



**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2025**

**ENGLISH HOME LANGUAGE P2**

**MARKS: 80**

**TIME: 2½ hours**



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This question paper consists of 30 pages.

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**INSTRUCTIONS AND INFORMATION**

1. Please read these instructions carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections.

SECTION A: POETRY (30)  
SECTION B: NOVEL (25)  
SECTION C: DRAMA (25)

4. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C. Use the checklist to assist you.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
  - Answer ONLY questions on the novel and the drama you have studied.
  - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
6. LENGTH OF ANSWERS:
  - Essay questions on Poetry should be answered in 250–300 words.
  - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
  - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.
8. Number the answers exactly as the questions have been numbered in the question paper.
9. Start each section on a NEW page.
10. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

**TABLE OF CONTENTS**

| <b>SECTION A: POETRY</b>                                     |                     |              |                 |
|--|---------------------|--------------|-----------------|
| <b>Prescribed Poetry: Answer ANY TWO questions.</b>          |                     |              |                 |
| <b>QUESTION NO.</b>  | <b>QUESTION</b>     | <b>MARKS</b> | <b>PAGE NO.</b> |
| 1. <i>Solitude</i>   | Essay question      | 10           | 5               |
| <b>OR</b>  |                     |              |                 |
| 2. <i>The child who was shot dead<br/>soldiers at Nyanga</i> | Contextual question | 10           | 6               |
| <b>OR</b>  |                     |              |                 |
| 3. <i>Poem of Return</i>                                     | Contextual question | 10           | 7               |
| <b>OR</b>  |                     |              |                 |
| 4. <i>The Shipwreck</i>                                      | Contextual question | 10           | 8               |
| <b>AND</b>   |                     |              |                 |
| <b>Unseen Poetry: COMPULSORY question.</b>                   |                     |              |                 |
| 5. <i>Courage</i>  | Contextual question | 10           | 9               |

| <b>SECTION B: NOVEL</b>              |                     |    |       |
|--------------------------------------|---------------------|----|-------|
| <b>Answer ONE question.*</b>         |                     |    |       |
| 6. <i>The Picture of Dorian Gray</i> | Essay question      | 25 | 10    |
| <b>OR</b>                            |                     |    |       |
| 7. <i>The Picture of Dorian Gray</i> | Contextual question | 25 | 11–13 |
| <b>OR</b>                            |                     |    |       |
| 8. <i>Life of Pi</i>                 | Essay question      | 25 | 14    |
| <b>OR</b>                            |                     |    |       |
| 9. <i>Life of Pi</i>                 | Contextual question | 25 | 15–17 |

| <b>SECTION C: DRAMA</b>   |                     |    |       |
|---|---------------------|----|-------|
| <b>Answer ONE question.*</b>  |                     |    |       |
| 10. <i>Hamlet</i>   | Essay question      | 25 | 18    |
| <b>OR</b>   |                     |    |       |
| 11. <i>Hamlet</i>   | Contextual question | 25 | 19–22 |
| <b>OR</b>   |                     |    |       |
| 12. <i>Othello</i>  | Essay question      | 25 | 23    |
| <b>OR</b>   |                     |    |       |
| 13. <i>Othello</i>  | Contextual question | 25 | 23–25 |
| <b>OR</b>   |                     |    |       |
| 14. <i>The Crucible</i>   | Essay question      | 25 | 26    |
| <b>OR</b>   |                     |    |       |
| 15. <i>The Crucible</i>   | Contextual question | 25 | 27–30 |
| <p><b>*NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.</b></p> |                     |    |       |

**CHECKLIST**

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

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

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



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

Answer any TWO of the following questions.

**QUESTION 1: ESSAY QUESTION**

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

**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.

'Solitude' explores the contradictory nature of the human condition regarding sadness and joy.

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

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

[10]

OR

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

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

**THE CHILD WHO WAS SHOT DEAD SOLDIERS AT NYANGA – INGRID JONKER**

- 1 The child is not dead  
 2 the child raises his fists against his mother  
 3 who screams Africa screams the smell  
 4 of freedom and heather  
 5 in the locations of the heart under siege
- 6 The child raises his fists against his father  
 7 in the march of the generations  
 8 who scream Africa scream the smell  
 9 of justice and blood  
 10 in the streets of his armed pride
- 11 The child is not dead  
 12 neither at Langa nor at Nyanga  
 13 nor at Orlando nor at Sharpeville  
 14 nor at the police station in Philippi  
 15 where he lies with a bullet in his head
- 16 The child is in the shadows of the soldiers  
 17 on guard with guns saracens and batons  
 18 the child is present at all meetings and legislations  
 19 the child peeps through the windows of houses and into the hearts of mothers  
 20 the child who just wanted to play in the sun at Nyanga is everywhere  
 21 the child who became a man treks through all of Africa  
 22 the child who became a giant travels through the whole world
- 23 Without a pass

- 2.1 Explain the contradiction between the title of the poem and line 1. (2)
- 2.2 Explain the effectiveness of the alliteration in lines 3 and 8. (2)
- 2.3 Refer to line 10: 'in the streets of his armed pride'.
- 2.3.1 Identify the figure of speech used in this line. (1)
- 2.3.2 Comment on the effectiveness of this image. (2)
- 2.4 Critically discuss the effectiveness of lines 22 and 23 ('the child who ... Without a pass') in conveying the central message of the poem. (3)

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

**QUESTION 3: 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.

3.1 Why does the speaker not want flowers when he returns from exile? (2)

3.2 Account for the inclusion of 'mothers mourning' (line 8). (2)

Refer to line 11 'Bring me only, just this'

3.3 3.3.1 Identify the tone in this line. (1)

3.3.2 Comment on how this tone highlights the speaker's feelings. (2)

3.4 Refer to lines 13–14: 'with a wingless ... from their eyes'.

Critically discuss how these lines are a fitting conclusion to the poem. (3)

**[10]**

**OR**



**QUESTION 4: CONTEXTUAL QUESTION**

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

**THE SHIPWRECK – Emily Dickinson**

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

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

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

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

- 4.1 Account for the exclamation points in line 1. (2)
- 4.2 Discuss the contradictory connotations of the words 'Ring' (line 5) and 'Toll' (line 6). (2)
- 4.3 Refer to line 10: 'when winter shakes the door'.
- 4.3.1 Identify the figure of speech in this line. (1)
- 4.3.2 Comment on the effectiveness of this image. (2)
- 4.4 Refer to lines 13–16: 'Then a silence ... the waves reply.'
- Critically discuss why these lines are a fitting conclusion to the poem. (3)

**[10]****AND**

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

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

**COURAGE – Anonymous**

1 In the face of every gale we stand fast,  
2 unmoved by the wind's harsh cry.  
3 The earth trembles beneath us  
4 but we do not falter.

5 Our hands are worn and our hearts heavy –  
6 but each step forward is a victory.  
7 Adversity whispers, relentless,  
8 yet it cannot drown the fire inside.

9 Mountains rise like silent giants,  
10 their peaks hidden in mist –  
11 But we climb, step by step, with quiet resolve,  
12 not knowing what lies beyond the next ridge.

13 Fear lingers, but so does strength –  
14 And in that tension, courage blooms.

- 5.1 Suggest two ways in which the word 'gale' (line 1) can be interpreted. (2)
- 5.2 What do lines 5–6 ('Our hands are ... is a victory.') suggest about life in general? (2)
- 5.3 Refer to lines 9–10: 'Mountains rise like ... hidden in mist'.
- 5.3.1 Identify the figure of speech in line 9. (1)
- 5.3.2 Comment on the effectiveness of this image. (2)
- 5.4 Refer to lines 13–14: 'Fear lingers, but ... tension, courage blooms.'
- Critically discuss whether these lines are an effective conclusion to 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**

In *The Picture of Dorian Gray*, Dorian's identity is shaped by key events and people in his life.

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

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

**[25]****OR**

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

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

**EXTRACT A**

One afternoon, a month later, Dorian Gray was reclining in a luxurious arm-chair, in the little library of Lord Henry’s house in Mayfair.

...

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. At last, he heard a step outside, and the door opened. ‘How late you are, Harry!’ he murmured. 5

‘I am afraid it is not Harry, Mr Gray,’ answered a shrill voice. 10

He glanced quickly around 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.’

‘Not seventeen, Lady Henry?’ 15

‘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. She was usually in love with somebody, and, as her passion was never returned, she had kept all her illusions. 20

She tried to look picturesque, but only succeeded in being untidy. Her name was Victoria, and she had a perfect mania for going to church.

...

‘Never marry at all, Dorian. Men marry because they are tired; women, because they are curious; both are disappointed.’

‘I don’t think I am likely to marry, Harry. I am too much in love. That is one of your aphorisms. I am putting it into practice, as I do everything that you say.’ 25

‘Who are you in love with?’ asked Lord Henry, after a pause.

‘With an actress,’ said Dorian Gray, blushing.

[Chapter 4]

- 7.1 How does this extract reveal the nature of the relationship between Lord Henry and Lady Victoria? (3)
- 7.2 Refer to line 7: ‘Once or twice he thought of going away.’  
Explain what this line reveals about the hold Lord Henry has over Dorian. (2)
- 7.3 Refer to lines 15–16: ‘Not seventeen, Lady Henry?’ / ‘Well, eighteen, then.’  
Account for Dorian and Lady Victoria’s reactions in these lines. (2)

7.4 Refer to lines 21–22: ‘Her name was ... going to church.’

Discuss the irony in Lady Victoria, as well as many of the Victorian aristocrats’, ‘mania’ for going to church. (2)

7.5 Refer to line 25: ‘I don’t think I am likely to marry, Harry. I am too much in love.’

Using this line as a starting point, discuss Dorian’s understanding of love. (3)

**AND**



**EXTRACT B**

He could hear nothing but the drip, drip on the threadbare carpet. He opened the door and went out on the landing. The house was absolutely quiet. No one was about. For a few seconds he stood bending over the balustrade, and peering down into the black seething well of darkness. Then he took out the key and returned to the room, locking himself in as he did so.

5

The thing was still seated in the chair, straining over the table with bowed head, and humped back, and long fantastic arms. Had it not been for the red jagged tear in the neck, and the clotted black pool that was slowly widening on the table, one would have said that the man was simply asleep.

How quickly it had all been done! He felt strangely calm, and, walking over to the window, opened it, and stepped out on the balcony. The wind had blown the fog away, and the sky was like a monstrous peacock's tail, starred with myriads of golden eyes.

