the context of the play? Justify your response. (3)

AND

EXTRACT F

CLAUDIUS

O, Gertrude, come away!

The sun no sooner shall the mountains touch,

But we will ship him hence, and this vile deed

We must with all our majesty and skill

Both countenance and excuse. Ho! Guildenstern!

5

Rosencrantz and Guildenstern enter

Friends both, go join you with some further aid.

Hamlet in madness hath Polonius slain,

And from his mother's closet hath he dragged him.

Go, seek him out, speak fair, and bring the body

10

Into the chapel. I pray you, haste in this.

Rosencrantz and Guildenstern off

Come, Gertrude, we'll call up our wisest friends,

And let them know both what we mean to do

And what's untimely done. (So haply slander)

15

Whose whisper o'er the world's diameter,

As level as the cannon to his blank

Transports his poisoned shot, may miss our name,

And hit the woundless air. O, come away!

My soul is full of discord and dismay.

20

...

ROSENCRANTZ

What have you done, my lord, with the dead body?

HAMLET

Compounded it with dust whereto 'tis kin.

ROSENCRANTZ

Tell us where 'tis that we may take it thence,

And bear it to the chapel.

HAMLET

Do not believe it.

25

ROSENCRANTZ

Believe what?

HAMLET

That I can keep your counsel and not mine own. Besides, to be demanded of a sponge,
what replication should be made by the son of a king?

ROSENCRANTZ

Take you me for a sponge, my lord?

HAMLET

Ay, sir, that soaks up the king's countenance, his rewards, his authorities. But such
officers do the king best service in the end. He keeps them like an apple in the corner of
his jaw, first mouthed to be last swallowed. When he needs what you have gleaned, it is
but squeezing you, and, sponge, you shall be dry again.

30

[Act 4, Scenes 1 and 2]



- 11.6 Refer to lines 5–9: 'Ho! Guildenstern! ... he dragged him.'
- 11.6.1 Describe the circumstances that led to Hamlet's killing of Polonius. (2)
- 11.6.2 Explain what Claudius's instructions to Rosencrantz and Guildenstern suggest about their characters. (2)
- 11.7 Refer to line 20: 'My soul is full of discord and dismay.'
- Comment on the irony in this line in the wider context of the play. (3)
- 11.8 Refer to lines 30–33: 'Ay, sir, that ... be dry again.'
- If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 11.9 Hamlet's antic disposition is too convincing to be an act.
- Critically discuss the extent to which you agree with the above statement. (3)
- [25]**



OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

In *Othello*, the characters' search for justice and revenge has devastating consequences.

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

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

RODERIGO

I would not follow him then.

IAGO

O, sir, content you.

I follow him to serve my turn upon him.

We cannot all be masters, nor all masters

Cannot be truly followed. You shall mark

Many a duteous and knee-crooking knave

That, doting on his own obsequious bondage,

Wears out his time much like his master's ass,

For naught but provender; and when he's old—cashiered!

Whip me such honest knaves. Others there are

Who, trimmed in forms and visages of duty,

Keep yet their hearts attending on themselves,

And throwing but shows of service on their lords,

Do well thrive by them; and when they have lined their coats,

Do themselves homage. These fellows have some soul,

And such a one do I profess myself.

...

RODERIGO

What a full fortune does the thick-lips owe

If he can carry it thus!

...

IAGO

Awake! What ho, Brabantio! Thieves, thieves, thieves!

Look to your house, your daughter, and your bags!

Thieves, thieves!

Enter Brabantio at a window above

5

10

15

20



BRABANTIO

What is the reason of this terrible summons?

What is the matter there?

RODERIGO

Signior, is all your family within?

25

IAGO

Are your doors locked?

BRABANTIO

Why, wherefore ask you this?

IAGO

Zounds, sir, you're robbed. For shame, put on your gown;

Your heart is burst—you have lost half your soul.

Even now, now, very now, an old black ram

30

Is tupping your white ewe. Arise, arise,

Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you.

Arise, I say!

Stanmorephysics.com

[Act 1, Scene 1]

- 13.1 Explain the reason for Iago's conversation with Roderigo at this early stage in the play. (2)
- 13.2 Refer to lines 19–21: 'Awake! What ho ... bags! Thieves, thieves!' What effect does the repetition of the word, 'thieves' have on Brabantio? (2)
- 13.3 Refer to lines 3–5: 'I follow him ... be truly followed.' Discuss what these lines reveal about Iago. (2)
- 13.4 Othello is referred to as 'thick-lips' (line 17), 'an old black ram' (line 30) and 'the devil' (line 33). Is this manner of referring to Othello the norm in Venetian society? Motivate your answer. (3)

AND



EXTRACT H

IAGO

No, let me know;
And knowing what I am, I know what she shall be.

OTHELLO

O, thou art wise, 'tis certain.

IAGO

Stand you awhile apart;
Confine yourself but in a patient list.

5

Whilst you were here erewhile, mad with your grief
(A passion most unsuited such a man)

Cassio came hither. I shifted him away

And laid good 'scuse upon your ecstasy,

Bid him anon return and here speak with me,

10

The which he promised. Do but encave yourself,

And mark the fleers, the gibes and notable scorns

That dwell in every region of his face,

For I will make him tell the tale anew,

Where, how, how oft, how long ago and when

15

He hath and is again to cope your wife.

I say, but mark his gesture. Marry, patience!

Or I shall say you're all in all in spleen.

And nothing of a man.

OTHELLO

Dost thou hear, Iago?

20

I will be found most cunning in my patience,

But (dost thou hear?) most bloody.

IAGO

That's not amiss,

But yet keep time in all. Will you withdraw?

Othello hides himself

25

Now will I question Cassio of Bianca,

A housewife that by selling her desires

Buys herself bread and clothes. It is a creature

That dotes on Cassio—as 'tis the strumpet's plague

To beguile many and be beguiled by one.

30

He, when he hears of her, cannot refrain

From the excess of laughter. Here he comes.

Re-enter Cassio

As he shall smile, Othello shall go mad,

And his unbookish jealousy must conster

35

Poor Cassio's smiles, gestures, and light behaviour

Quite in the wrong. How do you now, lieutenant?

CASSIO

The worser that you give me the addition

Whose want even kills me.

[Act 4, Scene 1]



- 13.5 Place this extract in context. (2)
- 13.6 Refer to lines 6–9: 'Whilst you were ... upon your ecstasy'.
Explain why Iago would not want Cassio to be present when Othello regains consciousness. (2)
- 13.7 Refer to lines 31–32: 'He, when he ... excess of laughter.'
Discuss whether Cassio's behaviour towards Bianca is consistent with his behaviour towards all women. (3)
- 13.8 Refer to line 3: 'O, thou art wise, 'tis certain.'
Comment on the irony in this line. (3)
- 13.9 Refer to lines 34–37: 'As he shall ... in the wrong.'
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 Refer to lines 20–22: 'Dost thou hear ... most bloody.'
Based on your knowledge of the play as a whole, critically discuss how these lines reveal the shift in Othello's character. (3)
- [25]**



THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In *The Crucible*, the characters are responsible for the corruption in Salem.

