



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2025**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 28 pages.**



## INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:  
SECTION A: Poetry (30)  
SECTION B: Novel (25)  
SECTION C: Drama (25)
4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:  
  
SECTION A: POETRY  
PRESCRIBED POETRY – Answer TWO questions.  
UNSEEN POEM – COMPULSORY question  
  
SECTION B: NOVEL  
Answer ONE question.  
  
SECTION C: DRAMA  
Answer ONE question.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
  - Answer questions ONLY on the novel and the drama you have studied.
  - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C. Use the checklist to assist you.
6. LENGTH OF ANSWERS:
  - The essay question on Poetry should be answered in about 250–300 words.
  - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
  - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.

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



**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>			
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2. 'It is a Beauteous Evening, Calm and Free'	Contextual question	10	7
3. 'Poem of Return'	Contextual question	10	8
4. 'This Winter Coming'	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question</b>			
5. 'The Trees'	Contextual question	10	11
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	12
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8. <i>Life of Pi</i>	Essay question	25	15
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<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
10. <i>Hamlet</i>	Essay question	25	18
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12. <i>Othello</i>	Essay question	25	22
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14. <i>The Crucible</i>	Essay question	25	26
15. <i>The Crucible</i>	Contextual question	25	26

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

**CHECKLIST**

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

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

**NOTE:** In SECTIONS B and C, ensure that you have answered ONE ESSAY 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.

In this poem, the speaker expresses the idea that, despite moments of connection to others, people are ultimately alone.

With close reference to **imagery**, **structure** and **tone**, critically discuss the above statement in relation to this poem.

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

[10]

## QUESTION 2: CONTEXTUAL QUESTION

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

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

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

- 2.1 What does the word, 'tranquillity' (line 4) suggest about the setting? (2)
- 2.2 Account for the speaker's reference to 'a nun' (line 2) in the context of the poem. (2)
- 2.3 Refer to lines 6–8: 'the mighty Being ... like thunder – everlastingly.'
- 2.3.1 Identify the figure of speech in 'the mighty Being is awake'. (1)
- 2.3.2 Discuss the effectiveness of the image in lines 6–8. (2)
- 2.4 By referring to TWO examples of diction in the sestet, critically discuss the realisation to which the speaker comes. (3)

**[10]**



### 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 What does the title of the poem suggest about the speaker's feelings? Give TWO reasons. (2)
- 3.2 Account for the repetition of the phrase, 'Bring me' throughout the poem. (2)
- 3.3 Refer to line 14: 'and a thread of anger snaking from their eyes.'
- 3.3.1 Identify the figure of speech in this line. (1)
- 3.3.2 Discuss the effectiveness of the image. (2)
- 3.4 Critically discuss the changing tone throughout the poem. (3)

[10]



## QUESTION 4: CONTEXTUAL QUESTION

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

### THIS WINTER COMING – Karen Press

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

4.1 Refer to lines 6–7: 'the seagulls will ... this shroud falling'.

What does the word, 'shroud' reveal about 'this sky'?

(2)

4.2 Account for the repetition of the phrase, 'who is not frightened?' throughout the poem.

(2)

4.3 Refer to lines 26–27: 'their bare bodies / a raging fire of dead children'.

4.3.1 Identify the figure of speech used in line 27. (1)

4.3.2 Discuss the effectiveness of the image in lines 26–27. (2)

4.4 Refer to lines 9–16: 'in every part ... drown the world'.

With close reference to TWO examples of diction, critically discuss the tone in these lines.

(3)  
**[10]**



## UNSEEN POETRY (COMPULSORY)

### QUESTION 5: CONTEXTUAL QUESTION

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

#### THE TREES – Philip Larkin

- 1 The trees are coming into leaf  
2 Like something almost being said;  
3 The recent buds relax and spread,  
4 Their greenness is a kind of grief.
- 5 Is it that they are born again  
6 And we grow old? No, they die too.  
7 Their yearly trick of looking new  
8 Is written down in rings of grain.
- 9 Yet still the unresting castles thresh  
10 In fullgrown thickness every May<sup>1</sup>.  
11 Last year is dead, they seem to say,  
12 Begin afresh, afresh, afresh.

**Glossary:** <sup>1</sup>May – the occurrence of Spring in the Northern Hemisphere

- 5.1 What does the phrase, 'relax and spread' (line 3) tell us about the buds? (2)
- 5.2 Refer to lines 5–6: 'Is it that ... we grow old?'  
Explain how this question conveys the speaker's attitude towards the trees. (2)
- 5.3 Refer to lines 9–10: 'Yet still the ... thickness every May.'  
5.3.1 Identify the figure of speech in line 9. (1)  
5.3.2 Discuss the effectiveness of the image in lines 9–10. (2)
- 5.4 Refer to lines 11–12: 'Last year is ... afresh, afresh, afresh.'  
5.4.1 Identify the tone of line 12. (1)  
5.4.2 Critically discuss the effect of the repetition of 'afresh' in line 12. (2)

[10]

**TOTAL SECTION A: 30**

## SECTION B: NOVEL

Answer ONLY on the novel you have studied.

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

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

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

Dorian Gray is too morally weak to stop his nature from changing.