10

...

Having reached the door, he turned the key, and opened it. He did not even glance at the murdered man. He felt that the secret of the whole thing was not to realise the situation. The friend who had painted the fatal portrait to which all his misery had been due had gone out of his life. That was enough.

15

[Chapter 13]

7.6 Place the above extract in context. (3)

7.7 Refer to line 6: 'The thing was still seated in the chair'.

How does the diction reveal Dorian's current attitude to Basil? How does this compare to his earlier attitude? (3)

7.8 Dorian refers to the portrait as 'fatal' in line 16. Discuss why he describes the portrait as such. (3)

7.9 Refer to lines 16–17: 'The friend who ... out of his life. That was enough.'

Using evidence from the novel as a whole, explain how these lines are typical of Dorian's character. (2)

7.10 How does this extract influence your feelings toward Dorian at this point in the novel? Justify your response. (2)

**[25]****OR**

**LIFE OF PI – Yann Martel**

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

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

In *Life of Pi*, Pi's identity is shaped by key events and people in his life.

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

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

**[25]****OR**

**QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

**EXTRACT C**

Mr Kumar looked up and saw me. He smiled and, one hand holding onto the railing, the other waving, signalled me to come over.

“Hello, Pi,” he said.

“Hello, sir. It’s good of you to come to the zoo.”

“I come here all the time. One might say it’s my temple. This is interesting ...” He was indicating the pit. “If we had politicians like these goats and rhinos we’d have fewer problems in our country. Unfortunately, we have a prime minister who has the armour plating of a rhinoceros without any of its good sense.”

I didn’t know much about politics. Father and Mother complained regularly about Mrs Gandhi, but it meant little to me. She lived far away in the north, not at the zoo and not in Pondicherry. But I felt I had to say something.

“Religion will save us,” I said. Since when I could remember, religion had been very close to my heart.

“Religion?” Mr Kumar grinned broadly. “I don’t believe in religion. Religion is darkness.”

Darkness? I was puzzled. I thought, Darkness is the last thing that religion is. Religion is light. Was he testing me? Was he saying, “Religion is darkness,” the way he sometimes said in class things like, “Mammals lay eggs,” to see if someone would correct him? (“Only platypuses, sir.”)

“There are no grounds for going beyond a scientific explanation of reality and no sound reason for believing in anything but our sense experience. A clear intellect, close attention to detail and a little scientific knowledge will expose religion as superstitious bosh. God does not exist.

Did he say that? Or am I remembering the lines of later atheists? At any rate, it was something of the sort. I had never heard such words.

...

“Reason is my prophet, and it tells me that as a watch stops, so we die. It’s the end. If the watch doesn’t work properly, it must be fixed here and now by us. One day we will take hold of the means of production and there will be justice on earth.”

This was all a bit much for me. The tone was right – loving and brave – but the details seemed bleak. I said nothing.

...

He walked off, pitching and rolling in the wild sea that was the steady ground. “Don’t forget the test on Tuesday. Study hard, 3.14!”

“Yes, Mr Kumar.”

He became my favourite teacher at Petit Séminaire and the reason I studied zoology at the University of Toronto.

[Chapter 7]

- 9.1 Briefly discuss the impact the two Mr Kumars have on Pi’s life. (2)
- 9.2 Refer to lines 9–10: ‘Father and Mother complained regularly about Mrs Gandhi’.  
How do the Patels’ feelings about Mrs Gandhi alter the course of Pi’s life? (2)

- 9.3 Refer to lines 14–15 and line 17: 'Religion is darkness.' and 'Religion is light.'  
Discuss Mr Kumar and Pi's contrary opinions about religion. (2)
- 9.4 Mr Kumar refers to Pi as '3.14' (line 32).  
Explain how this nickname came to be and what it shows about Pi's character. (3)
- 9.5 Using this extract as a starting point, critically discuss the role religion plays in Pi's life. (3)

**AND**



**EXTRACT D**

|   |          |
|---|----------|
| I did not see Richard Parker. The hyena was plainly visible, though. It was back behind what was left of the zebra. It was looking at me.   |          |
| I was no longer afraid of it. It wasn't ten feet away, yet my heart didn't skip a beat. Richard Parker's presence had at least that useful aspect. To be afraid of this ridiculous dog when there was a tiger about was like being afraid of splinters when trees are falling down. I became angry at the animal. "You ugly, foul creature," I muttered. The only reason I didn't stand up and beat it off the lifeboat with a stick was lack of strength and stick, not lack of heart.   | 5        |
| Did the hyena sense something of my mastery? Did it say to itself, "Super alpha is watching me – I better not move?" I didn't know. At any rate, it didn't move. In fact, in the way it ducked its head it seemed to want to hide from me. But it was no use hiding. It would get its just desserts soon enough.  | 10       |
| Richard Parker also explained the animals' strange behaviour. Now it was clear why the hyena had confined itself to such an absurdly small space behind the zebra and why it had waited so long before killing it. It was fear of the greater beast and fear of touching the greater beast's food. The strained, temporary peace between Orange Juice and the hyena, and my reprieve, were no doubt due to the same reason: in the face of such a superior predator, all of us were prey, and normal ways of preying were affected. It seemed the presence of a tiger had saved me from a hyena – surely a textbook example of jumping from the frying pan into the fire. | 15<br>20 |

[Chapter 49]

- 9.6 Place this extract in context. (2)
- 9.7 Refer to lines 6–7: 'I became angry at the animal. "You ugly, foul creature," I muttered.'
- Considering the real and better stories, explain the importance of the hyena's role on the lifeboat. (3)
- 9.8 Refer to line 11: '... the way it ducked ... hide from me.'
- By referring to the real story, how is this line typical of the French Cook's character? (2)
- 9.9 Refer to line 19: 'It seemed the presence ... me from a hyena.'
- Explain the irony in Pi's comment. (3)
- 9.10 Based on your knowledge of the novel as a whole, critically discuss how taming Richard Parker is crucial in Pi's survival on the lifeboat and afterwards. (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*, acts of deception directly contribute to the tragic outcomes of the play.

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

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

**[25]****OR**

**QUESTION 11: HAMLET— CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

**EXTRACT E**

|          |   |                                 |
|----------|---|---------------------------------|
| OPHELIA  | Alas, my lord, my lord, I have been so affrighted!  |                                 |
| POLONIUS | With what, i'th' name of God?   |                                 |
| OPHELIA  | My lord, as I was sewing in my chamber,<br>Lord Hamlet, with his doublet all unbraced,<br>No hat upon his head, his stocking fouled,<br>Ungartered, and down-gyvèd to his ankle,<br>Pale as his shirt, his knees knocking each other,<br>And with a look so piteous in purport<br>As if he had been loosèd out of hell<br>To speak of horrors—he comes before me. | 5<br><br><br><br><br><br><br>10 |
| POLONIUS | Mad for thy love?   |                                 |
| OPHELIA  | My lord, I do not know,<br>But truly I do fear it.  |                                 |
| POLONIUS | What said he?   |                                 |
| OPHELIA  | He took me by the wrist and held me hard.<br>Then goes he to the length of all his arm,<br>And with his other hand thus o'er his brow<br>He falls to such perusal of my face<br>As he would draw it. Long stayed he so.<br>...  | 15                              |
| POLONIUS | Come, go with me. I will go seek the King.<br>This is the very ecstasy of love,<br>Whose violent property fordoes itself<br>And leads the will to desperate undertakings<br>As oft as any passion under heaven<br>That does afflict our natures. I am sorry—<br>What, have you given him any hard words of late?  | 20<br><br><br><br><br><br>25    |

[Act 2, Scene 1]

- 11.1 Place this extract in context. (3)
- 11.2 Refer to lines 4–10: ‘Lord Hamlet, with ... comes before me’ AND lines 15–19: ‘He took me ... stayed he so.’  
Account for Hamlet’s look and behaviour at this point in time. (2)
- 11.3 Refer to line 20: ‘I will go seek the King.’  
Explain how Polonius’ statement is typical of him. (2)

- 11.4 Refer to line 26: 'What, have you given him any hard words of late?'  
How does this question reflect the societal structure of this era? (2)
- 11.5 Based on your knowledge of the play as a whole, comment on the significance of Hamlet being described as 'if he had been loosed out of hell' (line 9). (3)
- 11.6 Refer to lines 21–22: 'This is the ... property fordoes itself.'  
Comment on the irony of Polonius' words in these lines. (3)

**AND**



**EXTRACT F**

|           |  |                  |
|-----------|--|------------------|
| MESSENGER | Letters, my lord, from Hamlet.<br>This to your majesty; this to the Queen.   |                  |
| CLAUDIUS  | From Hamlet? Who brought them?   |                  |
| MESSENGER | Sailors, my lord, they say. I saw them not.<br>They were given me by Claudio. He received them   | 5                |
| CLAUDIUS  | Laertes, you shall hear them. Leave us.  |                  |
|           | MESSENGER <i>leaves</i>  |                  |
|           | <i>Reads</i> 'High and mighty, you shall know I am set naked on your kingdom. Tomorrow shall I beg leave to see your kingly eyes, when I shall, first asking your pardon, thereunto recount th' occasions of my sudden and more strange return.  | 10               |
|           |  | Hamlet.'         |
|           | What should this mean? Are all the rest come back?<br>Or is it some abuse, and no such thing?  |                  |
| LAERTES   | Know you the hand?   | 15               |
| CLAUDIUS  | 'Tis Hamlet's character.<br>'Naked' – and in a postscript here he says<br>'Alone'. Can you advise me?  |                  |
| LAERTES   | I'm lost in it, my lord. But let him come.<br>It warms the very sickness in my heart<br>That I shall live and tell him to his teeth,<br>'Thus diddest thou.'   | 20               |
| CLAUDIUS  | If it be so, Laertes—<br>As how should it be so, how otherwise?—<br>Will you be ruled by me?   | 25               |
| LAERTES   | If so you'll not o'errule me to a peace.<br>To thine own peace.<br>...   |                  |
| CLAUDIUS  | Laertes, was your father dear to you?<br>Or are you like the painting of a sorrow,<br>A face without a heart?  | 30               |
| LAERTES   | Why ask you this?  |                  |
| CLAUDIUS  | Not that I think you did not love your father,<br>But that I know love is begun by time<br>And that I see, in passages of proof,<br>Time qualifies the spark and fire of it.<br>Hamlet comes back. What would you undertake<br>To show yourself your father's son in deed<br>More than in words? | 35               |
| LAERTES   | To cut his throat i'th' church.  |                  |
|           |  | [Act 4: Scene 7] |