Critically discuss the extent to which you agree with this statement. Refer to a minimum of THREE characters in your response.

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

PUTNAM	There are hurtful, vengeful spirits layin' hands on these children.	
PARRIS	But, Thomas, you cannot –	
PUTNAM	Ann! Tell Mr Parris what you have done.	
MRS PUTNAM	Reverend Parris, I have laid seven babies unbaptised in the earth. Believe me, sir, you never saw more hearty babies born. And yet, each would wither in my arms the very night of their birth. I have spoke nothin', but my heart has clamoured intimations. And now, this year, my Ruth, my only – I see her turning strange. A secret child she has become this year, and shrivels like a sucking mouth were pullin' on her life too. And so I thought to send her to your Tituba –	5 10
PARRIS	To Tituba! What may Tituba – ?	
MRS PUTNAM	Tituba knows how to speak to the dead, Mr Parris.	
PARRIS	Goody Ann, it is a formidable sin to conjure up the dead!	
MRS PUTNAM	I take it on my soul, but who else may surely tell me what person murdered my babies?	15
PARRIS	(<i>horrified</i>): Woman!	
	...	
PUTNAM	Don't you understand it, sir! There is a murdering witch among us, bound to keep herself in the dark. (PARRIS <i>turns to Betty, a frantic terror rising in him.</i>) Let your enemies make of it what they will, you cannot blink it more.	20
PARRIS	(<i>to Abigail</i>): Then you were conjuring spirits last night.	
ABIGAIL	(<i>whispering</i>): Not I, Sir – Tituba and Ruth.	
PARRIS	(<i>turns now, with new fear, and goes to Betty, looks down at her, and then, gazing off</i>): Oh, Abigail, what proper payment for my charity! Now I am undone.	25
PUTNAM	You are not undone! Let you take hold here. Wait for no one to charge you – declare it yourself. You have discovered witchcraft –	

[Act 1]



- 15.1 Place this extract in context. (2)
- 15.2 Refer to line 24: 'Oh, Abigail, what proper payment for my charity!' Account for Parris's statement. (2)
- 15.3 Describe the relationship between Putnam and Parris as revealed in this extract. (2)
- 15.4 Refer to lines 13–14: 'Goody Ann, it ... on my soul'.
Is the hypocrisy revealed by Mrs Putnam the norm in the village of Salem? Motivate your response. (3)
- 15.5 Refer to line 22: 'Not I, Sir – Tituba and Ruth.'
Discuss how Abigail's response in the above line is typical of her. (3)

AND

EXTRACT J

- DANFORTH This is a court of law, Mister. I'll have no effrontery here!
- ...
- PROCTOR This is Mary Warren's deposition. I – I would ask you remember, sir, while you read it, that until two weeks ago she were no different than the other children are today. *(He is speaking reasonably, restraining all his fears, his anger, his anxiety.)* You saw her scream, she howled, she swore familiar spirits choked her; she even testified that Satan, in the form of women now in jail, tried to win her soul away, and then when she refused – 5
- DANFORTH We know all this.
- PROCTOR Aye, sir. She swears now that she never saw Satan; nor any spirit, vague or clear, that Satan may have sent to hurt her. And she declares her friends are lying now. 10
- PROCTOR *starts to hand Danforth the deposition, and HALE comes up to Danforth in a trembling state.*
- HALE Excellency, a moment. I think this goes to the heart of the matter. 15
- DANFORTH *(with deep misgivings):* It surely does.
- HALE I cannot say he is an honest man; I know him little. But in all justice, sir, a claim so weighty cannot be argued by a farmer. In God's name, sir, stop here; send him home and let him come again with a lawyer –
- DANFORTH *(patiently):* Now look you, Mr Hale – 20
- HALE Excellency, I have signed seventy-two death warrants; I am a minister of the Lord, and I dare not take a life without there be a proof so immaculate no slightest qualm of conscience may doubt it.
- DANFORTH Mr Hale, you surely do not doubt my justice.

[Act 3]



15.6 Describe the circumstances that have led to this point in the play. (2)

15.7 Explain why Proctor feels that it is necessary to speak 'reasonably' (line 4). (2)

15.8 Refer to lines 21–23: 'Excellency, I have ... may doubt it.'

Comment on the irony in these lines in the wider context of the play. (3)

15.9 Refer to line 1: 'This is a court of law, Mister. I'll have no effrontery here.'

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

15.10 Refer to line 24: 'Mr Hale, you surely do not doubt my justice.'

Based on your knowledge of the play as a whole, critically discuss the extent to which Danforth's justice can be doubted. (3)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

MAY/JUNE 2025

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 28 pages.



NOTE TO MARKERS

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

INSTRUCTIONS

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



SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: POETRY – ESSAY QUESTION

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

- 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 27 for the rubric to assess this question.

- The speaker suggests that people, especially children, have a spiritual connection to nature, which is the manifestation of the divine.
- The first eight lines (the octave) explore how the speaker views the evening as tranquil, beautiful and powerful.
- He is contemplative as he walks along the beach at sunset, stating this 'holy time is quiet as a nun' which evokes a sense of worship and prayer. For the speaker, being in nature is like being in the presence of the divine.
- As the 'broad sun' sets, its colours stretch wide across the horizon demonstrating the all-encompassing beauty of nature and the omniscient presence of God.
- The sky is referred to as 'heaven', connecting nature and God; 'gentleness' suggests God's benevolence. Sunset is a reverential time as life slows down, giving people time to be aware of and appreciate God's creation.
- The speaker's command to 'listen' reflects his concern that people have lost their connection to nature and by implication to God; he wants the connection to be restored.
- The speaker admires the strength of the sea, referring to it as a 'mighty Being'; this personification indicates nature's divinity and power.
- Nature is described as being in 'eternal motion' and making a 'sound like thunder'; similarly, God's presence is evident in the sights and sound of nature. The presence of the divine is constant and everlasting.
- The volta shifts the focus from the speaker's connection to nature to the child's connection to nature.
- The last six lines (the sestet) demonstrate that, even though children may not be conscious of the power and beauty of nature ('untouched'), they still maintain an inherent connection to the divine.
- In fact, this child has such an intimate connection to God that she even 'lieth in Abraham's bosom all year'; children are the most pure and innocent of souls and have been afforded God's blessings and protection.
- Children are so blessed that they are granted access to 'the Temple's inner shrine', implying that children have a unique and special relationship with the divine.
- While adults might need reminding of how nature reflects God, children are instinctively aware of God's presence through their enjoyment of nature.
- The speaker's tone is one of awe/admiration/reverence as he acknowledges the beauty and power of nature.
- There is a tone of urgency when he calls the child, and the reader, to pay attention to nature around them.