With close reference to the novel, critically discuss the validity of the above statement.

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

[25]

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

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

##### **EXTRACT A**

'I hope the girl is good, Harry. I don't want to see Dorian tied to some vile creature, who might degrade his nature and ruin his intellect.'

'Oh, she is better than good – she is beautiful,' murmured Lord Henry, sipping a glass of vermouth and orange bitters. 'Dorian says she is beautiful; and he is not often wrong about things of that kind. Your portrait of him has quickened his appreciation of the personal appearance of other people. It has had that excellent effect, amongst others. We are to see her to-night, if that boy doesn't forget his appointment.'

5

...

'My dear Harry, my dear Basil, you must both congratulate me!' said the lad, throwing off his evening cape with its satin-lined wings and shaking each of his friends by the hand in turn. 'I have never been so happy. Of course, it is sudden; all really delightful things are. And yet it seems to me to be the one thing I have been looking for all my life.' He was flushed with excitement and pleasure, and looked extraordinarily handsome.

10

'I hope you will always be very happy, Dorian,' said Hallward, 'but I don't quite forgive you for not having let me know of your engagement. You let Harry know.'

[Chapter 6]

7.1 Refer to lines 5–6: 'Your portrait of ... of other people.'

Briefly describe how the portrait has come to be painted.

(2)

7.2 Refer to line 3: 'Oh, she is better than good – she is beautiful'.

Explain how Sibyl's beauty works against her.

(2)

- 7.3 Refer to line 8: 'My dear Harry ... said the lad'.  
What does the word, 'lad' imply about Dorian? (2)
- 7.4 Refer to lines 1–2: 'I don't want ... ruin his intellect.'  
Discuss the irony of Basil's words in the context of the novel. (3)
- 7.5 Discuss what this extract reveals about Basil's character. (3)

**AND**

**EXTRACT B**

This was the man Dorian Gray was waiting for. Every second he kept glancing at the clock. As the minutes went by he became horribly agitated. At last he got up, and began to pace up and down the room, looking like a beautiful caged thing. He took long stealthy strides. His hands were curiously cold.

The suspense became unbearable. Time seemed to him to be crawling with feet of lead, while he by monstrous winds was being swept towards the jagged edge of some black cleft of precipice. He knew what was waiting for him there; saw it indeed, and, shuddering, crushed with dank hands his burning lids as though he would have robbed the very brain of sight, and driven the eyeballs back into their cave. It was useless. The brain had its own food on which it battered, and the imagination, made grotesque by terror, twisted and distorted as a living thing by pain, danced like some foul puppet on a stand, and grinned through moving masks. Then, suddenly, Time stopped for him. Yes: that blind, slow-breathing thing crawled no more, and horrible thoughts, Time being dead, raced nimbly on in front, and dragged a hideous future from its grave, and showed it to him. He stared at it. Its very horror made him stone. 5 10 15

At last the door opened, and his servant entered. He turned glazed eyes upon him.

...

'I had intended never to enter your house again, Gray. But you said it was a matter of life and death.' His voice was hard and cold. He spoke with slow deliberation. There was a look of contempt in the steady searching gaze that he turned on Dorian.

[Chapter 14]

- 7.6 Place this extract in context. (2)
- 7.7 What are the implications of the phrase, 'a beautiful caged thing' (line 3) in relation to Dorian? (2)
- 7.8 Refer to lines 12–15: 'Then, suddenly, Time ... made him stone.'  
Discuss how these lines influence your attitude to Dorian as he contemplates his future. (3)

7.9 Refer to line 17: 'I had intended never to enter your house again, Gray.'

Comment on the change Alan Campbell undergoes since the start of his association with Dorian.

(3)

7.10 Dorian only has himself to blame for the 'horror' (line 15) he faces.

Based on your knowledge of the novel as a whole, critically discuss the extent to which you agree with this statement.

(3)

**[25]**



**LIFE OF PI – Yann Martel**

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

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

Pi's unusual approach to life becomes his greatest strength.

With close reference to the novel, critically discuss the validity of the above statement.

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

[25]

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

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

**EXTRACT C**

There was silence. The teacher was staring at the board. I was holding my breath. Then he said, 'Very well, Pi. Sit down. Next time you will ask permission before leaving your desk.'

...

I repeated the stunt with every teacher. Repetition is important in the training not only of animals but also of humans. Between one commonly named boy and the next, I rushed forward and emblazoned, sometimes with a terrible screech, the details of my rebirth. It got to be that after a few times the boys sang along with me, a crescendo that climaxed, after a quick intake of air while I underlined the proper note, with such a rousing rendition of my new name that it would have been the delight of any choirmaster. A few boys followed up with a whispered, urgent 'Three! Point! One! Four!' as I wrote as fast as I could, and I ended the concert by slicing the circle with such vigour that bits of chalk went flying.

When I put my hand up that day, which I did every chance I had, teachers granted me the right to speak with a single syllable that was music to my ears.

...

Even my brother, the captain of the cricket team, that local god, approved. He took me aside the next week.

'What's this I hear about a nickname you have?' he said.

I kept silent. Because whatever mocking was to come, it was to come. There was no avoiding it.