11.7 Refer to line 3: 'From Hamlet? Who brought them?'

Explain Claudius' attitude as revealed in these questions. (2)

11.8 Suggest why Hamlet writes this letter (lines 8–12). (2)

11.9 Refer to lines 36–38: 'What would you ... than in words?'

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

11.10 Critically discuss how Laertes' actions, as presented in this extract, act as a contrast to Hamlet. (3)

**[25]**

**OR**



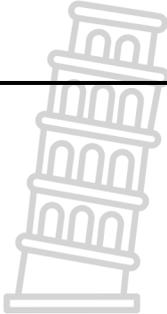


|   |   |    |
|---|---|----|
|  | <b>IAGO</b> <i>[Aside]</i> O, you are well tun'd now!<br>But I'll set down the pegs that make this music,<br>As honest as I am.   | 25 |
|   | ...<br><br><i>[To Roderigo]</i> Come hither. If thou be'st<br>valiant – as they say base men being in love have then<br>a nobility in their natures more than is native to them –<br>list me. The lieutenant tonight watches on the court of<br>guard. First, I must tell thee this: Desdemona is directly<br>in love with him. | 30 |
| [Act 2: Scene1]   |   |    |

- 13.1 Comment on the significance of Othello addressing Desdemona as 'my fair warrior' (line 1). (2)
- 13.2 Refer to lines 14–19: 'The heavens forbid ... much of joy.'  
 Explain what this interaction reveals about Othello and Desdemona's relationship at this stage. (2)
- 13.3 Refer to lines 23–24: 'O, you are ... make this music'.  
 Discuss how the metaphor in these lines highlights Iago's intentions for Othello. (3)
- 13.4 Refer to line 25: 'As honest as I am.'  
 Based on your knowledge of the play as a whole, comment on the validity of Iago's words. (3)
- 13.5 Refer to lines 30–31: 'Desdemona is directly in love with him.'  
 Explain why Iago would say this to Roderigo. Refer to later events to motivate your answer. (3)

### AND

#### EXTRACT H

|                  |  |   |    |
|------------------|--|---|----|
| <b>LODOVICO</b>  | Maybe the letter mov'd him;<br>For as I think they command him home,<br>Deputing Cassio in his government. |  | 5  |
| <b>DESDEMONA</b> | By my troth, I am glad on't.   |   |    |
| <b>OTHELLO</b>   | Indeed   |   |    |
| <b>DESDEMONA</b> | My lord?   |   |    |
| <b>OTHELLO</b>   | I am glad to see you mad.  |   |    |
| <b>DESDEMONA</b> | Why, sweet Othello?  |   |    |
| <b>OTHELLO</b>   | Devil!<br><br><i>He strikes her</i>  |   | 10 |

|                  |  |    |
|------------------|--|----|
| DESDEMONA        | I have not deserv'd this.  |    |
| LODOVICO         | My lord, this would not be believ'd in Venice,<br>Though I should swear I saw't. 'Tis very much.<br>Make her amends; she weeps.  |    |
| OTHELLO          | O devil, devil!<br>If that the earth could teem with woman's tears,<br>Each drop she falls would prove a crocodile.<br>Out of my sight!  | 15 |
| DESDEMONA        | I will not stay to offend you.   |    |
| LODOVICO         | Truly, an obedient lady.<br>I do beseech your lordship, call her back.   | 20 |
| OTHELLO          | Mistress!  |    |
| DESDEMONA        | My lord?   |    |
| OTHELLO          | What would you with her, sir?  |    |
| LODOVICO         | Who? I, my lord?   | 25 |
| OTHELLO          | Ay, you did wish that I would make her turn.<br>Sir, she can turn, and turn, and yet go on,<br>And turn again.<br>...<br>Sir, I obey the mandate,<br>And will return to Venice. – Hence, avaunt! | 30 |
| [Act 4: Scene 1] |  |    |

- 13.6 Place this extract in context. (3)
- 13.7 Refer to lines 12–13: 'My lord, this ... swear I saw't.'  
Account for Lodovico's attitude towards Othello at this point in the play. (2)
- 13.8 Refer to line 19: 'I will not stay to offend you.'  
How does this line affect your feelings towards Desdemona at this stage? (2)
- 13.9 Refer to line 23: 'My lord?'  
If you were the director of a production of *Othello*, how would you instruct the actor to deliver this line? Motivate your instructions with reference to both body language and tone. (3)
- 13.10 Refer to line 29: 'Sir, I obey the mandate.'  
How does Othello's role as a soldier support his justification of the murder of Desdemona? (2)
- [25]**

OR

**THE CRUCIBLE – ARTHUR MILLER**

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

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

In *The Crucible*, acts of deception directly contribute to the tragic outcomes of the play.

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

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

**[25]****OR**

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

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

**EXTRACT I**

|            |   |    |
|------------|---|----|
| PARRIS     | I cannot blink what I saw, Abigail, for my enemies will not blink it. I saw a dress lying on the grass.   |    |
| ABIGAIL    | <i>(Innocently)</i> A dress?  |    |
| PARRIS     | Aye, a dress. And I thought I saw – someone naked running through the trees!  | 5  |
| ABIGAIL    | <i>(In terror)</i> No one was naked! You mistake yourself, uncle!   |    |
| PARRIS     | I saw it! Now tell me true, Abigail. And I pray you feel the weight of the truth upon you, for now my ministry's at stake, my ministry and perhaps your cousin's life. Whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there.   | 10 |
| ABIGAIL    | There is nothin' more. I swear it, uncle.   |    |
| PARRIS     | Abigail, I have sought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back – now give me upright answer. Your name in the town – it is entirely white, is it not? | 15 |
| ABIGAIL    | Why, I am sure it is, sir. There be no blush about my name.   |    |
| PARRIS     | Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled. What signified that remark?  | 20 |
| ABIGAIL    | She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, snivelling woman, and I will not work for such a woman!<br>...   | 25 |
|            | <i>Enter Mrs Ann Putnam</i>   |    |
| PARRIS     | No, no, I cannot have anyone! <i>(He sees her, and a certain deference springs into him, although his worry remains.)</i> Why, Goody Putnam, come in.   | 30 |
| MRS PUTNAM | <i>(full of breath, shiny-eyed)</i> It is a marvel. It is surely a stroke of hell upon you.   |    |

[Act 1]

- 15.1 Place the above extract in context. (3)
- 15.2 Refer to the stage direction in line 6: '(In terror)'  
Account for Abigail's fear in this line. (2)
- 15.3 Refer to lines 8–9: '...for now my ministry's ... your cousin's life'.  
How do Parris' words in these lines affect your understanding of his character? (3)
- 15.4 Discuss the circumstances surrounding Goody Proctor dismissing Abigail from her service. (2)
- 15.5 Refer to lines 32–33: "It is a marvel ... hell upon you."  
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)

**AND**



## EXTRACT J

|             |  |         |
|-------------|--|---------|
| MARY WARREN | <i>(pointing at Proctor)</i> You're the Devil's man!   |         |
| PARRIS      | Praise God!  |         |
| GIRLS       | Praise God!  |         |
| PROCTOR     | <i>(numbed)</i> Mary, how – ?  |         |
| MARY WARREN | I'll not hang with you! I love God, I love God.  | 5       |
| DANFORTH    | He bid you do the Devil's work?  |         |
| MARY WARREN | <i>(hysterically, indicating Proctor)</i> He come at me by night and every day to sign, to sign, to –  |         |
| DANFORTH    | Sign what?   |         |
| PARRIS      | The Devil's book? He come with a book?   | 10      |
| MARY WARREN | My name, he want my name. "I'll murder you," he says, "if my wife hangs! We must go and overthrow the court," he says!   |         |
| PROCTOR     | <i>(turning, appealing to Hale)</i> Mr Hale!   |         |
|             | ...  |         |
| HALE        | Excellency –   |         |
| DANFORTH    | I will have nothing from you, Mr Hale! <i>(To Proctor)</i> Will you confess yourself befouled with Hell, or do you keep that black allegiance yet? What say you?   | 15      |
| PROCTOR     | <i>(his mind wild, breathless)</i> I say – I say – God is dead!  |         |
| PARRIS      | Hear it, hear it!  |         |
| PROCTOR     | A fire, a fire is burning! I hear the boot of Lucifer, I see his filthy face! And it is my face, and yours, Danforth! For them that quail to bring men out of ignorance, as I have quailed, and as you quail now when you know in all your black hearts that this be fraud – God damns our kind especially, and we will burn, we will burn together! | 20      |
|             |  | [Act 3] |

- 15.6 Account for Mary and Proctor's presence in the court. (2)
- 15.7 Critically discuss how Elizabeth's testimony in the courtroom affects the outcome of the play. (3)
- 15.8 Refer to line 13: 'Mr Hale!'  
Why does Proctor appeal to Mr Hale at this moment? (2)

15.9 Refer to line 18: 'I say – I say – God is dead!'

Compare what Proctor means in this line to how it is perceived by those in the court. (3)

15.10 Refer to line 21: "And it is my face, and yours, Danforth!"

Discuss why Proctor names himself and Danforth in this line. (2)  
**[25]**

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





# NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**SEPTEMBER 2025**

## ENGLISH HOME LANGUAGE P2 MARKING GUIDELINE

**MARKS: 80**



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This marking guideline consists of 34 pages.

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## NOTE TO MARKERS

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

## MARKING GUIDELINES

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



**SECTION A: POETRY**

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

**‘SOLITUDE’ – Ella Wheeler Wilcox**

‘Solitude’ explores the contradictory nature of the human condition regarding sadness and joy.

Discuss the extent to which you agree with this statement with close reference to diction, imagery and tone. Your response should take the form of a well-constructed essay of 250-300 words (about ONE page).

**Diction**

- ‘laughs with you’ – ‘weep alone’
- ‘Sing, and the hills will answer. Sigh, it is lost on the air;’
- ‘bound to a joyful sound, but shrink from voicing care.’
- ‘Rejoice, and men will seek you; Grieve, and they turn and go;’
- ‘measure of your pleasure/no need your woe’
- ‘Be glad ... friends are many/sad, and you lose them all.’
- Feast – crowded/fast – world goes by.’
- Any of the above contradictions can be discussed. It explains how people are willing to share joy with others (and others share in their joy), but mostly people are solitary in their sadness/difficult times.
- It shows the shallowness of so many relationships – people are only supportive when one is successful and/or happy. Sadness drives people away from others.