[Credit valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

'POEM OF RETURN' – Jofre Rocha

- 2.1 Even though the speaker is still in exile, he is determined to return to his home country./Despite still being in exile, it is inevitable that he will return sometime in the future.

[Award 2 marks for two distinct points.]

(2)

- 2.2 The double negative emphasises the speaker's rejection of the floral tributes. It highlights his feelings of guilt at being celebrated as he had avoided the suffering in his country. He is emphatic/insistent/forceful/adamant about not wanting to be regarded as a hero.

[Award 2 marks for two distinct points.]

(2)

- 2.3 2.3.1 Metaphor

(1)

- 2.3.2 The weapons of the 'heroes' are compared to 'a wingless stone' which implies that they are not adequately armed against the oppressors. Their attempts at resistance appear to have been futile. The word, 'wingless' reinforces the idea that the stones never took flight. This image effectively highlights how unjust this conflict is.

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

(2)

- 2.4 The central message of the poem is that the people who stay and fight for freedom suffer far more than those in exile. The speaker feels compelled ('Bring me') to share in their suffering and grief. The people's struggle has been fought for many difficult years ('long night'). The word, 'sleeplessness' indicates the anxiety and fear with which these people live. Many activists die, which leaves their mothers 'mourning' and 'bereft'; this idea is particularly poignant.

[Award 1 mark for the identification of diction and 2 marks for a critical discussion linked to the central message.]

(3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

'TALK TO THE PEACH TREE' – Sipho Sepamla

3.1 3.1.1 Alliteration/Onomatopoeia (1)

3.1.2 The word, 'whining' is associated with a never-ending irritating noise. This suggests that the woman has been continually complaining but her 'case' is ignored. She is perceived as annoying and bothersome.

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

3.2 Colloquial language makes the poem more accessible. This relates to the speaker's message about the importance of opening channels of communication. Colloquial language is more familiar and less intimidating, emphasising the importance of communicating in a plain and simple way: understanding one another should not be complicated.

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

3.3 The phrase, 'rubbish heap' is used to highlight the appalling conditions in which black South Africans were forced to live during apartheid. They were often cast aside and stripped of their dignity and identity. The speaker is also offering a comment on the rotten nature ('stench') of the apartheid government.

The image might also refer to the oppressed having to survive on what has been discarded by the privileged.

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

3.4 The central message of this poem explores the idea that no matter how evil the oppressive regime is, it will be necessary to communicate with them if freedom is ever to be achieved. The speaker's tone is urgent/insistent/imperative as he urges the oppressed to open a dialogue with their oppressors. There is a tone of resignation, when the speaker realises that the only way forward is to negotiate with the 'devil himself'. There is the realisation that speaking to the enemy is the only option that remains.

[Award 3 marks only if tone and the central message are critically discussed.] (3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

'SOLITUDE' – Ella Wheeler Wilcox

- 4.1 The words 'laugh' and 'weep' suggest that life is composed of both happiness and sadness. When a person is happy, people are drawn to her/him. However, when a person is sad, people are reluctant to become involved.

[Award 2 marks for two distinct points.]

(2)

- 4.2 The pronoun, 'you' involves the reader and makes the poem more personal. The speaker is directly addressing the reader in a conversational manner, and is offering the reader advice and wisdom. The ideas that are expressed in the poem are universal, and applicable to whoever 'you' are.

[Award 2 marks for two distinct points.]

(2)

- 4.3 4.3.1 Personification/Metaphor

(1)

- 4.3.2 The phrase, 'nectared wine' refers to the sweet moments that people are happy to share. The word, 'gall' implies that there will be moments of bitter hardship in life that will have to be endured alone. This is effective in demonstrating that people are essentially selfish and are only interested in engaging in behaviour that benefits them, while ignoring others' tribulations.

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

(2)

- 4.4 The central message of this poem explores the idea that even though there will be moments of connection, everyone will, ultimately, have to face life's challenges alone. The phrase 'one by one' suggests that this experience of solitude cannot be avoided as 'all' people will encounter 'pain' and suffering. The phrase, 'narrow aisles' suggests there is no room/space for anyone to experience your trauma with you; it is the human condition to suffer alone.

[Award 1 mark for the identification of diction and 2 marks for a critical discussion linked to the central message.]

(3)

[10]

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

'PRAISE SONG FOR MY MOTHER' – Grace Nichols

- 5.1 The speaker admires her mother and holds her in high esteem. She acknowledges and appreciates the impact her mother has had on her life. The speaker is celebrating all the things her mother means to her.

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

- 5.2 The speaker's mother is no longer alive/present in the speaker's life. She is reflecting on her childhood with nostalgia. As the poem is an exploration of her memories, it is appropriate for the past tense to be used.

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

- 5.3 5.3.1 Metaphor (1)

5.3.2 By comparing her mother to water, the speaker is implying that her mother is an infinite source of life. Her mother provides growth and nourishment. The speaker's mother could also be seen as a cleansing and purifying entity who is able to wash away problems and challenges.

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

- 5.4 The poem highlights how the steadfast presence of the mother is instrumental in the child's development, shaping and influencing who she becomes. The mother's role in nurturing her daughter's independence is displayed through the use of the word 'Go'. The speaker has numerous options ('wide futures') to choose from. The mother encourages the speaker to dream big, to explore all her choices and not to limit herself.

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

TOTAL SECTION A: 30

SECTION B: NOVEL

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 28 for the rubric to assess this question.