[Chapter 5]

- 9.1 Account for the 'silence' mentioned in line 1. (2)
- 9.2 Give TWO reasons for Pi's being given his birth name, Piscine Molitor. (2)

- 9.3 Refer to lines 17–18: 'What's this I ... it was to come.'  
Explain what these lines imply about the relationship between the brothers. (2)
- 9.4 Refer to line 4: 'I repeated the stunt with every teacher.'  
Discuss what this 'stunt' reveals about Pi at this stage in the novel. (3)
- 9.5 Refer to lines 4–5: 'Repetition is important ... also of humans.'  
Discuss how repetition plays a significant role in Pi's life on the lifeboat. (3)

**AND**

**EXTRACT D**

How much hope come to nothing? How much stored-up conversation that died unsaid? How much loneliness endured? How much hopelessness taken on? And after all that, what of it? What to show for it?

Nothing but some enamel, like small change in a pocket. The person must have died in the tree. Was it illness? Injury? Depression? How long does it take for a broken spirit to kill a body that has food, water and shelter? The trees were carnivorous too, but at a much lower level of acidity, safe enough to stay in for the night while the rest of the island seethed. But once the person had died and stopped moving, the tree must have slowly wrapped itself around the body and digested it, the very bones leached of nutrients until they vanished. In time, even the teeth would have disappeared. 5 10

I looked around at the algae. Bitterness welled up in me. The radiant promise it offered during the day was replaced in my heart by all the treachery it delivered at night.

I muttered, 'Nothing but teeth left! TEETH!'

By the time morning came, my grim decision was taken. I preferred to set off and perish in search of my own kind than to live a lonely half-life of physical comfort and spiritual death on this murderous island. 15

...

I could not abandon Richard Parker. To leave him would mean to kill him. He would not survive the first night.

[Chapter 92]

- 9.6 Place this extract in context. (2)
- 9.7 Refer to line 17: 'I could not abandon Richard Parker.'  
In light of later events, explain why this statement is ironic. (2)

- 9.8 Refer to lines 1–6: 'How much hope ... water and shelter?'  
Discuss how these lines influence your response to Pi at this point in the novel. (3)
- 9.9 Refer to lines 17–18: 'I could not ... the first night.'  
Comment on how Richard Parker can be seen as a symbol of survival in the novel. (3)
- 9.10 Pi's faith and scientific mind guide all aspects of his life.  
Based on your knowledge of the novel as a whole, critically discuss the extent to which you agree with this statement. (3)

[25]

**TOTAL SECTION B: 25**



## SECTION C: DRAMA

Answer ONLY on the play you have studied.

### HAMLET – William Shakespeare

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

#### QUESTION 10: HAMLET – ESSAY QUESTION

Various characters in *Hamlet* use deception and disguise to achieve their goals.

Critically discuss the above statement in relation to the play. Make reference to a minimum of THREE characters in your response.

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

[25]

#### QUESTION 11: HAMLET – CONTEXTUAL QUESTION

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

#### EXTRACT E

*Francisco, a sentry is at his post. Enter Bernardo.*

BERNARDO

Who's there?

FRANCISCO

Nay, answer me. Stand and unfold yourself.

BERNARDO

Long live the King!

FRANCISCO

Bernardo?

BERNARDO

He.

FRANCISCO

You come most carefully upon your hour.

BERNARDO

'Tis now struck twelve. Get thee to bed, Francisco.

FRANCISCO

For this relief much thanks. 'Tis bitter cold,  
And I am sick at heart.

BERNARDO

Have you had quiet guard?

FRANCISCO

Not a mouse stirring.

BERNARDO

Well, good night.

If you do meet Horatio and Marcellus,

The rivals of my watch, bid them make haste.

5

10

15



*Enter Horatio and Marcellus*

FRANCISCO

*(Listens)* I think I hear them. Stand ho! Who is there?

HORATIO

Friends to this ground.

MARCELLUS

And liegemen to the Dane.

FRANCISCO

Give you good night.

20

MARCELLUS

O, farewell honest soldier,

Who hath relieved you?

FRANCISCO

Bernardo hath my place.

Give you good night.

*Francisco off*

25

MARCELLUS

Holla, Bernardo!

BERNARDO

Say,

What, is Horatio there?

HORATIO

A piece of him.

BERNARDO

Welcome Horatio, welcome good Marcellus.

30

HORATIO

What, has this thing appeared again to-night?

BERNARDO

I have seen nothing.

MARCELLUS

Horatio says 'tis but our fantasy,

And will not let belief take hold of him

Touching this dreaded sight twice seen of us.

35

Therefore I have entreated him along

With us to watch the minutes of this night,

That if again this apparition come,

He may approve our eyes and speak to it.

HORATIO

Tush, tush, 'twill not appear.