**Imagery**

- Personification: ‘sing and the hills will answer’ – joy! ‘sigh, and it is lost on the air’ – people are alone in their sadness.
- ‘sad old earth’ – the world is in a ‘sad’ state – not a lot of joy/humour prevalent in the world.
- ‘feast and your halls are crowded; fast, and the world goes by’ – a grand feast with many people vs an empty hall during ‘fasting’/sadness. Success brings attention whilst hardship leads to abandonment.
- Metaphor: ‘nectared wine’ vs ‘life’s gall’ – people seek others’ joy, not their sadness.
- Metaphor: ‘one by one we must all file on’ – we are alone in our deaths and sorrows.
- ‘narrow aisles of pain’ – in our most vulnerable times (sadness, close to death, illness) we are alone.

**Tone**

- Conversational, cynical, disparaging, pessimistic, reflective, melancholic
- Wilcox is cynical about people – she makes it clear that in sharing only in happy times, people are inherently shallow.
- Although it is largely exaggerated and generalised, Wilcox makes her opinion clear with her cynical remarks regarding human nature.
- While there is an underlying sadness in the recognition that people tend to abandon those in grief, the poem also has an empowering tone, urging readers to embrace positivity.

**[Credit valid alternative responses.]**

**[10]**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION****‘THE CHILD WHO WAS SHOT DEAD BY SOLDIERS AT NYANGA’ – Ingrid Jonker****2.1 Explain the contradiction between the title of the poem and line 1.**

- In the title, the child is referred to as ‘dead’ – he is deceased.
- However, in line 1 the speaker contradicts that by stating the that child is ‘not dead’ – he is FIGURATIVELY still alive.

**[Award 2<sup>nd</sup> mark only if candidate shows an understanding that the child is physically dead, but not metaphorically/figuratively.]**

**(2 marks for 2 distinct and relevant points)**

(2)

**2.2 Explain the effectiveness of the alliteration in lines 3 and 8.**

- The repetition of the ‘s’ sound emphasises the intensity of the child’s plea/shows the anger of the child.
- There is a great urgency in the child’s scream/plea to gain freedom/to oppose Apartheid/to get justice for ‘his’ death.

**[1 mark for identification of the emotion and 1 mark for an explanation of the effectiveness.]**

(2)

**2.3 Refer to line 10: ‘in the streets of his armed pride’.****2.3.1 Identify the figure of speech used in this line.**

- Personification/Metaphor

(1)

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

- The youth’s pride is being compared to an armed soldier.
- The youth will resort to violence if necessary to gain freedom.
- There is pride in the resilience of the youth, who have taken over from the older generation in the pursuit of freedom.
- They will fight against the patrolling soldiers and shed blood, if necessary.
- The people will regain their pride, which was so cruelly taken from them by the Apartheid system.

**[If the candidate misidentified the figure of speech, award 0 for QUESTION 2.3.1. However, if the response for QUESTION 2.3.2 is relevant, marks CAN be awarded.]**

(2)

**2.4 Critically discuss the effectiveness of lines 22 and 23 (‘the child who ... Without a pass’) in conveying the central message of the poem.**

- There is a great urgency in achieving freedom from Apartheid.
- These lines show the ‘child’ as a metaphor for the growing sense of freedom and justice.
- Freedom and justice will be celebrated by all who are against Apartheid – ‘the whole world’.
- ‘Without a pass’ – this is the ultimate goal – no restrictions based on skin colour /ethnicity/race.

**[Award 3 marks only if there is a critical discussion of BOTH lines.]**

(3)

**[10]**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

**‘POEM OF RETURN’ – Jofre Rocha**

3.1 **Why does the speaker not want flowers when he returns from exile?**

- Flowers are usually given to people upon their return home as a gift/celebration/to express joy or love.
- The speaker does not believe that he deserves the tribute/love/recognition, as he did not stay to fight against the oppression, like so many others did.

**[Any 2 distinct points for 2 marks.]** (2)

3.2 **Account for the inclusion of ‘mothers mourning’ (line 8).**

- It is not only the people who fought/died in the resistance who suffered.
- Mothers lost their sons in the fight and they are very sad.
- Creates a sense of loss. It allows the reader to sympathise with those who lost loved ones in the resistance.

**[Award 2 marks for 1 well-explained point.]** (2)

3.3 Refer to line 11: ‘Bring me only, just this’.

3.3.1 **Identify the tone in this line.**

- Imperative/commanding/passionate/emphatic/fervent (1)

3.3.2 **Comment on how this tone highlights the speaker’s feelings.**

- The speaker makes it clear that he does not want trivial gestures like flowers or gifts.
- He wants to fulfill the wishes of those who died in the struggle and never saw the brink of change.

**[Award 2 marks for 2 points – what he does and does not want.]** (2)

3.4 **Refer to lines 13–14: ‘with a wingless ... from their eyes’.**

**Critically discuss how these lines are a fitting conclusion to the poem.**

- There is an ominous tone implying the future rebellion/resistance.
- The speaker wants justice for those who died in the pursuit of freedom. They are angry!
- The ‘wingless stone’ implies the absence of power for the people who fought for freedom.
- It ends the poem in a menacing/threatening manner – there will be further bloodshed if freedom is not attained.

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

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION****'THE SHIPWRECK' – Emily Dickinson****4.1 Account for the exclamation points in line 1.**

- It emphasises that there is great joy/relief/happiness (NOT 'Glee')
- Because the big storm has passed/is finished (NOT 'is over')

**[Award 2 marks for 2 distinct points in their own words. No marks for lifting the line.]**

(2)

**4.2 Discuss the contradictory connotations of the words 'Ring' (line 5) and 'Toll' (line 6).**

- 'Ring' – a joyful sound for the survivors.
- 'Toll' – a mournful sound for those who perished in the storm.

**[Candidate MUST mention the feeling AND the reason for 2 marks. 1 mark only if only the connotations are stated.]**

(2)

**4.3 Refer to line 10: 'When winter shakes the door'.****4.3.1 Identify the figure of speech used in this line.**

- Personification

(1)

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

- The power of the wind (power of Nature) is clear – it 'shakes' the door.
- Mankind is no match for Nature – as is clear in the shipwreck.

**[Award 2 marks for a well-discussed point regarding the power of Nature.]**

(2)

**4.4 Refer to lines 13–16: 'Then a silence ... the waves reply.'****Critically discuss why these lines are a fitting conclusion to the poem.**

- People struggle to convey the story of the shipwreck to the children. There are no words to explain why or how it happened.
- The 'softness' in the 'teller's eye' implies the eternal sadness over the event.
- Only the sea (Nature) can explain why it happened.
- This draws to a close the poem and its message – people are powerless in the face of Nature.

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

(3)

**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**

**COURAGE - Anonymous**

5.1 **Suggest two ways in which the word ‘gale’ can be interpreted.**

- Literally: a storm/strong wind/tempest
- Figuratively: problems/obstacles/difficulties/complications

**[Award two marks for two distinct interpretations.]** (2)

5.2 **What do lines 5–6 (‘Our hands are ... is a victory.’) suggest about life in general?**

- We work very hard and often experience hardship/sadness.
- However, as long as we keep trying/moving forward, we are ‘winning’ at life.
- We overcome tough times/obstacles as long as we keep trying.

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

5.3 **Refer to lines 9–10: ‘Mountains rise like ... hidden in the mist’.**

5.3.1 **Identify the figure of speech in line 9.**

- Simile (1)

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

- Our problems/obstacles/challenges may seem as big as mountains. They ‘rise’ unexpectedly.
- They are covered in mist – we cannot always see/predict/tell when the end is near.
- They are silent – their appearance is not announced or expected.

**[Award 2 marks for 2 points discussing the mountains and the mist.]** (2)

5.4 **Refer to lines 13–14: ‘Fear lingers, but ... tension, courage blooms.’**

**Critically discuss whether these lines are an effective conclusion to the poem.**

- These lines reinforce that people will always be scared/fearful. There will always be difficult times/obstacles.
- However, it is our ability to stay resolute/strong in the face of adversity that makes us even more courageous.
- Courage blooms like a flower in tough times if we stay strong.
- These lines summarise what the speaker wishes to convey regarding courage.

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

**[10]**

**TOTAL SECTION A: 30**

**SECTION B: NOVEL****THE PICTURE OF DORIAN GRAY – Oscar Wilde****QUESTION 6 – ESSAY QUESTION: THE PICTURE OF DORIAN GRAY**

In *The Picture of Dorian Gray*, Dorian's identity is shaped by key events and people in his life.

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

Dorian Gray being orphaned – As he is orphaned at a very young age, and raised in an almost love-less home by his grandfather, Dorian does not know love or affection. This makes him most susceptible to Lord Henry's influence. He dismisses Basil's good influence and follows Lord Henry down the path of Hedonism, narcissism and debauchery. He becomes a deplorable character.

Basil Hallward painting the portrait – When Basil paints the fatal portrait of Dorian, it ignites Dorian's vanity. Basil's idolatry of Dorian furthers his vanity and narcissism. He meets Lord Henry and Henry immediately practises his influence on Dorian. Dorian wishes to remain youthful and makes the Faustian Pact. This leads him to believe that he can live a life free of consequence and punishment. He destroys his own soul in exchange for everlasting beauty and youth. When Dorian murders Basil, it shows his deepest descent into evil. His soul has been irreparably corrupted.

Meeting Lord Henry Wotton – Lord Henry introduces Dorian to a life of hedonism, living without a thought for consequence or others' feelings, and utter depravity. Dorian's innocence is gone the moment he meets Lord Henry and he becomes a selfish, cruel and remorseless person.

Sibyl Vane's role and her suicide – Dorian, deep under the influence of Lord Henry, thinks that he loves Sibyl. However, he loves only her acting and when she disappoints him, he breaks up with her most cruelly. She commits suicide and instead of feeling guilty, Dorian realises that the portrait bears the burden of his actions while he remains unchanged. This solidifies his detachment from morality and reality. His argument that her suicide is a form of art shows his apathy and vanity.

Lord Kelso's influence – He is an uncaring and unloving grandfather who organises the murder of Dorian's father. His lack of 'parenting' and love make Dorian most susceptible to Lord Henry's influence.