VALID

- Dorian's mentors have a great impact on the man that he becomes. They shape his self-concept, his philosophical beliefs, his social standing and how he treats other people.
- Dorian's grandfather, Lord Kelso, raises him after he is orphaned. Lord Kelso is suspected of playing a role in the death of Dorian's father and, subsequently, treats Dorian coldly and cruelly. The impact of Dorian's lonely and isolated childhood is that he lacks the experience of relationships, making him naïve and easy to manipulate.
- Even though Lord Kelso views Dorian as burdensome, Dorian inherits his substantial wealth; this affords him a high social standing and the freedom to pursue his interests.
- Basil's obsession with Dorian ignites Dorian's vanity as he is made aware of the power of his beauty through the portrait that Basil paints of him.
- Basil views Dorian as a work of art, influencing Dorian to value his worth in terms of his physical appearance. This superficiality influences Dorian's relations with people.
- This objectification of Dorian results in his never developing any strong moral character as he learns that he can rely on his looks to gain popularity and to escape accountability.
- Basil attempts to guide Dorian positively by warning him about Lord Henry and, later, encouraging Dorian to atone for his sins. However, these attempts fail as Basil's influence on him is overshadowed by Lord Henry's influence.
- In their first meeting, Lord Henry plants the idea in Dorian's mind that youth and beauty are fleeting. He also reiterates the concept that Dorian's value as a person lies in his physical appearance. The impact of this is that it makes Dorian apprehensive about aging, resulting in his making the wish to stay young forever.
- Lord Henry also introduces Dorian to hedonism and challenges him to consider that life is about experiencing all sensations without any moral judgement. This results in Dorian's lacking a moral compass or any sense of empathy.
- When Sibyl commits suicide and Dorian is distraught, it is Lord Henry who convinces Dorian to see Sibyl's death as a new experience and the highest form of flattery, and not to take any responsibility for the role that he played in her death.
- Furthermore, Lord Henry gifts Dorian the yellow book which Dorian uses as a guidebook to lead a hedonistic lifestyle.
- Lord Henry is pleased with the effect that his conversations have had on Dorian; he views Dorian as an experiment and sees him as his creation, taking pleasure in the idea that he can influence and control Dorian.
- Ultimately Dorian's mentors dehumanise him and treat him without any real depth or concern, leading him to live a morally corrupt and meaningless life.

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

[Credit valid alternative/mixed responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Having met at Basil's studio, Dorian and Lord Henry have become fascinated by one another. Dorian is captivated by Lord Henry's wit and his controversial ideas, while Lord Henry is intrigued by the possibility of influencing Dorian. Lord Henry has visited his uncle to find out about Dorian's background. They have also been spending a lot of time together since they met. Dorian wants to inform Lord Henry about his meeting Sibyl Vane.

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

- 7.2 Dorian's reaction might be shocked/incredulous; he is surprised/flattered that such an elegant and witty man would find him interesting because Dorian is unaware of the effect that he has on other people.

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

- 7.3 The fact that Lord Henry is always late suggests that he is self-absorbed and is inconsiderate of other people's time. Lord Henry likes to create the impression of being non-conformist and unconcerned with social etiquette. He is skilled at word play and enjoys being provocative with his use of epigrams.

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

- 7.4 Lord and Lady Henry are both at the opera, but not with each other. Her spending little time with her husband, suggests that she lives on the fringes of her husband's life. Lord Henry's cynical view of marriage is reflected in their distant and impersonal relationship. His lack of regard for her results in her seeking love elsewhere. Their divorce is, therefore, not unexpected.

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

- 7.5 Lord Henry believes in the principles of aestheticism, valuing beauty above substance. He is stylish and elegant and it would be expected that his wife would reflect these ideals; this description of Lady Henry contradicts this expectation as she takes less care with her appearance.

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

- 7.6 Lord Henry's influence on Dorian starts as soon as they meet. He makes Dorian aware that physical beauty is fleeting, which results in Dorian's making a wish to stay young forever. In addition, Lord Henry introduces Dorian to Hedonism and encourages him to seek out pleasurable experiences without any moral judgement. Dorian initially feels guilty about Sibyl's suicide but Lord Henry convinces him to view her death as a romantic tragedy; this leads to Dorian's having a lack of remorse and empathy. Lord Henry also gives Dorian the yellow book which Dorian uses as a guidebook to living a hedonistic lifestyle, engaging in reckless behaviour without any concern for the consequences. Lord Henry sets Dorian on a path of moral degradation which leads to Dorian's ruining many lives and ultimately, his own death.

[Credit valid alternative responses.]

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

- 7.7 Dorian is hosting guests at his country estate. While out hunting one morning, Sir Geoffrey takes aim at a hare, but instead he shoots a person who is in the bush; it is assumed that the person who has been shot is one of Dorian's servants.

[Award 2 marks for two distinct points.]

(2)

- 7.8 James Vane is a protective brother who threatens to kill Dorian if he hurts his sister, Sibyl. She considers using this threat in an attempt to stop Dorian from breaking off their engagement. This establishes James as a potential risk to Dorian. Later, James abandons his pursuit of a better life as he is intent on avenging Sibyl's death. This highlights his single-minded determination to hold 'Prince Charming' to account.

Candidates might refer to James as being illustrative of the chasm that exists between the wealthy and the poor. He has an inherent suspicion and hatred for the upper classes, blaming them for the dire state of his family's circumstances. His sense of outrage and desire for justice are evident in his desire to kill Dorian.

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

(3)

- 7.9 **YES**

The death of a commoner is of no importance to Dorian; he finds this whole matter bothersome and boring. Dorian does not value the lives of the working class, arrogantly believing that money will compensate the man's family for their loss. The upper class live sheltered lives, hiding behind their wealth. This is seen in Lord Henry's cynical attitude towards philanthropy and Lady Agatha's concept of charity which is out of touch with reality of the suffering of the working class. They avoid interacting with the working class, condescendingly viewing them as inconsequential.

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

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

(3)

7.10 **VALID**

In this extract, Dorian is relieved that he has escaped James's revenge. He has avoided taking any responsibility for the role he played in Sibyl's suicide. Similarly, Dorian is not held accountable for murdering Basil, blackmailing Alan Campbell and ruining many people's lives.

Candidates might argue that Dorian's wish for the portrait to change allows him to get away with a multitude of sins as no one suspects him of immoral behaviour.

OR

INVALID

Although it might appear that Dorian is free of the effects of his actions, the portrait is a reminder of how his soul has been corrupted by his sinful deeds. Dorian is paranoid that someone will see the portrait and know his true nature, thus he is not able to enjoy his seemingly consequence-free life. He moves from experience to experience without finding any meaning in life. The true cost of his actions is that he lives a shallow, futile life, making no real connections with others or developing moral fibre or strength of character. He pays the ultimate price when, in an attempt to destroy the portrait, he ends his own life.

[Credit valid alternative/mixed responses.]

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

(3)
[25]



LIFE OF PI – Yann Martel

QUESTION 8: LIFE OF PI – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 28 for the rubric to assess this question.