40



[Act 1, Scene 1]

- 11.1 Describe the change that has recently occurred in the Royal family. (2)
- 11.2 Give TWO reasons why the guards are on edge in this extract. (2)
- 11.3 Refer to line 4: 'Long live the King!'
- In light of later events, explain the irony of Bernardo's statement. (2)

- 11.4 Refer to line 21: 'O, farewell honest soldier'.  
Discuss the significance of honesty in relation to the play as a whole. (3)
- 11.5 Refer to lines 33–39: 'Horatio says 'tis ... speak to it.'  
Discuss what these lines reveal about Horatio's character at this point in the play. (3)

**AND**

**EXTRACT F**

HAMLET O good Horatio, I'll take the Ghost's word for a thousand pound. . . Didst perceive?	
HORATIO Very well, my lord.	
HAMLET Upon the talk of the poisoning?	
HORATIO I did very well note him.	5
<i>Re-enter Rosencrantz and Guildenstern</i>	
HAMLET Ah, ha! ( <i>Turns his back upon them</i> ) Come, some music! Come, the recorders!	
For if the King like not the comedy, Why then, belike,—he likes it not, perdy.	10
Come, some music!	
GUILDENSTERN Good my lord, vouchsafe me a word with you.	
HAMLET Sir, a whole history.	
GUILDENSTERN The king, sir,—	
HAMLET Ay, sir, what of him?	15
GUILDENSTERN Is in his retirement marvellous distempered.	
HAMLET With drink, sir?	
GUILDENSTERN No, my lord, rather with choler.	
...	
<i>Enter Polonius</i>	20
POLONIUS My lord, the queen would speak with you, and presently.	

...

HAMLET  
 Then I will come to my mother by and by. (*Aside*) They fool me to the top of my bent—  
 I will come by and by.

POLONIUS  
 I will say so. 25  
*Polonius off*

HAMLET  
 'By and by' is easily said.  
 Leave me, friends.  
*The rest off except Hamlet*

'Tis now the very witching time of night,  
 When churchyards yawn, and hell itself breathes out  
 Contagion to this world. Now could I drink hot blood,  
 And do such bitter business as the day  
 Would quake to look on. Soft, now to my mother—  
 O heart, lose not thy nature, let not ever 30  
 The soul of Nero enter this firm bosom.  
 Let me be cruel not unnatural.  
 I will speak daggers to her, but use none.  
 My tongue and soul in this be hypocrites,  
 How in my words somever she be shent, 35  
 To give them seals never, my soul, consent! 40

[Act 3, Scene 2]

- 11.6 Place this extract in context. (2)
- 11.7 Refer to line 21: 'My lord, the queen would speak with you, and presently.'  
 Account for the Queen's request to speak with Hamlet. (2)
- 11.8 Refer to lines 37–38: 'Let me be ... but use none.'  
 Comment on what these lines reveal about Hamlet's attitude towards Gertrude. (3)
- 11.9 Refer to lines 7–8: 'Come, some music! Come, the / recorders!'  
 If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 11.10 Refer to lines 35–36: 'O heart, lose ... this firm bosom.'  
 Critically discuss how Hamlet's inner conflict influences his actions throughout the play. (3)

[25]

**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

Deception and disguise are central to shaping the actions of the characters in *Othello*.

Critically discuss the above statement in relation to the play. Make reference to a minimum of TWO characters in your response.

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

[25]

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

**EXTRACT G**

BRABANTIO

O thou foul thief! Where hast thou stowed my daughter?

Damned as thou art, thou hast enchanted her,

For I'll refer me to all things of sense,

(If she in chains of magic were not bound)

Whether a maid, so tender, fair, and happy,

So opposite to marriage that she shunned

The wealthy curled darlings of our nation,

Would ever have, to incur a general mock,

Run from her guardage to the sooty bosom

Of such a thing as thou—to fear, not to delight.

Judge me the world, if 'tis not gross in sense,

That thou hast practised on her with foul charms,

Abused her delicate youth with drugs or minerals

That weakens motion: I'll have't disputed on;

'Tis probable, and palpable to thinking.

I therefore apprehend and do attach thee

For an abuser of the world, a practiser

Of arts inhibited and out of warrant.

Lay hold upon him. If he do resist,

Subdue him at his peril.

OTHELLO

Hold your hands,

Both you of my inclining and the rest.

Were it my cue to fight, I should have known it

Without a prompter. Where will you that I go

To answer this your charge?

5

10

15

20

25



BRABANTIO	To prison, till fit time Of law and course of direct session Call thee to answer.	
OTHELLO	What if I do obey? How may the Duke be therewith satisfied, Whose messengers are here about my side Upon some present business of the State To bring me to him?	30
...		
BRABANTIO	Bring him away. Mine's not an idle cause. The Duke himself, Or any of my brothers of the state, Cannot but feel this wrong as 'twere their own; For if such actions may have passage free, Bondslaves and pagans shall our statesmen be.	35
[Act 1, Scene 2]		

- 13.1 Describe what has occurred just prior to this extract. (2)
- 13.2 Refer to lines 2–4: 'Damned as thou ... were not bound)'.  
Explain what these lines reveal about Brabantio's attitude towards Othello. (2)
- 13.3 Refer to lines 30–33: 'How may the ... me to him?'  
Explain why the Duke has sent his messengers to find Othello. (2)
- 13.4 Refer to lines 21–25: 'Hold your hands ... this your charge?'  
If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 13.5 Discuss the impression the reader has of Desdemona at this point in the play. (3)