James Vane's death – When James is shot, Dorian's paranoia after seeing him at the opium den is removed. He shows no empathy for the dead man and his only thought is that he is safe from James. Dorian feels invincible.

**THE PORTRAIT** – as discussed, this is a turning point/event in Dorian's identity. He goes from innocent and naïve, to cruel, evil and remorseless. The portrait gives Dorian immunity to live a sinful life without consequence.

**[Candidates MUST link the key events and people to Dorian's identity. A cogent 'Disagree' 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 **How does this extract reveal the nature of the relationship between Lord Henry and Lady Victoria?**

- They are not in a loving/committed/healthy/devoted marriage.
- Lord Henry is cynical about marriage and derogatory towards women. He would rather spend his time with Dorian and Basil than with his wife. He has many photographs of Dorian in his home – this highlights his idolatry of Dorian, rather than, perhaps, his wife.
- Lady Victoria is always in love with someone other than her husband. She ultimately divorces him and runs off with a musician.
- They are clearly married as a societal expectation and not out of love.

**[Award 1 mark for the description of the marriage and 1 mark each for referring to Lord Henry and Lady Victoria.]** (3)

7.2 **Refer to line 7: ‘Once or twice he thought of going away.’**

**Explain what this line reveals about the hold Lord Henry has over Dorian.**

- Dorian only ‘thinks’ about leaving, but he does not.
- This shows that Lord Henry has enormous sway/hold/power over Dorian.
- Lord Henry’s ideas/philosophies have taken a hold of Dorian, preventing him from wanting to escape Henry’s influence.

**[2 marks for a well-argued point highlighting the ‘hold’ Lord Henry has over Dorian.]** (2)

7.3 **Refer to lines 15–16: ‘Not seventeen, Lady Henry?’/ ‘Well, eighteen, then.’**

**Account for Dorian and Lady Victoria’s reactions in these lines.**

- Dorian is shocked that Henry has 17 photographs of him. Dorian is not aware of Lord Henry’s deep fascination with him.
- Lady Victoria assumes that she must have miscounted and ‘corrects’ herself. She is NOT shocked that her husband has so many photographs of Dorian. She is amused at how captivated her husband is by Dorian.

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

7.4 **Refer to lines 21–22: ‘Her name was ... going to church.’**

**Discuss the irony in Lady Victoria, as well as many of the Victorian aristocrats’, ‘mania’ for going to church.**

- One would assume that people who go to church lead lives of virtue/goodness/honesty/integrity (NOT ‘good’ lives).
- However, many Aristocrats live lives of debauchery, decadence, hedonism, sin, duplicity, indulge in vices like sex, alcohol, drugs, etc.

**[Award 2 marks only if the irony is clear.]** (2)

- 7.5 Refer to line 25: 'I don't think I am likely to marry, Harry. I am too much in love.'

Using this line as a starting point, discuss Dorian's understanding of love.

- Dorian does not understand the concept of real love.
- He THINKS he is in love with Sibyl, however, he loves the characters she portrays. Her death does not really affect him.
- His idea of love is skewed – he grew up in a home where his grandfather did not show him any love.
- His only 'understanding' of love comes from Lord Henry's cynical aphorisms.

[Award 3 marks for 3 well-argued points.]

(3)

- 7.6 Place the above extract in context.

- Basil comes to Dorian's house to say goodbye, as he is leaving for Paris.
- Dorian decides to bare his 'soul' to Basil and leads him up to the attic/old school room.
- After showing Basil the deformed portrait, Basil pleads with Dorian to repent and ask for genuine forgiveness from God.
- This infuriates Dorian and he stabs him to death.

[Award 3 marks for three distinct events leading up to this moment.]

(3)

- 7.7 Refer to line 6: 'The thing was still seated in the chair'.

How does the diction reveal Dorian's current attitude to Basil? How does this compare to his earlier attitude?

- Dorian refers to Basil as 'the thing'.
- This shows that Dorian is apathetic towards Basil at this point. He detests him. He blames him for the degeneration of the painting (and therefore his soul).
- Earlier in the novel Dorian was fond of Basil. Although he found him boring after meeting Lord Henry, Dorian harboured no ill-feelings for Basil.

[Award 1 mark for diction ('thing') and 1 mark each for current and earlier attitudes.]

(3)



7.8 **Dorian refers to the portrait as ‘fatal’ in line 16. Discuss why he describes the portrait as such.**

- At first, when Basil paints the portrait, Dorian is enamoured with it as it shows his beauty. Dorian is then horrified when Lord Henry points out that he will never again be as young (or beautiful) as he is in the portrait.
- Dorian makes the Faustian Pact and the portrait shows the degeneration of his soul whilst he remains youthful and beautiful.
- Dorian lives a life of hedonism, pure vice and debauchery. His soul is corrupted and he knows this.
- He now blames the portrait for the degeneration (death) of his soul and therefore calls it ‘fatal’.

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

(3)

7.9 **Refer to lines 16–17: ‘The friend who ... out of his life. That was enough.’**

**Using evidence from the novel as a whole, explain how these lines are typical of Dorian’s character.**

- Dorian is completely blasé/nonchalant/unmoved/apathetic/remorseless/unconcerned about Basil’s death or the murder he committed.
- He shows the same attitude when Sibyl Vane commits suicide due to the way he treated her.
- He is relieved and happy when James Vane is killed.
- He shows no care when he blackmails Alan Campbell into disposing of Basil’s body.

**[Award 1 mark for the character trait and 1 mark for any relevant example from elsewhere in the novel.]**

(2)

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

- Candidates might find Dorian repulsive/disgusting/vile/immoral/depraved/evil.
- Dorian is a murderer and has killed the only person who truly cared for him and tried to help him/guide him.
- Dorian shows no remorse for his actions, and he actually feels justified in killing Basil, as Basil’s portrait is the reason why his soul has been corrupted.

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

(2)

[25]

OR

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

In *Life of Pi*, Pi's identity is shaped by key events and people in his life.

Critically discuss the extent to which you agree with this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.

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

Pi's early exposure to religion – multiple religions – Hinduism, Christianity, and Islam. His encounters with Aunt Rohini, Mr Kumar and Father Martin shape his religious 'identity'. He sees the religions as equal and practises them faithfully, despite criticism from religious leaders and his family. His open-minded spirituality shapes his worldview, teaching him to find meaning and beauty in different faiths. This foundation of faith becomes crucial for his survival whilst on the lifeboat. The rituals/rites give him purpose and he found strength in God.

Aunt Rohini/the Kumars/father Martin – They all introduce Pi to religion and teach him about Faith. Pi adopts all 3 their religions due to their influences.

Pi's father and learning about animal nature at the zoo – Pi's father owns a zoo in Pondicherry, and teaches Pi invaluable knowledge and skills regarding animals. Through his experiences at the zoo, he learns about animal behaviour, hierarchy, and survival instincts. Pi gains empathy and respect for animals. This knowledge also helps Pi later when he is stranded at sea. He is able to tame Richard Parker. Ultimately Pi's father and the zoo prepares Pi for survival by teaching him about discipline, respect for life, and the importance of structure.

Creating his 'nickname' – When Piscine is teased relentlessly at school about his name, he takes control: he creates the nickname 'Pi' and through a process of repetition, he is able to get away from being called 'Pissing'. This teaches Pi to be assertive and creative.

The shipwreck – The sinking of the *Tsimtsum* is a turning point in Pi's life. Losing his family and being cast into the ocean forces him into a fight for survival. It is also the moment when his spiritual beliefs and practical knowledge are tested. He survives, against all odds, and is able to live a fulfilled life in Canada.

Richard Parker – Pi's 227 days on a lifeboat with Richard Parker force him to adapt and grow. He learns to assert dominance over the tiger, ration food, and endure extreme conditions. This struggle reshapes his identity, making him more resourceful, resilient, and accepting of his primal instincts. Richard Parker acts as a companion to Pi and gives him a reason to survive. With Richard Parker as his alter-ego, Pi is able to soothe his conscience (to a certain extent) about killing the French cook.

Algae island – Pi comes across an island covered in algae and populated by meerkats, which turns out to be carnivorous. This bizarre experience serves as a test of faith and a warning about false security. It teaches Pi that survival requires movement and adaptation, rather than complacency. His faith is strengthened at a time when Pi feels like giving up and accepting death.

His rescue and the alternative story – When Pi finally reaches Mexico and tells his story to the Japanese investigators, they doubt his account of surviving with a tiger. He then offers a second, more brutal version involving humans, which aligns more with reality but lacks the beauty of the original. This moment highlights Pi's belief in the power of storytelling and faith – the idea that one chooses the version of reality that gives life meaning.

Pi's mother – she teaches him creativity and a love for stories. This enables Pi to create the 'better story' and soothe his conscience about killing the French Cook and betraying his religious beliefs.

The French cook – he teaches Pi invaluable survival skills. Although a brute, he is part of Pi's survival – he realises that he needs to be selfish at times and survive at any cost.

**[Candidates MUST link the key events and people to Pi's identity. A mere retelling of the events will not suffice.]**

**[25]****OR**

**QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

9.1 **Briefly discuss the impact the two Mr Kumars have on Pi's life.**

- Mr Kumar, the Sufi, teaches Pi about Islam. Pi adopts this religion and gains knowledge and wisdom from him. This helps Pi throughout his life and inspires him to study religion at university.
- Mr Kumar, the biology teacher, teaches Pi about science and reason. This helps Pi on the lifeboat and is also the reason why Pi studies zoology at university.

**[Award 1 mark each for the impact that they have on Pi's life.]**

(2)

9.2 **Refer to lines 9–10: 'Father and Mother complained regularly about Mrs Gandhi'.**

**How do the Patels' feelings about Mrs Gandhi alter the course of Pi's life?**

- Pi's parents do not like Mrs Gandhi and her political stance. They decide to leave India and establish themselves in Canada.
- The shipwreck occurs on the way to Canada and Pi's life is forever changed. He is orphaned and has to endure 227 days on a lifeboat with Richard Parker.

**[Award 2 marks for 2 distinct points that include leaving India and the shipwreck.]**

(2)

9.3 **Refer to lines 14–15 and line 17: 'Religion is darkness.' and 'Religion is light.'**

**Discuss Mr Kumar and Pi's contrary opinions about religion.**

- Mr Kumar does not believe in religion. His opinion that religion is 'darkness' implies that he believes that religion keeps people in the 'dark' by encouraging blind belief instead of critical thinking. He sees science as 'light'.
- Pi believes that religion provides guidance, hope and meaning in life, much like light illuminates darkness. Religion provides a source of comfort and understanding, helping him navigate both the ordinary challenges of life and the extreme hardships he faces at sea.