VALID

- Pi Patel is greatly influenced by the mentors he encounters along his journey through life. These mentors not only shape his perspective on life and spirituality, but also play a crucial role in his survival and resilience against adversity. The wisdom and guidance Pi receives from his mentors significantly impact the person he becomes, enabling him to find meaning, faith, and inner strength in the face of unimaginable challenges.
- One of Pi's first mentors is Mr Adirubasamy (Mamaji) who gives Pi his full name. Pi's response to the teasing that results from having an unusual name displays his resilience and ability to problem-solve. Mamaji also teaches him how to swim, a skill which is essential to Pi's survival.
- Mr Kumar, Pi's biology teacher and an atheist, challenges Pi's belief in multiple religions and urges him to see the world through a more logical, scientific lens. Pi is forced to confront his religious beliefs and he begins to question the necessity of faith in a world that can be explained solely through rationality. Mr Kumar's influence initiates a journey of exploration and self-discovery for Pi as he seeks to reconcile science and spirituality. He is influential in Pi's choice of zoology as a field of study.
- The Muslim mystic and baker named Mr Satish Kumar, offers Pi a connection to Islam. He teaches Pi about the beauty of Islam and its emphasis on surrendering oneself to a higher power. By embracing these teachings, Pi gains a sense of focus and calmness that ultimately saves his life during his struggles at sea.
- Father Martin introduces Pi to Christianity and teaches him the meaning of love.
- All three of Pi's religious mentors are influential as they instil in him a strong sense of faith which sustains him on the lifeboat. His exposure to different religions encourages him to be tolerant and open-minded.
- Richard Parker is Pi's most unlikely mentor as he has the most transformative impact on Pi. Through the trials and tribulations they endure together, Pi learns resilience, self-reliance, and the importance of boundaries. As Pi battles his fear and instinct for survival, he learns to co-exist with the tiger, feeding him and establishing dominance. This bond teaches Pi the value of trust and adaptability.
- The French cook might also be viewed as a mentor as he teaches Pi the practical skills he requires to survive at sea. It is through the French cook that Pi encounters the brutality and savagery of which humans are capable; his harsh lessons enable Pi to endure his ordeal.
- Together, Pi's mentors not only shape his understanding of spirituality and religion, but also provide him with the mental and emotional strength to overcome the deprivation he experiences at sea.
- Candidates might refer to Pi's parents, and his aunt, who encourages his belief in Hinduism, as being mentors who shape his character.

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

[Credit valid alternative responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 Pi and his family encountered the three religious leaders (the priest, the pundit and the imam) who reveal that Pi has been practising each of their religions. They are horrified that Pi refuses to choose a religion to follow, while he is adamant that 'all religions are true'. Pi's parents, on the other hand, are taken by surprise at this revelation.

[Award 2 marks for two distinct points.]

(2)

- 9.2 Pi's father's tone might be surprised/shocked/incredulous. He is taken aback by Pi's request and it takes a moment for him to realise the unusual nature of Pi's wish./There might be a tone of irritation/annoyance as he has been distracted from his work by a request he would rather ignore as he does not understand Pi's interest in religion.

[Award 1 mark for identification of tone and 1 mark for an explanation thereof.]

(2)

- 9.3 Pi's father is not comfortable having to address the matter of Pi's unusual religious choices with him. He does not understand Pi's fervour and would rather not have to discuss the matter with him./Pi's father is generally not as involved in Pi's life, often sending him to his mother to decide on issues that he feels ill-equipped to handle.

[Award 2 marks for two distinct points.]

(2)

- 9.4 Pi's mother's affection for him is evident in these lines. She and Pi share a close bond which has been developed by a common interest in reading. Her nurturing and tolerant nature builds his confidence in learning about the world. Pi looks to her for guidance and moral support. She allows him to choose his own spiritual path although it defies the conventions of their society.

[Credit valid alternative responses.]

[Award 3 marks for two ideas well discussed.]

(3)

- 9.5 Pi has a multi-faith approach and his love for God is all-encompassing. After the loss of his family and, realising that he is alone at sea, he is in danger of falling into a deep depression. However, his daily practising of religious rituals sustains him, keeping him occupied and allowing him to remain optimistic/hopeful. Despite having to commit acts of savagery to survive, Pi's faith gives him the strength to process this trauma, and the belief that these acts will be forgiven. By overcoming his doubts and adhering to his faith, Pi is able to transform his faith into something deeper and more sustainable.

[Credit valid alternative responses.]

[Award 3 marks for two ideas well discussed.]

(3)

- 9.6 Reading and story-telling spark Pi's curiosity and imagination: his mother's encouraging him to read and his exposure to his aunt Rohini's stories about the Hindu deities inspire his love of stories. It is the stories that are related to religion that appeal to Pi and that he recalls when he needs to strengthen his faith to sustain him on the lifeboat. He creates his own stories to pass the time and more importantly, to cope with the trauma of his ordeal; Pi's animal story is a case in point, as it keeps him sane and alive.

[Credit valid alternative responses.]

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

- 9.7 Pi's upbringing in a zoo and his father's lessons about the danger of tigers have taught him much about the habits of animals. He understands the importance of demarcating territory and the need to become the alpha male. This knowledge enables him to train Richard Parker and survive on the lifeboat with him.

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

- 9.8 The reader might feel fear/respect/awe in response to Richard Parker's strength and ferocity. These lines serve to remind the reader that Richard Parker is a dangerous predator that must be treated with caution.

[Award 1 mark for identification of attitude and 1 mark for a substantiation.] (2)

- 9.9 **YES**
Soldiers are associated with strength, bravery and endurance. The comparison is effective because Pi displays similar qualities. When he is faced with adverse circumstances, he is courageous enough to confront them. He is also tenacious and resilient, just as soldiers are. The discipline that soldiers demonstrate is similar to the discipline Pi shows in setting up a structured daily routine on the lifeboat. In the same way that soldiers do not get to choose their weapons, Pi has to make the best of the resources he has at hand.

[Credit valid alternative responses.]

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

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

9.10 **VALID**



While Pi is initially fearful of having the tiger aboard the lifeboat, even considering allowing him to drown, he quickly realises that he and Richard Parker need each other to survive. Richard Parker's presence distracts Pi from dwelling on the hopelessness of his situation and his focus on training the tiger gives Pi a sense of purpose. He feels that he is responsible for ensuring Richard Parker's survival by providing him with food and fresh water; he realises that he needs to follow the tiger's example of eating meat to stave off his own starvation. In return, Richard Parker offers Pi protection by killing the Frenchman, and by becoming Pi's alter ego in the second story; this allows Pi to separate himself from his more savage nature. Pi grows fond of Richard Parker, viewing him as a companion and developing a deep attachment to him. Pi is distraught and experiences a sense of abandonment when the tiger casually walks away into the forests of Mexico at the end of their ordeal. The adult Pi surrounds himself with reminders of Richard Parker, a sign that Richard Parker has had an indelible impact on Pi.

[Credit valid alternative responses.]

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

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

(3)
[25]



SECTION C: DRAMA

HAMLET – William Shakespeare

QUESTION 10: HAMLET – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 28 for the rubric to assess this question.