**AND**

**EXTRACT H**

CASSIO	
Here, here. For heaven's sake help me!	
IAGO	
What's the matter?	
GRATIANO	
This is Othello's ancient, as I take it.	
LODOVICO	
The same indeed, a very valiant fellow.	
IAGO	
What are you here that cry so grievously?	5
CASSIO	
Iago? O, I am spoiled, undone by villains!	
Give me some help.	
IAGO	
O, my lieutenant! What villains have done this?	
CASSIO	
I think that one of them is hereabout	
And cannot make away.	10
IAGO	
O treacherous villains!	
<i>(to Lodovico and Gratiano)</i>	
What are you there? Come in, and give some help.	
RODERIGO	
O, help me here!	
CASSIO	
That's one of them.	15
IAGO	
O murderous slave! O villain!	
<i>Iago stabs Roderigo</i>	
RODERIGO	
O damned Iago! O inhuman dog!	
...	
<i>Enter Emilia</i>	
EMILIA	
'Las what's the matter? What's the matter, husband?	20
IAGO	
Cassio has here been set on in the dark	
By Roderigo and fellows that are 'scaped.	
He's almost slain and Roderigo dead.	
EMILIA	
Alas, good gentlemen! Alas, good Cassio!	
IAGO	
This is the fruits of whoring. Prithee, Emilia,	25
Go know of Cassio where he supped tonight.	
<i>(To Bianca)</i> What, do you shake at that?	



BIANCA  
He supped at my house, but I therefore shake not.  
IAGO  
O, did he so? I charge you go with me.  
EMILIA  
O, fie upon thee, strumpet! 30  
BIANCA  
I am no strumpet, but of life as honest  
As you that thus abuse me.  
...  
IAGO  
*(Aside)* This is the night  
That either makes me, or fordoes me quite.  
[Act 5, Scene 1]

- 13.6 Place this extract in context. (2)
- 13.7 Explain why Gratiano and Lodovico are in Cyprus. (2)
- 13.8 Refer to lines 6–7: 'O, I am ... me some help.'  
Discuss the irony of Cassio's appeal in these lines. (3)
- 13.9 Refer to lines 31–32: 'I am no ... thus abuse me.'  
Comment on the significance of honesty in relation to the play as a whole. (3)
- 13.10 Refer to line 18: 'O damned Iago! O inhuman dog!'  
With reference to the play as a whole, critically discuss the validity of this assessment of Iago's character. (3)

[25]



**THE CRUCIBLE – Arthur Miller**

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

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

Many of the villagers in Salem use deception and disguise to achieve their goals.

Critically discuss the above statement in relation to the play, *The Crucible*. Make reference to a minimum of THREE characters in your response.

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

[25]

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

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

**EXTRACT I**

BETTY	I'll fly to Mama. Let me fly! <i>(She raises her arms as though to fly, and streaks for the window, gets one leg out.)</i>	
ABIGAIL	<i>(pulling her away from the window):</i> I told him everything; he knows now, he knows everything we –	
BETTY	You drank blood, Abby! You didn't tell him that!	5
ABIGAIL	Betty, you never say that again! You will never –	
BETTY	You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!	
ABIGAIL	<i>(smashes her across the face):</i> Shut it! Now shut it!	
BETTY	<i>(collapsing on the bed):</i> Mama, Mama! <i>(She dissolves into sobs.)</i>	10
ABIGAIL	Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters. And that is all. And mark this. Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you. And you know I can do it; I saw Indians smash my dear parents' heads on the pillow next to mine, and I have seen some reddish work done at night, and I can make you wish you had never seen the sun go down! <i>(She goes to Betty and roughly sits her up.)</i> Now, you – sit up and stop this!	15
	<i>But BETTY collapses in her hands and lies inert on the bed.</i>	20
MARY WARREN	<i>(with hysterical fright):</i> What's got her? <i>(ABIGAIL stares in fright at Betty.)</i> Abby, she's going to die! It's a sin to conjure, and we –	
ABIGAIL	<i>(starting for MARY):</i> I say shut it, Mary Warren! <i>Enter JOHN PROCTOR. On seeing him, MARY WARREN leaps in fright.</i>	25

[Act 1]

- 15.1 Place this extract in context. (2)
- 15.2 Refer to lines 7–8: 'You drank a ... kill Goody Proctor!'  
Explain why Abigail wants to kill John Proctor's wife. (2)
- 15.3 Refer to lines 24–25: '*Enter JOHN PROCTOR ... leaps in fright.*'  
Explain Mary Warren's position in the Proctor household. (2)
- 15.4 Refer to lines 3–4: 'I told him ... knows everything we –'.  
Discuss the role of dishonesty in the context of the play as a whole. (3)
- 15.5 Refer to lines 12–18: 'And mark this. ... sun go down!'  
Discuss what these lines reveal about Abigail's character at this point in the play. (3)