**[Award 1 mark for each character's opinion. Do not accept – Mr Kumar does not believe in religion and Pi does. There must be an understanding of 'darkness' and 'light'.]**

(2)

9.4 Mr Kumar refers to Pi as '3.14' (line 32).

Explain how this nickname came to be and what it shows about Pi's character.

- Pi is teased relentlessly at school about his name. Kids and teachers call him 'Pissing' instead of Piscine.
- He decides to write the mathematical symbol for Pi and the 3.14 sequence on the board and 'reintroduce' himself. This works and the awful nickname goes away.
- Pi shows creativity/assertiveness/bravery/problem-solving by doing this.

[Award 1 mark for Pi's reason for wanting to change his name, 1 mark for the process and 1 mark for his character.]

(3)

9.5 Using this extract as a starting point, critically discuss the role religion plays in Pi's life.

- Pi ascribes to three religions which give meaning to his life and shape a large part of his identity.
- When he is stranded at sea, religion becomes essential to his survival. He prays regularly, follows religious rituals, and thanks his Gods for even the smallest blessings, such as rain or a fish to eat. His faith helps him maintain hope in a seemingly hopeless situation.
- Religion is the reason why Pi leaves Algae Island, as he does not want to live a life without faith and reason. He shows tremendous spiritual resilience and belief.
- When Pi is in hospital in Mexico, he offers two versions of his survival: the better and real stories. The latter reveals a darker, more realistic account of cannibalism and murder. Here, religion plays a crucial role in how Pi understands truth. He asks the investigators which story they prefer, just as religious faith requires choosing a perspective on life. Pi suggests that religion, like storytelling, does not need to be literally true to offer meaning. It provides comfort, hope, and a way to interpret existence in a way that is bearable.
- When the fictional author visits Pi in Canada, it is clear that Pi maintains his faith in all three religions. Pi obviously remains a devout follower.

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

(3)

9.6 Place this extract in context.

- The hyena has killed the zebra and Orange Juice.
- Pi was not able to save Orange Juice.
- Pi has just seen Richard Parker under the tarpaulin.
- In the real story, this is when Pi's alter ego comes to life.

[Award 2 marks for 2 recent events leading up to this moment.]

(2)

- 9.7 Refer to lines 6–7: ‘I became angry at the animal. “You ugly, foul creature,” I muttered.’

**Considering the real and better stories, explain the importance of the hyena’s role on the lifeboat.**

- In the better/animal story, the hyena’s presence on the lifeboat is the reason why the Taiwanese sailors throw Pi onto the lifeboat.
- The French Cook shows Pi how to butcher a turtle and how to fish – this ensures their survival for a while.
- The hyena represents primal animal instinct – violence without morality. Its actions contrast with Pi’s struggle to maintain his humanity while also embracing survival instincts. His savagery is the reason for Richard Parker’s emergence. It is Richard Parker who kills the hyena, not Pi.
- In the real story, the hyena is the French cook. He brutally kills the sailor and Pi’s mother. Pi’s alter-ego comes to be as a result of his actions. Pi survives because he is able to distance himself from the unspeakable things he needs to do. (He also teaches Pi how to fish.)
- Although the French Cook is the antagonist, he inspires Pi – he adopts a singular sense of survival. To survive, he needs to be selfish and do unspeakable things.

**[Award 3 marks for 2 distinct points, one from each version of the story, relating to the hyena/French cook.]**

(3)

- 9.8 Refer to line 11: ‘... the way it ducked ... hide from me.’

**By referring to the real story, how is this line typical of the French Cook’s character?**

- The French Cook feels a sense of guilt after killing Pi’s mother. / He is ashamed of what he did. / He knows he went too far and cannot be forgiven.
- He avoids Pi for a while (referring to the hiding in the extract) (and offers Pi the best parts of the turtle as a peace offering of sorts).

**[Award 1 mark for a reference to the ‘hiding’ and 1 mark for the later action.]**

(2)

- 9.9 Refer to line 19: ‘It seemed the presence ... me from a hyena.’

**Explain the irony in Pi’s comment.**

- Pi is relieved to have Richard Parker on the lifeboat with him at that moment. Richard Parker is a massive, dangerous tiger!
- Richard Parker ‘saves’ Pi from the hyena.
- One would assume that Pi would be more scared of the tiger than the hyena.

**[Award 3 marks if irony is clear.]**

(3)

9.10 **Based on your knowledge of the novel as a whole, critically discuss how taming Richard Parker is crucial in Pi's survival on the lifeboat and afterwards.**

- In the better story, it is essential for Pi to tame Richard Parker and assert his dominance as the Alpha. If he did not, Richard Parker would have killed and eaten him. He also becomes a 'companion' of sorts for Pi.
- Taming Richard Parker also gives Pi purpose on the lifeboat. It keeps him alive.
- In the real story, Pi must be able to tame his alter-ego – the vicious and cruel side of his persona. He cannot let his alter-ego take over his normally rational, kind and peaceful character. He cannot descend into and stay in the cruel persona.
- Pi's taming of Richard Parker in both stories is crucial to his survival on the lifeboat and being able to live a relatively normal life afterwards. He does not need his alter-ego again, and because he 'tamed' him, Pi can revert to his pre-lifeboat character.

**[Award 3 marks for an answer which explains both stories and links to his life after the ordeal.]**

(3)  
[25]

**TOTAL SECTION B: 25**



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

In *Hamlet*, acts of deception directly contribute to the tragic outcomes of the play.

Critically discuss the extent to which you agree with this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 34 for the rubric to assess this question.

**VALID**

- Claudius's act of murdering the King of Denmark, and usurping the throne, is deceptive. Claudius conceals his crime by pretending to be a benevolent ruler.
- The use of poison for the murder underscores Claudius' deceptive and manipulative nature.
- Claudius shows false concern for Hamlet when sending Him to England, which is merely to get rid of the threat that Hamlet possesses.
- Claudius' betrayal ultimately triggers a cascade of consequences, leading to the play's tragic conclusion. The Ghost's need for revenge leads to Hamlet's path of vengeance and subsequent consequences.
- Rosencrantz and Guildenstern are invited to Elsinore under the guise of comforting Hamlet; however, they are manipulated into spying on Hamlet. This deception results in their deaths when Hamlet forges the letter to the King of England.
- Hamlet's deception in adopting an 'antic disposition' in order to cover his true intentions behind investigating the Ghost's veracity results in numerous misunderstandings and complications.
- Hamlet's behaviour alienates Ophelia. Her subsequent **madness and death** comes after feeling abandoned and confused by Hamlet's actions.
- Hamlet's erratic behaviour and witty speech with Polonius, using puns and wordplay to confuse him, causes Polonius to believe that Hamlet's madness is certainly due to unrequited love, leading to further acts of spying and destruction of trust.
- Hamlet stages "The Mousetrap" to reveal Claudius's guilt and successfully unsettles Claudius. Escalating tension causes Claudius to take more drastic measures.
- Hamlet's confrontational behaviour towards his mother in Gertrude's chamber has fatal consequences for Polonius.

- Polonius's sycophantic nature compels him to spy consistently on Hamlet leads to his accidental death. The court becomes more suspicious and paranoid regarding Hamlet's behaviour.
- Polonius's manipulation of Ophelia, and his death, contribute to Ophelia's madness and eventual death.
- The deaths of his family members gives rise to Laertes's vengeance directed at Hamlet. Laertes's rage and grief over his father's death and his sister's madness leads him to conspire with Claudius.
- The plot to kill Hamlet using a poisoned sword and drink fails, resulting in the deaths of Hamlet, Laertes, Gertrude, and Claudius.
- Hamlet stages "The Mousetrap" to reveal Claudius's guilt. Hamlet instructs the players to act out a scene mirroring his father's death.
- Hamlet's commentary during this scene has the effect of successfully unsettling Claudius. Claudius's exit confirms his guilt and the result is escalating tension and distrust within the court.
- Candidates might argue that the tragic outcome is driven by fate.
- The presence of King Hamlet's ghost suggests preordained events. The appearance of the ghost early in the play suggests a predestined path of revenge and tragedy. The reappearance of the ghost to remind Hamlet of his duty, emphasises the role of fate. The ghost's revelations and warnings give rise to a sense of inevitability as events unfold.
- Hamlet's indecisiveness and reflections on mortality contribute to tragedy; such as his hesitation to kill Claudius during prayer, leading to prolonged suffering and eventually tragedy.

**Accept valid alternative responses.**

**All responses MUST link to the tragic consequences of the play.**

(3)

**[Consider valid alternative/mixed responses.]**

**[25]**

**OR**



**QUESTION 11: HAMLET – CONTEXTUAL QUESTION****11.1 Place this extract in context.**

- Polonius has instructed Reynaldo to go to France to spy on Laertes, ensuring that he is behaving properly.
- Polonius has previously instructed Ophelia to distance herself from Hamlet by rejecting his advances and returning his letters, believing that Hamlet's intentions are not genuine.
- Ophelia has obeyed her father's command, which leads to Hamlet's erratic behaviour.
- Additionally, the ghost has confirmed with Hamlet that it was murdered by Claudius, and not bitten by a snake as he had said.
- The ghost ordered Hamlet to exact revenge.
- Hamlet hints to Horatio and Marcellus that he may start acting strange, which should not worry them.

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

**11.2 Refer to lines 4–10: ‘Lord Hamlet, with ... comes before me’ AND lines 15–19: ‘He took me ... stayed he so.’****Account for Hamlet’s look and behaviour at this point in time.**

- Hamlet’s dishevelled appearance and erratic behaviour are supposedly due to his bitter sense of loss after Ophelia’s rejection.
- However, it is feigned madness which he uses as a strategy to uncover the truth about his father's death and to confuse those around him.

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

**11.3 Refer to line 20: ‘I will go seek the King.’****Explain how Polonius’ statement is typical of him.**

- Polonius’ statement reflects his tendency to involve himself in court affairs and his eagerness to report to the King,
- Showcasing his sycophantic nature and desire to maintain his status.