VALID

- On his return to Denmark, Hamlet realises that something is seriously wrong in the country: corruption is rife, war threatens, a ghost roams the battlements and an environment of debauchery and drunken revelry prevails at court.
- Claudius's murder of King Hamlet and the usurping of his throne, as well as the incestuous marriage of Claudius and Gertrude, contribute largely to the moral degradation of the state.
- Claudius is portrayed as an unscrupulous, deceitful ruler, whose primary concern is the consolidation of his own power. His marriage to Gertrude, with whom he had been having an affair, is his way of securing his hold on the throne.
- He is ruthless in his desire to maintain his power; when he realises that his greatest threat is Hamlet, he resolves to use any means at his disposal to get rid of him.
- Claudius is licentious and indulges in excessive drinking and carousing, which contributes to the corrupt atmosphere at court.
- Claudius is a corrupt politician whose main weapon is his ability to manipulate others: he initially attempts to manipulate Hamlet by pretending to be understanding of Hamlet's plight and he is able to convince Laertes to conspire to murder Hamlet as a way of avenging Polonius's death.
- Gertrude shows no remorse for her 'o'erhasty' marriage to Claudius. She neglects to realise how her marriage will affect Hamlet and the nation.
- She chides Hamlet for continuing his excessive mourning for his father and encourages him to accept Claudius, a man he despises, as his new father. This lack of loyalty is indicative of the corrupt state in which she lives.
- Although Gertrude might not have conspired with Claudius to murder King Hamlet, she is complicit in establishing and maintaining the corrupt kingdom by helping Claudius spy on Hamlet and initially remaining unsympathetic to Hamlet's situation. She has no qualms about enlisting the aid of Rosencrantz and Guildenstern to investigate the cause of Hamlet's behaviour.
- Under Claudius's reign, Denmark becomes a kingdom of secrecy and treachery. Spying becomes the norm, with Polonius as its chief perpetrator; he spies to ingratiate himself with Claudius. Claudius sets Rosencrantz and Guildenstern to spy on Hamlet; they betray Hamlet's friendship to gain the King's favour. Their disloyalty is another example of how corruption has spread throughout the court.
- Ultimately the unnecessary loss of many lives at the end of the play is a consequence of the corruption within the state.

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

[Credit valid alternative/mixed responses.]

[25]

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

- 11.1 After the king's coronation, Laertes has asked the king's permission to return to France to continue his studies. This request has been granted. Laertes makes preparations to depart for France immediately.

[Award 2 marks for two distinct points.]

(2)

- 11.2 Laertes is of the opinion that Hamlet's intentions towards Ophelia are not honourable/sincere. Laertes says that Hamlet's love for Ophelia will be short-lived as they are the feelings of an immature youth. Laertes is of the opinion that Hamlet is merely toying with Ophelia's affections. Hamlet is of royal blood and heir to the throne of Denmark; thus, he would have to choose a wife of a similar background and status, not a commoner such as Ophelia.

[Award only 1 mark for a reference to Laertes's concern for Ophelia's well-being.]

[Award 2 marks for two distinct points.]

(2)

- 11.3 Claudius has created an environment in which distrust and deception prevail. Spying is used by more than one character in the court to acquire information; either to protect themselves or their reputation, to conceal their true intentions, or to benefit themselves.

[Credit valid alternative responses.]

[Award 2 marks for one idea well explained.]

(2)

- 11.4 Polonius is not sincere in his concern for Ophelia. When he discovers that she and Hamlet are in love, instead of treating her with empathy and sensitivity, he harshly questions her, accuses her of being free with her favours towards Hamlet, and dismisses her as a foolish girl. He brutally tells her that Hamlet's interest in her is merely based on lust. He orders her to return Hamlet's gifts immediately. He has no concern for Ophelia's wellbeing. When he wants to ingratiate himself with Claudius, he has no qualms about offering her as bait to determine the cause of Hamlet's 'madness', while he and Claudius spy on the lovers from behind the arras. He makes no effort to come to her defence when Hamlet viciously rejects her.

[Credit valid alternative responses.]

[Award 3 marks for two ideas well discussed.]

(3)

11.5 **NO**

Ophelia cannot be held responsible for her actions as, living in a patriarchal society, she is expected to obey her father and to conduct herself as a submissive and obedient daughter. When Polonius orders her to break off all relations with Hamlet and to return his tokens of love, she has no choice but to comply. She is also compelled to obey her father when he instructs her to allow herself to be used as bait so that Polonius and Claudius can spy on her interaction with Hamlet. She has no choice but to lie to Hamlet when he questions her on her father's whereabouts, suspecting that Polonius is eavesdropping on their conversation nearby.

OR

YES

Ophelia might be held responsible for her rejection of Hamlet as she is not always submissive. She asserts herself in her interactions with Laertes when she challenges him to follow his own advice. She also stands up for herself when she interacts with Hamlet during 'The Mousetrap'.

[Credit valid alternative/mixed responses.]

[Award 3 marks only if there is a well-developed discussion.] (3)

- 11.6 11.6.1 Afraid of Hamlet's aggression during their exchange, Gertrude calls for help. Polonius, behind the arras, echoes her call and Hamlet, thinking that it is Claudius who is eavesdropping, fatally stabs Polonius.

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

- 11.6.2 Rosencrantz and Guildenstern follow Claudius's instructions without hesitation; they are immediately available and do his bidding without question. Their loyalty to Hamlet has been replaced by blind allegiance to Claudius. This is indicative of their sycophantic nature.

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

- 11.7 Claudius wants to give the impression that he is concerned about Hamlet and the threat that Hamlet poses to the citizens of Denmark. However, he is more worried for his own safety and is determined to send Hamlet away as quickly as possible. Claudius now suspects that Hamlet knows the truth of his father's death but he implies that he is distressed and confused by Hamlet's strange behaviour. Earlier in the play, Claudius appears to be a concerned step-father when he asks Hamlet to stay in Denmark; his real intention, however, is to keep a watchful eye on Hamlet. This is indicative of Claudius's cunning manipulation of the Danish people.

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

- 11.8 Hamlet might mimic the holding and squeezing of a sponge. He might also have a wide grin/smirk on his face. His tone might be scornful/mocking/derisive/jeering/ridiculing as he accuses Rosencrantz and Guildenstern of becoming Claudius's lackeys for monetary reward and favour. He mocks their sycophantic behaviour, taunting them with being mere tools that the king uses and discards when he no longer needs their services.

[Credit valid alternative responses.]