**AND**

**EXTRACT J**

DANFORTH	<i>(pointing at the confession in Proctor's hand)</i> : Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! <i>(PROCTOR is motionless.)</i> You will give me your honest confession in my hand, or I cannot keep you from the rope. <i>(PROCTOR does not reply.)</i> Which way do you go, Mister? <i>His breast heaving, his eyes staring, PROCTOR tears the paper and crumples it, and he is weeping in fury, but erect.</i>	5
DANFORTH	Marshal!	
PARRIS	<i>(hysterically, as though the tearing paper were his life)</i> : Proctor, Proctor!	
HALE	Man, you will hang! You cannot!	10
PROCTOR	<i>(his eyes full of tears)</i> : I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. <i>(ELIZABETH, in a burst of terror, rushes to him and weeps against his hand.)</i> Give them no tear! Tears pleasure them! Show honour now, show a stony heart and sink them with it! <i>(He has lifted her, and kisses her now with great passion.)</i>	15
REBECCA	Let you fear nothing! Another judgement waits us all!	
DANFORTH	Hang them high over the town! Who weeps for these, weeps for corruption!	20

[Act 4]

- 15.6 Describe what has occurred just prior to this extract. (2)
- 15.7 Refer to lines 1–2: 'Is that document ... in lies, Mister!'  
Discuss the irony in Danforth's words in these lines. (2)

- 15.8 Refer to line 18: 'Let you fear nothing! Another judgement waits us all!'  
Comment on how this statement is typical of Rebecca Nurse. (3)
- 15.9 Refer to lines 19–20: 'Hang them high ... weeps for corruption!'  
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.10 Refer to lines 12–13: 'for now I do ... in John Proctor.'  
Using your knowledge of the play as a whole, critically discuss how John Proctor's internal conflict influences his actions. (3)

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





# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2025

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 27 pages.



## NOTE TO MARKERS

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

## INSTRUCTIONS

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



**SECTION A: POETRY**

**PRESCRIBED POETRY**

**QUESTION 1: POETRY – ESSAY QUESTION**

**'SOLITUDE' – Ella Wheeler Wilcox**

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 26 for the rubric to assess this question.

- The poem explores the paradox of human connection, which is conditional and fleeting, and individual isolation.
- The title speaks to the nature of solitude, suggesting that even when surrounded by others, isolation remains an inevitable part of human life.
- The focus shifts from collective joy to individual sorrow, illustrating that sorrow is something one must face alone, regardless of external circumstances.
- The contrast between laughter and weeping demonstrates how joy can invite connection, but sorrow and personal grief remain a solitary experience. People gravitate towards other people who are joyful and full of positive energy.
- Personifying the earth as having 'trouble enough of its own' implies that the earth/people have a lack of capacity to share others' sorrow; the world is indifferent and continues regardless of human emotions.
- Singing brings a response from 'the hills', reinforcing that joy is acknowledged, while sighing (a symbol for sorrow) is ignored. This indifference suggests that personal grief is often disregarded/dismissed.
- Human relationships are presented as superficial: people only stay close ('seek you') when things are going well, but are absent ('turn and go') when it comes to supporting others in difficult times.
- The reference to people wanting 'full measure of all your pleasure' but not needing others' 'woe' critiques the superficial nature of human interaction and how people often only want the best from others while offering little in return during times of hardship.
- The speaker considers the connection between one's outlook on life ('Be glad'; 'Be sad') and the friends one attracts: no one wants the burden of someone else's unhappiness if it can be avoided.
- The image of feasting and fasting illustrates the contrast between shared celebration and personal deprivation; people are drawn to pleasure but not to pain.
- The final image of facing a solitary passage through the 'narrow aisles of pain' highlights the inevitable: everyone must face dying alone.
- People are portrayed as indifferent and self-absorbed, leaving individuals to be self-reliant and responsible for their own happiness and well-being.
- Structurally, each stanza consists of a contrasting pair of actions. By alternating between the communal experience of joy and the isolating nature of sorrow, the speaker suggests that no matter how much one interacts with the world, certain experiences are reserved for the individual to experience alone. The indented lines draw attention to the isolating aspects of human existence. Rhythm and rhyme contribute to the mood and tone of the poem.
- The tone is reflective/contemplative/melancholic. The speaker comes to a resigned/sombre realisation that sorrow is an inescapable personal journey.
- Candidates might refer to the tone as critical/satirical as the poem exposes the shallowness and selfishness of people's response to the pain and suffering of others.

[Credit valid alternative responses.]

**[10]**

## QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

- 2.1 The word 'tranquillity' refers to the calmness and peacefulness of the evening. Nature is harmonious/serene as reflected in the stillness of the sea and setting sun. Time seems to have slowed down, creating a quiet, meditative setting.

[Award 2 marks for two distinct points.]

(2)

- 2.2 Nuns' devotion to and worship of God consume them. They are quiet and adoring while reflecting at evening prayers and it is this quality that the speaker associates with his awe for the beauty of nature at this time of day. Just as a nun feels the presence of God, so too does the speaker as he appreciates the wonders of nature that surround him.

[Award 2 marks for two distinct points.]

(2)

- 2.3 2.3.1 Personification

(1)

2.3.2 The image of the sea alludes to God's presence in nature. The ebb and flow of the tides is indicative of his involvement in all living things. The sound of the waves is compared to 'thunder', which suggests God's power, while the vastness of the ocean implies God's constant presence/omnipotence. The comparison effectively demonstrates the characteristics of a 'mighty' God, who is ever-present, everlasting and all powerful.