**[Award 1 mark for identifying behaviour; and 1 for stating how it reflects character.]** (2)



11.4 Refer to line 26: 'What, have you given him any hard words of late?'

**How does this question reflect the societal structure of this era?**

- This question reflects the patriarchal society of the era, where women's actions and interactions were closely monitored and controlled by male figures, such as fathers and kings.
- This question also carries the implication/belief that Ophelia is at fault for Hamlet's current state – which suggests a misogynistic atmosphere.

**[Award 2 marks for two distinct ideas.]**

(2)

11.5 Based on your knowledge of the play as a whole, comment on the significance of Hamlet being described as 'if he had been loosed out of hell' (line 9).

- This description links Hamlet to his father's ghost and the supernatural nature of Hamlet's task.
- It signifies Hamlet's inner turmoil and the intense emotional and psychological conflict he experiences.
- This imagery suggests that Hamlet's actions and demeanour are driven by deep anguish and a thirst for vengeance, as if he were a tormented spirit from the underworld.
- It also reinforces the theme of madness—whether real or feigned—as Hamlet's behaviour appears wild and unrestrained.
- It also foreshadows the tragic events that will unfold as a result of his quest for revenge.
- Additionally, this phrase aligns with the broader motif of corruption and the afterlife in *Hamlet*, as the play frequently references the consequences of sin and the unrest of the dead.

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

(3)

11.6 Refer to lines 21–22: 'This is the ... property fordoes itself'.

**Comment on the irony of Polonius' words in these lines.**

- Polonius' statement is ironic because he attributes Hamlet's erratic behaviour to the "ecstasy of love," believing that Hamlet is mad with passion for Ophelia.
- However, the audience knows that Hamlet's turmoil is not caused by love but by his grief over his father's death and his desire for revenge against Claudius.
- The greater irony is that Polonius, who prides himself on his wisdom and insight, completely misinterprets the situation. His misguided assumptions about Hamlet's madness ultimately contribute to his own downfall, as he is later killed while spying on Hamlet.

**[Award 3 marks only if irony is fully discussed.]**

(3)

## 11.7 Refer to line 3: 'From Hamlet? Who brought them?'

**Explain Claudius' attitude as revealed in these questions.**

- Claudius might be shocked as he has believed up until now that Hamlet was dead, in accordance with the message to the King of England.
- Claudius's questions reveal his suspicion and anxiety about Hamlet's actions and intentions. He is wary of Hamlet's return and the potential threat it poses to his rule.

**[Award 1 mark for recognition of attitude; 1 mark for an explanation thereof.]**

(2)

## 11.8 Suggest why Hamlet writes this letter (lines 8–12).

- Hamlet might write this letter to confront Claudius deliberately.
- Hamlet might knowingly realise that his unexpected return and his mysterious whereabouts would cause significant anxiety in Claudius.
- The letter too sets the stage for the final confrontation and resolution of the conflict.

**[Award 2 marks for one idea well-discussed.]**

(2)

## 11.9 Refer to lines 36–38: 'What would you ... than in words?'

**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.**

- The actor might walk over to/face Laertes with open hands or place a hand on Laertes' shoulder. The actor might point at Laertes when mentioning his name.
- The lines might be delivered in a provocative/accusatory tone.
- Claudius is intentionally trying to seduce/manipulate Laertes into coming up with the idea of murdering Hamlet so that he remains seemingly innocent.

**[Award 3 marks only if the candidate discusses both body language and tone; and includes a justification.]**

(3)

## 11.10 Critically discuss how Laertes' actions, as presented in this extract, act as a contrast to Hamlet.

- Laertes serves as a contrast to Hamlet by highlighting Hamlet's indecisiveness through his own impulsive and passionate nature.
- While Hamlet hesitates and contemplates the moral implications of revenge, Laertes is quick to act, declaring that he would kill Hamlet even in a sacred place like a church.
- This contrasts with Hamlet's earlier reluctance to kill Claudius while he was praying, fearing it would send Claudius to heaven.
- Laertes' willingness to bypass moral considerations emphasises Hamlet's internal conflict and philosophical nature, making Laertes a decisive and action-driven counterpart to Hamlet's introspective and hesitant character.

**[Award 3 marks only if a critical discussion highlighting the contrast is included.]**

(3)

**[25]**

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

In *Othello*, acts of deception directly contribute to the tragic outcomes of the play.

Critically discuss the extent to which you agree with this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.

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

**IAGO**

- Iago is the mastermind of deception, using lies, half-truths, and strategic omissions to manipulate others. He convinces Othello that he acts/speaks only out of love and loyalty but is a masterful deceiver.
- He deceives Othello by fabricating Desdemona's affair with Cassio, exploiting Othello's insecurities. He "proves" the affair with the planting of the handkerchief (the 'ocular proof' which Othello demands), the conversation about Bianca and telling him about Cassio's "dreams". Othello kills Desdemona and then himself.
- Iago deceives Cassio by pretending to be a friend while secretly orchestrating his downfall. He gets him drunk (and demoted) and then encourages him to appeal to Desdemona. This fuels Othello's suspicions, as Desdemona speaks of Cassio often and he sees her handkerchief in Cassio's hand. Cassio is wounded by Iago in the last Act.
- His deception of Roderigo – convincing him to fund his schemes and later to kill Cassio – ultimately leads to Roderigo's own death.

**THE HANDKERCHIEF AS A SYMBOL OF DECEPTION**

- The handkerchief is supposed to be a symbol of love but becomes a tool of deception.
- Iago plants it in Cassio's room and it serves as "ocular proof" of Desdemona's supposed infidelity.
- Othello's belief in Iago's deception over Desdemona's truth highlights how deceit manipulates perception.
- The misplaced handkerchief becomes a key turning point, sealing Desdemona's fate.

**SELF-DECEPTION AND OTHELLO'S DOWNFALL**

- Othello deceives himself by trusting Iago blindly while ignoring Desdemona's honesty.
- His insecurities (racial and social) make him more susceptible to Iago's lies.
- Instead of seeking truth, Othello rushes to judgment, demonstrating how deception can lead to self-destruction. It leads to Desdemona's murder and his suicide.

**DECEPTION'S IMPACT ON INNOCENT CHARACTERS**

- Desdemona, though completely loyal, suffers due to Othello's misguided belief in Iago's lies. Whilst trying to help Cassio, Othello sees only the deceptions fed to him by Iago.
- Emilia, Iago's wife, unknowingly aids in the deception by giving Iago the handkerchief. She deceives Desdemona when she does not tell her that she picked up the handkerchief. She does, however, expose the truth and Iago's deception. But it is too late to prevent tragedy. She dies at Iago's hand.
- Cassio is deceived into losing his position, unknowingly serving as a pawn in Iago's scheme. Iago convinces him to drink too much and he loses his position. He is wounded at the end of the play.

**BRABANTIO**

- Deceived by Iago and Roderigo into believing Othello used witchcraft to marry Desdemona.
- Refuses to believe that Desdemona truly loves Othello.
- His belief in Iago's lies fuels his anger and disownment of Desdemona. He dies a broken man.

**THE DUKE AND OTHER VENETIAN NOBLES**

- Initially they believe Brabantio's claims that Othello has bewitched Desdemona.
- Later, they are deceived by Iago's reputation as an "honest" man, failing to see his true nature.

**THE TRAGIC CONSEQUENCES OF DECEPTION**

- Deception leads to multiple deaths: Desdemona, Emilia, Roderigo, and eventually Othello himself.
- The revelation of Iago's deception comes too late, demonstrating how unchecked manipulation can destroy lives.
- Iago remains alive at the end, symbolising that deception, while exposed, leaves irreversible damage.

**[Accept valid alternative responses.]**

**All responses MUST link to the tragic consequences of the play.**

**[25]**

**OR**



**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

13.1 **Comment on the significance of Othello addressing Desdemona as ‘my fair warrior’ (line 1).**

- He sees her as brave/courageous/strong (‘warrior’) for having made the trip from Venice to Cyprus.
- He sees her as almost an equal – she too has endured struggles and obstacles to be with him – fought a battle, like a soldier.
- He sees her as beautiful (‘fair’).
- ‘My’ implies ownership but also an expression of love.

**[Award 2 marks for 2 distinct points.]**

(2)

13.2 **Refer to lines 14–19: ‘The heavens forbid ... much of joy.’**

**Explain what this interaction reveals about Othello and Desdemona’s relationship at this stage.**

- They are truly in love.
- They do not believe that any other moment can be as precious as this one when they are reunited.
- They trust each other and see themselves as equals in the relationship.

**[Award 2 marks for 1 idea well expressed.]**

(2)

13.3 **Refer to lines 23–24: ‘O, you are ... make this music’.**

**Discuss how the metaphor in these lines highlights Iago’s intentions for Othello.**

- Iago states that Othello is ‘well-tun’d’ – he compares him to a musical instrument which is ready to be played. **OR**
- It refers to how Othello and Desdemona are currently in harmony, deeply in love and emotionally connected, like a well-tuned musical instrument.
- ‘But I’ll set down the pegs that make this music’ implies that he will alter the tuning pegs, causing the instrument (their relationship) to fall out of tune/fall apart.
- This symbolises his intention to create tension and chaos between them.

**[Award 1 mark for the explanation of the metaphor and 2 marks for a relevant discussion.]**

(3)



## 13.4 Refer to line 25: 'As honest as I am.'

Based on your knowledge of the play as a whole, comment on the validity of Iago's words.

- Iago is NOT honest.
- He dupes Roderigo in thinking that he is doing Roderigo's bidding for Desdemona's hand.
- He gets Cassio drunk on purpose to have him demoted.
- He lies and convinces Othello that Desdemona is having an affair with Cassio.
- He gets Emilia to steal the handkerchief.

[Award 1 mark for negation of the words and 2 marks for 2 relevant discussions of examples from the play.]

(3)

## 13.5 Refer to lines 30–31: 'Desdemona is directly in love with him.'

Explain why Iago would say this to Roderigo. Refer to later events to motivate your answer.

- Iago needs to convince Roderigo that Desdemona is in love with Cassio, so that Roderigo will have resentment/anger/hatred for Cassio.
- This will make it easier for Iago to convince Roderigo to provoke Cassio into fighting. (Roderigo does this.)
- In this way, Roderigo does Iago's dirty work and Cassio is demoted.

[Award 2 marks for discussing Iago's reasoning in these lines and 1 mark which refers to later events.]