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

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

(3)

11.9 **AGREE**

Candidates might argue that from the time that Hamlet has learned of his father's death, he has suffered a mental breakdown. He succumbs to depression on learning of his mother's hasty marriage to Claudius and on discovering that his father might have been murdered. He questions the meaning of life and understands the appeal of wanting to end one's life. His cruel treatment of Ophelia and his mother might be attributed to his unstable mental state, as might his impulsive killing of Polonius. Later in the play, he apologises to Laertes and says that his actions were prompted by madness.

OR

DISAGREE

Hamlet is rational and purposeful in his decision to put on an 'antic disposition', to stage 'The Mousetrap', not to allow Claudius's soul to ascend to heaven, and in his sending Rosencrantz and Guildenstern to their deaths. Hamlet has made it clear to both Horatio and his mother that he is not mad. Hamlet's accidental killing of Polonius is not an act of madness but a deliberate act to avenge his father's death.

[Credit valid alternative/mixed responses.]

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

(3)

[25]



OTHELLO – William Shakespeare

QUESTION 12: OTHELLO – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 28 for the rubric to assess this question.

VALID

- Iago seeks revenge on Othello for overlooking him for promotion. He harbours a grudge against Cassio who he feels has been unfairly appointed in his stead; he is also jealous of Cassio's superior qualities which he lacks. In addition, he believes unsubstantiated rumours that Othello and Cassio have slept with his wife, Emilia. Iago believes that his actions will restore the injustices done to him; this is indicative of his skewed perception of justice.
- His revenge initially focuses on the destruction of Othello's marriage, and peace of mind. He exploits Othello's insecurities and his potential for jealousy to bring about his downfall and he uses Cassio's weakness for alcohol to destroy his reputation and get him dismissed as Othello's lieutenant.
- Iago leads Othello to believe that Desdemona is committing adultery with Cassio. Later, he realises that in order to secure his own life against Othello's wrath, he also has to destroy Cassio and Desdemona. His vengeful actions result in the tragic deaths of Desdemona and Othello.
- Iago uses Roderigo as his dupe in his plan of revenge. However, when Roderigo becomes reluctant to carry out Iago's bidding, he is ruthlessly killed by Iago.
- Brabantio seeks justice from the Venetian Senate against Othello whom he accuses of 'bewitching' and 'stealing' his daughter. When his accusations prove to be unfounded, he cruelly disowns Desdemona, an act that leads to his own death of a broken heart. His actions leave Desdemona unprotected and unsupported when Othello turns against her.
- Once Othello is convinced of his wife's affair, he is overwhelmed by jealousy and becomes intent on revenge. He plots Cassio's and Desdemona's downfall with Iago and makes an unholy pact with him to kill them.
- Othello's belief that Desdemona has tainted his honour leads to his calling himself an 'honourable murderer'. Since he believes in the concept of military justice, Othello claims that his actions are motivated by a search for justice.
- However, his feelings of betrayal, hurt pride and humiliation at the alleged affair cause him to act out of a desire for revenge when he kills Desdemona and this results in a miscarriage of justice. He acts as judge and executioner and his denying Desdemona and Cassio the chance to defend themselves is also an act of injustice.
- When Othello discovers that Desdemona is innocent, it leads to his decision to execute justice on himself.
- Roderigo's malicious behaviour in informing Brabantio about Desdemona's elopement might also be seen as an act of revenge against Brabantio who had previously rejected his courtship of Desdemona.
- Emilia's revelation of Iago's deception is driven by her desire for justice.
- Iago's thirst for revenge culminates in the deaths of Emilia and his own downfall and punishment.

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

[Credit valid alternative/mixed responses.]

[25]

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

- 13.1 Iago wants to gain Roderigo's trust by confiding in him about his hatred of Othello. He intends to use Roderigo as his dupe to further his plan of revenge against Othello. To ensure Roderigo's cooperation, he has promised to assist Roderigo in winning Desdemona as his wife.

[Award 2 marks for two distinct points.]

(2)

- 13.2 The repetition of the word, 'thieves' creates panic and fear within Brabantio. It plants a seed in Brabantio's mind that he and all he values are under threat. This is intended to portray Othello as unscrupulous and unsavoury.

[Award 2 marks for two distinct points.]

(2)

- 13.3 Iago's self-serving and hypocritical nature is evident in his appearing to be Othello's loyal ancient. He pretends to be decent and honest while, in truth, he is malicious, cunning and devious. He is obsequious and is willing to use any means to further himself. He is condescending towards 'masters', implying that they are not worthy of being followed. He wants to control people and events around him and so he manipulates many characters to gain power over them.

[Award 2 marks for one idea well discussed.]

(2)

- 13.4 **NO**

Besides Roderigo and Iago, the only other person in the play who speaks of Othello in racist and derogatory terms is Brabantio. These characters are guilty of racial prejudice; however, this behaviour is not the norm. The Duke and the Senate treat/address Othello with the due respect his position as general of the Venetian army deserves. The Duke is able to see beyond Othello's race, and rebukes Brabantio when he accuses Othello of being a thief and a sorcerer merely because he is black. Desdemona looks beyond Othello's outward appearance and falls in love with his inner qualities. Lodovico, Cassio and others in the play also treat Othello with respect.

[Credit valid alternative responses.]

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

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

(3)

- 13.5 Iago has placed Desdemona's lost handkerchief in Cassio's lodging and offered it as the ocular proof that she has committed adultery with Cassio. The realisation that he has been betrayed by his wife has caused Othello to experience both a mental and physical breakdown.

[Award 2 marks for two distinct points.]

(2)

- 13.6 The success of Iago's plan of revenge is dependent on avoiding a confrontation between Othello and Cassio. Iago fears that this would reveal the falseness of his allegations and unmask his treachery to Othello.

[Award 2 marks for two distinct points.]

(2)

- 13.7 Cassio's behaviour towards Bianca is morally reprehensible as he treats her with disrespect and makes fun of her devotion to him. This, however, is not typical of his behaviour towards other women in the play. He is filled with the utmost respect for Desdemona and places her on a pedestal. He is also courteous and polite when meeting Emilia for the first time in Cyprus.

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

(3)

- 13.8 Othello listens intently to everything that Iago tells him. He believes that Iago is 'wise' because of his understanding of women and Venetian society. He trusts Iago and does not question him. However, Iago's supposedly 'wise' comments are based on personal prejudices and he should not be trusted.

[Award 3 marks only if there is a clear understanding of irony.]

(3)

- 13.9 Iago might stand with his arms folded/rub his hands together in satisfaction as he contemplates the detrimental effect his machinations will have on Othello. He takes pleasure at the thought of driving Othello mad with jealousy. His tone might be gloating/triumphant/mock as he anticipates the success of his plan of revenge.

[Credit valid alternative responses.]