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

(2)

- 2.4 The speaker realises that, unlike his conscious awareness ('solemn thought') of God's presence in nature, his daughter is instinctively in tune with God. By virtue of her being a child, she is naturally close ('dear') to God. She does not appear to be amazed ('appear untouched') by the extraordinary scenery/the beauty of nature because feeling close to God is an everyday experience for her. Her child-like innocence signals her constant connection to, and appreciation of the power of nature and, therefore, God. He acknowledges that children have direct access to God ('inner shrine'), unlike adults ('God being with thee when we know it not'), and are naturally reverent ('worshipp' st at the temple'). 'Abraham's bosom' implies she is always in a state of blessedness. He longs for the same natural and spiritual connection.

[Award 1 mark for the diction and 2 marks for the critical discussion.]

(3)  
[10]

### QUESTION 3: POETRY – CONTEXTUAL QUESTION

#### 'POEM OF RETURN' – Jofre Rocha

- 3.1 The word, 'return' in the title suggests that the speaker is homesick and determined/anxious/eager/desperate/longing to return to his home country./ The poem is a reflection on the loneliness of his exile/on his expectations for his homecoming./He feels guilty at leaving the country during its fight for freedom.

[Award 1 mark for a feeling and 1 mark for the reason/s.] (2)

- 3.2 The repetition of the phrase, 'Bring me' emphasises what the speaker actually wants rather than praise and recognition. His guilt at not being present during the struggle drives him to acknowledge the pain, suffering and deprivation experienced by those who remained.

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

- 3.3 3.3.1 Metaphor (1)

3.3.2 The men's 'anger' transforms into a snake. This effectively conveys the danger that their deaths will generate. Just as a snake is poisonous, their deaths will spark anger in those left behind and will serve as inspiration to continue the struggle for freedom. The 'thread of anger' connects them to the fighters who will demand justice on their behalf.

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

- 3.4 Initially an imperative tone is created when the speaker issues the command: 'do not bring me flowers' and repeats his assertion of what he actually wants. The tone changes to melancholic/sad/regretful as the speaker recognises the 'mourning', suffering and loss endured by his compatriots while he is in exile. The tone then shifts to one of defiance/anger, reflected in the description of the fallen 'heroes', ominously suggesting the threat of an imminent uprising.

[Award 2 marks for two examples of the changing tone and 1 mark for the critical discussion.]

(3)  
[10]

## QUESTION 4: POETRY – CONTEXTUAL QUESTION

### 'THIS WINTER COMING' – Karen Press

- 4.1 The word 'shroud' suggests that the rain clouds in the sky are widespread/cover a vast area/hiding the light/making visibility poor. The sky is dark/ominous/heavy/oppressive and appears to envelop the earth.

[Credit candidates who allude to the political climate.]

[Award 2 marks for two distinct points.]

(2)

- 4.2 The repetition highlights the ominous nature of the coming storm. It emphasises the fact that the storm should be feared as it promises to be devastating. It also implies that everyone will be affected and that people who are not yet frightened should be. There is a pervasive feeling of fear conveyed by the question.

[Credit candidates who allude to the political climate.]

[Award 2 marks for two distinct points.]

(2)

- 4.3 4.3.1 Metaphor/Hyperbole

(1)

4.3.2 The 'bare bodies' of the children are compared to a 'raging fire' indicating how their anger is fuelling the resistance to oppression. This response is motivated by years of suffering and the deaths of their peers. Despite their vulnerable and hopeless state, the children willingly sacrifice their lives to fight apartheid. The image is effective because it vividly conveys the loss of their innocence as well as the horror and tragedy of these oppressive conditions.

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

(2)

- 4.4 There is a tone of utter despair/sorrow/sadness/despondency in the third stanza. It depicts the harsh realities of life as the women are 'sad' and the children are 'crying'. The wretched state in which the oppressed exist is underscored by the world being 'so hungry'. A hopeless tone is created by referring to 'slow steps' and 'tide of sadness'. The word, 'tolling' introduces an ominous/foreboding tone because of its association with death ('drown'); this is emphasised by the imperative, 'will'.

Candidates might refer to a bitter/resentful tone reflected in 'madam's house is clean', while the poor face harsh living conditions.

[Award 1 mark for the diction, 1 mark for the tone and 1 mark for the critical discussion.]

(3)

[10]

## UNSEEN POETRY (COMPULSORY)

### QUESTION 5: CONTEXTUAL QUESTION

#### 'THE TREES' – Philip Larkin

- 5.1 The phrase, 'relax and spread' suggests that the buds are opening up to reveal their new growth. It conveys a sense of ease and natural progression as the buds unfold into leaves. The buds might be described as blooming/blossoming out of their tightly-bound nodule into fully unfurled leaves.

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

- 5.2 The speaker's attitude towards the trees might be envious/indignant/disgruntled/resentful/admiring as they seem to be superior in that they are able to renew themselves whilst man grows older. The trees are able to hide the effect of ageing whilst man is not.