(3)

## 13.6 Place this extract in context.

- Iago planted the handkerchief in Cassio's room and Othello saw him use it.
- Othello is now convinced that Desdemona is having an affair with Cassio.
- He has decided to murder her that night.
- He has instructed Iago to kill Cassio.
- Lodovico has arrived from Venice.

[Award 3 marks for 3 events leading up to this moment.]

(3)

## 13.7 Refer to lines 12–13: 'My lord, this ... swear I saw't.'

Account for Lodovico's attitude towards Othello at this point in the play.

- When Lodovico sees Othello strike Desdemona, he is shocked/aghast/amazed/stunned/shaken/taken aback/confused/disappointed.
- The people in Venice would not believe him if he had told them, as Othello's reputation is NOT one of violence or battery. He had a higher opinion of Othello than what he has just seen.

[Award 1 mark for his attitude and 1 mark for the reason.]

(2)

13.8 Refer to line 19: 'I will not stay to offend you.'

**How does this line affect your feelings towards Desdemona at this stage?**

- One might feel disappointed in her submissiveness at this point.
- She was previously bold and assertive (when called to the Duke's chamber) and now she does not stand up for herself.
- The reader might feel sympathy for Desdemona as she is innocent and unaware of Iago's manipulations.

**[Award 2 marks if the candidate's opinion is clear and justified.]** (2)

13.9 Refer to line 23: 'My lord?'

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

- Tone – hesitant, scared, afraid, meek, wary
- Body Language – she turns to face him/she walks hesitantly towards him
- Justification – Desdemona has just been struck by Othello and he has called her horrible names. She is fearful of him and what he might do or say next.

**[Award 1 mark each for tone, body language and justification.]** (3)

13.10 Refer to line 29: 'Sir, I obey the mandate.'

**How does Othello's role as a soldier support his justification of the murder of Desdemona?**

- Othello's identity as a soldier determines how he justifies Desdemona's murder – he sees himself as a judge enforcing military-style justice, rather than a jealous husband driven by emotion.
- He believes Desdemona's supposed betrayal has destroyed his honour and reputation, much like a soldier's defection in war would. Her punishment is deserved, according to that logic.

**[Award 2 marks for 1 well-explained reason that links to his role as a soldier.]**

(2)  
**[25]**



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

In *The Crucible*, acts of deception directly contribute to the tragic outcomes of the play.

Critically discuss the extent to which you agree with this statement. Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages.

**Deception fuels the Salem Witch Trials, leading to false accusations and wrongful executions. Many characters engage in deception—some for self-preservation, others for power or revenge.**

Abigail Williams

- Abigail falsely accuses innocent people of witchcraft to avoid punishment for dancing in the forest and chanting spells with Tituba. She realises that the adults believe her and that she gains a great deal of power in a society that marginalised her as an unmarried woman.
- She manipulates the other girls into supporting her lies through intimidation.
- Her main deception is framing Elizabeth Proctor to remove her as John Proctor's wife. She desperately wants to rekindle the affair she had with John and is willing to see people hang to get what/who she wants.
- Ultimately 19 innocent people are killed due to her deception. She flees and remains unpunished.

The girls' collective deception

- Ruth and Betty pretend to be catatonic after being caught in the forest by Parris. This starts the witch hunt, as Hale is called to investigate. He, too, falls victim to the girls' convincing deception. When he realises that they have been fooling everyone, it is too late.
- Abigail's followers, including Mercy Lewis and Mary Warren, pretend to see spirits. They cry out in court, feigning possession, to convince the judges of their lies.
- Their deception escalates the hysteria, leading to wrongful convictions.
- Tituba lies about 'seeing' people with the Devil to escape punishment for her role in the dancing-saga and the girls' 'illness'. Her lies embolden Abigail to call out the names of innocent people too.

John Proctor's early deception and later truth

- Proctor deceives himself by believing he can ignore Abigail's influence after their affair. He initially tries to avoid getting involved, which allows the deception to spread.
- In contrast, he later chooses honesty, confessing to adultery in an attempt to expose Abigail. His truth is rejected, and his refusal to sign a false confession leads to his execution.

Reverend Parris and self-preservation

- Parris deceives the court and the town by prioritising his reputation over the truth.
- He refuses to admit that the girls are lying because it would damage his authority.
- His dishonesty allows the trials to continue, contributing to the executions.

### The court's blindness to deception

- Judges Danforth and Hathorne are deceived by the girls but refuse to question their testimony.
- Their unwillingness to acknowledge deception leads to the deaths of innocent people.
- They protect the court's reputation rather than seek real justice.

### Elizabeth

- Although with John's best interest at heart, Elizabeth lies in court about the affair.
- Unfortunately, this deception cements John's "guilt" in the court's eyes and he is sent to the gallows.

### The Putnams

- Ann and Thomas Putnam lie about innocent people to have them arrested. Once arrested, he is able to buy/get their land to increase his wealth. His deception leads to the arrest/execution of innocent people.
- Ann accuses Rebecca Nurse of witchcraft because 7 of her children had died before being baptized. She is jealous of Rebecca's healthy children and grandchildren and she makes a scapegoat of Rebecca.
- Rebecca refuses to admit (and live) and therefore dies a martyr with Martha Corey and John Proctor.

### Giles Corey

- Although he is a most naïve man, he tells a half-truth about his wife which leads to her death. He tells Hale that she reads books (other than the Bible) and then he cannot pray. This coming from a man who didn't attend church often and probably didn't know the words to the prayers.

### Tituba

- She deceives Parris and Hale by naming innocent people as witches and admits to working with the Devil, all to escape being whipped to death.
- She ultimately sets the hysteria in motion.
- Innocent people like Rebecca Nurse, Giles Corey, and John Proctor are executed. Salem is left in chaos, with trust destroyed and families torn apart.

**Accept valid alternative responses.**

**All responses MUST link to the tragic consequences of the play.**

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



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

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

- Ann Putnam sent Ruth to Tituba to conjure the spirits of her deceased children.
- The girls and Tituba were caught dancing and chanting in the forest.
- Bettie and Ruth have fallen ‘ill’ – catatonic/‘comatose’/pretending to be sleeping.
- Parris is concerned that there might be foul play/evil/witchcraft.

**[Award 3 marks for 3 distinct points leading UP TO this moment.]** (3)

15.2 **Refer to the stage direction in line 6: ‘(In terror)’**

**Account for Abigail’s fear in this line.**

- Abigail knows that what they did was wrong – a Puritan society forbids dancing.
- The fact that Parris saw Mary Warren naked exacerbates their transgression – they will be punished severely.
- She is petrified of the consequences of being caught.

**[Award 2 marks for a relevant explanation of her fear.]** (2)

15.3 **Refer to lines 8–9: ‘... for now my ministry’s ... your cousin’s life’.**

**How do Parris’ words in these lines affect your understanding of his character?**

- Parris is more concerned about his ministry/position in Salem,
- Then he is about the health of this daughter.
- He is an egotistical/self-centred/selfish/self-important man.

**[Award 2 marks for the first two bullets and a 3<sup>rd</sup> for a comment about his character.]** (3)

15.4 **Discuss the circumstances surrounding Goody Proctor dismissing Abigail from her service.**

- Elizabeth was an ill and absent wife after the birth of her baby. Abigail took over the duties in the home.
- Whilst working for the Proctors, Abigail had an affair with John.
- After John admits to Elizabeth about the affair, she fires Abigail.

**[Award 2 marks for 1 well-discussed point.]** (2)



15.5 Refer to lines 32–33: “It is a marvel ... hell upon you.”  
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions.

BL – Pointing at Betty on the bed. /Walking towards Betty.

T – with great excitement (not happy) /accusatory/critical

J – Mrs Putnam is glad to point a finger at Mr Parris, as they have never liked him. She might be excited at the prospect of something this big happening in Salem. As her daughter is also ‘ill’, she wishes to put the blame on Parris. The girls being affected by witchcraft gives validity to her suspicions that her babies’ deaths were supernatural.

[Award 1 mark each for body language, tone and a clearly linked and reasonable motivation.]

(3)

15.6 Account for Mary and Proctor’s presence in court.

- They are there because Elizabeth, Martha and Rebecca have been arrested on charges of witchcraft.
- Mary has admitted to John that they (the girls) are pretending to be bewitched by people – there are no witches – it was all fake.
- John has convinced her to testify to this, as Elizabeth is in jail and he wants her to be freed.

[Award 2 marks for 2 distinct points. There must be a link to Elizabeth’s incarceration.]

(2)

15.7 Critically discuss how Elizabeth’s testimony in the courtroom affects the outcome of the play.

- Elizabeth is called to the court to corroborate John’s testimony that he had an affair with Abigail. However, to save his reputation (and unaware of his honesty), she lies and says that he did not have an affair.
- John’s testimony is dismissed and he is jailed for perjury. His word is not believed.
- Abigail remains the ‘innocent’ one and her charges are believed.
- Ultimately, John, Rebecca and Martha die because Abigail is believed.

[Award 1 mark for Elizabeth telling the lie and 2 marks for a critical discussion of the implication/outcome.]

(3)

15.8 Refer to line 13: ‘Mr Hale!’

Why does Proctor appeal to Mr Hale in this moment?

- He knows that even though Hale has his doubts in court, he is still a voice of reason. Proctor turns to him in an attempt to convince the judges.
- John has lost all faith in the court/Danforth/Parris.
- He hopes that Hale, as a reasonable man, will see through Abigail and Mary’s lies and help him.

[Award 2 marks for a discussion of Hale’s role.]

(2)

15.9 Refer to line 18: 'I say – I say – God is dead!'

Compare what Proctor means in this line to how it is perceived by those in the court.

- Proctor does NOT mean that God is dead/absent/not real.
- He means that the court (overseen by God through the judges) is a farce. The judges are blind to the truth. God is NOT working through them.
- The people in court believe that this is blasphemy – that John is denouncing God.

[Award 3 marks for a clear comparison.] (3)

15.10 Refer to line 21: "And it is my face, and yours, Danforth!"

Discuss why Proctor names himself and Danforth in this line.

- John believes that he deserves punishment for his adultery.
- John also states that Danforth is guilty and deserves to be punished.
- Danforth has taken the side of the girls who are liars. He has sentenced innocent people to hang due to his stubbornness and wish to protect his reputation.

[Award 2 marks for 2 points well discussed.] (2)  
[25]

TOTAL SECTION C: 25  
GRAND TOTAL: 80



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

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

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

**SECTIONS B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: NOVEL AND DRAMA [25 MARKS]**

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

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