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

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

(3)

- 13.10 These lines reveal the profound change that has occurred in Othello. The once-confident, commanding and charismatic general has now become a mere puppet in Iago's hands. Othello's desperate pleas to be heard are indicative of his unsettled state of mind. His moral deterioration is evident; he has lost his sense of honour and integrity and his overwhelming jealousy and desire for revenge have reduced him to an animal-like state. He takes pleasure in being 'cunning' and 'bloody'. He is unable to see through Iago's manipulation.

[Credit valid alternative responses.]

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

(3)

[25]

THE CRUCIBLE – Arthur Miller

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 28 for the rubric to assess this question.

AGREE

- John Proctor's affair with Abigail Williams, his teenage servant, is a catalyst for the events that unfold in Salem. He sees himself as a hypocrite as he has compromised his own moral code.
- John's rejection of Abigail, when his wife discovers the affair, is the reason Abigail wants to eliminate Elizabeth. With Elizabeth out of the way, there would be nothing stopping John from marrying her, or so Abigail believes.
- It is Abigail's jealousy that causes her to ask Tituba to create a charm to get rid of Elizabeth and that is the reason why the girls are caught in the forest. This behaviour is contrary to the theocratic nature of Salem society.
- When the villagers jump to conclusions about witchcraft and Abigail realises that she can accuse others of wrongdoing, she is quick to incriminate Elizabeth for being a witch by accusing her of sending out her spirit to stab Abigail.
- The girls' status is elevated during the trials; Abigail's desperation to hold onto her position of influence and control, results in her manipulating court proceedings and incriminating innocent villagers. This leads to the destruction of many lives.
- The inherent fear that the villagers have of the devil, together with living in an unfamiliar and unforgiving environment with the constant threat of attack by Native Americans makes them paranoid and superstitious. This extends to anyone within the village who does not adhere to the rigid restrictions of their Puritan lifestyle. There is deep distrust and animosity among the people of Salem.
- Parris's paranoia and need to protect his reputation leads to his eagerly supporting Hale's initial finding of witchcraft and his reluctance for the court to hear any rational arguments that might bring the hysteria to an end sooner.
- The witch trials provide the opportunity for the villagers to settle old scores and to enrich themselves. Walcott, for example, accuses Martha Corey of casting a spell that causes his pigs to die and Putnam encourages his daughter, Ruth, to accuse his neighbours of being witches; this allows him to buy up their land cheaply.
- The girls, previously disempowered in their community, revel in their newfound authority given to them by the court.
- John's public confession of his affair, his subsequent arrest and refusal to offer a false confession is indicative of the stranglehold the corrupt court system has on Salem.
- The narrow-mindedness of the court officials and Danforth's self-righteousness, in particular, extend the impact of the trials, thus also contributing to the devastating loss of innocent lives, particularly the lives of Rebecca Nurse, Giles Corey and John Proctor.

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

[Credit valid alternative/mixed responses.]

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL

- 15.1 After Betty and Ruth fall ill in the village of Salem, it is revealed that the girls were dancing in the forest. Rumours of witchcraft are circulating and Reverend Parris is unsure how to respond without the villagers turning against him.

[Award 2 marks for two distinct points.]

(2)

- 15.2 Parris is offended by Abigail's lack of gratitude and appreciation for his benevolence. He feels that she has taken advantage of his kindness and that her improper actions have now brought his home into disrepute.

[Award 2 marks for two distinct points.]

(2)

- 15.3 Although Putnam appears to be supportive of Parris and his position as minister, he is vindictive and wants Parris to fail. Parris, on the other hand, realises that he needs Putnam's endorsement to gain the villagers' acceptance. He is intimidated by Putnam.

[Award 2 marks for two distinct points.]

(2)

- 15.4 **YES**

Mrs Putnam feels justified in sending her daughter to conjure the dead but condemns Tituba for supposedly having the ability to do so. She and her husband judge those who do not conform to the rigid rules of their theocratic society and are happy to see people, like Sarah Good, Goody Osbourn and Bridget Bishop, punished for what are fairly insignificant misdemeanours.

The trials are used by some of the villagers to rid themselves of their enemies and to enrich themselves by buying up the land of the executed. Abigail points out the hypocrisy of the villagers when she comments on the 'lying lessons' taught by the 'Christian women and their covenanted men' but she is hypocritical as her own lying is critical to the outcome of the play. Her affair with John Proctor highlights the hypocrisy that lies beneath the surface of Salem.

OR

NO

Candidates might refer to Rebecca Nurse as an example of someone who is honourable and sincere in all her actions, and Giles Corey whose motives are transparent and unambiguous.

[Accept valid alternative/mixed responses.]

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

(3)

- 15.5 Even though Abigail is aware of the severity of a witchcraft accusation, she easily shifts the blame to others, who have already been implicated. She is cowardly and refuses to take responsibility for her actions. She is deceptive and eager to avoid punishment. She turns on Mary Warren in the court in an attempt to deflect attention from her having been accused of lying. Her sense of self-preservation is more important than doing the right thing.

[Credit valid alternative responses.]

[Award 3 marks only if there is a well-developed discussion.] (3)

- 15.6 Mary is troubled because she knows that the poppet she made is being used as evidence against Elizabeth. Elizabeth is arrested after Abigail accuses Elizabeth of sending out her spirit to stab Abigail. Mary has been persuaded by John to tell the truth about the girls' behaviour.

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

- 15.7 Proctor deliberately presents his argument objectively to counter the hysteria generated by the girls' accusations. He is non-confrontational and aware of the need to appease the court to convince them to consider Mary Warren's deposition. He appeals to their logic and reason.

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

- 15.8 Hale expresses concern about the integrity of the proceedings being followed by the court and the fact that there are doubts about the veracity of the charges. These concerns are ironic in light of his earlier reliance on his own theoretical knowledge and insistence that witchcraft was prevalent in Salem. Previously, his conscience did not deter him from supporting the court but he now feels compelled to voice his reservations.

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

- 15.9 Danforth might plant his hands firmly on the table as he starts standing up/hit the table with his fist/fold his arms or put his hands on his hips. His tone might be assertive/insistent/forceful as he tries to assert his authority in the court. He is determined to maintain control and protect the reputation of the court.

[Credit valid alternative responses.]

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

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

- 15.10 Danforth's justice is questionable as he does not interrogate the evidence given by the girls; he simply believes their allegations. He does not want to allow further testimony as he will then have to admit that he has been duped by them. Despite having doubts about the legitimacy of the girls' testimony, he ruthlessly proceeds with the trial, justifying it by stating that postponement would cast doubt on the guilt of those already executed. Danforth is more interested in maintaining the authority of the court to uphold his reputation than he is in being just.

[Credit valid alternative/mixed responses.]

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

(3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

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

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

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

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

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

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