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

- 5.3 5.3.1 Metaphor/Personification (1)

- 5.3.2 The trees' growth is a continuous cycle of strenuous work, suggested by 'unresting' and 'thresh'. The trees are compared to castles as they grow thick/strong/imposing; they are fortified through their perennial cycle of growth. The image is effective as it evokes a vivid image of the trees' majestic and unceasing ('unresting') growth, causing the trees to become thicker and stronger each year. It emphasises the continuous cycle of renewal for the trees/nature and their resilience to withstand the destructive effects of time.

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

- 5.4 5.4.1 Positive/Optimistic/Encouraging/Hopeful (1)

- 5.4.2 The repetition of 'afresh' reinforces the idea of the resilience of all living things in contrast to their short lives. The natural world, despite death, accepts renewal, as every end is an opportunity to begin again.

[Award 2 marks only if there is a critical discussion.] (2)

**[10]**

**TOTAL SECTION A: 30**

## SECTION B: NOVEL

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 27 for the rubric to assess this question.

#### VALID

- Dorian's changing nature is intricately linked to his descent into decadence and moral corruption, resulting from his indulging his vices.
- His initial innocence and impressionability leave him susceptible to Lord Henry's influence, resulting in Dorian adopting a hedonistic worldview.
- Dorian's desire to keep up appearances in Victorian society aligns him with aestheticism, eliciting a shallow/superficial/meaningless existence.
- His desire for eternal youth results in his making a wish to remain young while the portrait ages. This is indicative of his vanity and self-importance, whilst the ageing portrait symbolises his internal corruption.
- Dorian's callousness and lack of empathy leads to Sibyl Vane's tragic suicide. He realises here that his wish has been granted, marking his first step into depravity.
- Initially, he is captivated by the portrait's ability to bear the consequences of his actions, allowing his indulgence in a hedonistic lifestyle without visible repercussions. However, the vileness of the portrait alerts Dorian to his increasing degeneration, intensifying his paranoia.
- His efforts to hide the portrait symbolise his attempt to conceal his moral corruption from both the world and himself.
- Despite his indulgences, Dorian's beauty remains unchanged, masking his internal corruption. This allows him to spiral further into degeneration without being discovered.
- Despite moments of regret, Dorian's moral weaknesses pull him back into a hedonistic lifestyle. His actions become more egregious, leading to a life of debauchery, corruption, and murder. Each act of indulgence and moral transgression alters his nature, making him more detached from reality and lacking any guilt or remorse.
- The lack of consequences and punishment leads to Dorian acting with impunity and causing the deaths of Basil Hallward, Alan Campbell, and James Vane.
- His murder of Basil and his flagrant disregard for the suffering he causes others demonstrates the depth of his corruption.
- Dorian's destruction of the portrait is an immature attempt to undo the damage to his soul. His resulting accidental death illustrates that his moral weaknesses have led to his irreversible transformation and tragic end.

#### INVALID

- Dorian's nature does not fundamentally change: external influences, such as Lord Henry's manipulation and Basil Hallward's portrait, merely reveal his latent moral weaknesses.
- Dorian's experiencing moments of regret and self-reflection suggest that his nature retains some capacity for moral awareness. Similarly, his destruction of the portrait is an attempt to seek redemption; this challenges the notion that his nature has fundamentally changed.

[Credit valid alternative/mixed responses.]

[25]

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

- 7.1 Having met Dorian at a party, Basil is captivated by his beauty and innocence. Basil is inspired and paints the portrait as an artistic tribute.

[Award 2 marks for two distinct points.]

(2)

- 7.2 Sibyl's beauty attracts Dorian and causes him to idealise and idolise her but, when her acting falters due to the genuine love she feels, he cruelly rejects her leading her to commit suicide. Her physical beauty becomes a curse, as it binds her fate to Dorian's superficial desires.

[Award 2 marks for two distinct points.]

(2)

- 7.3 The word 'lad' implies Dorian's youthful innocence and immaturity. While he has not yet been corrupted by Lord Henry's influence, the word is a reminder that he is impressionable and naïve.

[Award 2 marks for two distinct points.]

(2)

- 7.4 Basil believes Dorian to be pure and he fears that a person from the lower class will cause a stain on Dorian's reputation and character. However, it is Dorian who proves to be the 'vile creature' who destroys Sibyl.

**OR**

It is also ironic that Basil is worried about Sibyl being a bad influence on Dorian, as it is his own portrait (a symbol of Dorian's soul), and Lord Henry's enticing theories of hedonism and aestheticism that are the catalyst for Dorian's ruination.

**OR**

It is also ironic because it is not an external influence but rather Dorian's own decision-making that results in his descending into a perpetual cycle of vile degradation, ruining his own soul, morals and intellect.

[Award 3 marks for a clear discussion of any ONE of these examples of irony.]

(3)

- 7.5 In this extract, Basil is portrayed as cautious, caring and protective. His concern for Dorian's well-being and his disapproval of Dorian's engagement to an unknown fiancée reflect his moral and intellectual values. Basil's reliance on Lord Henry's opinion indicates his respect for Henry's judgement, despite their differing views. In not forgiving Dorian for telling Lord Henry and not him about his engagement, Basil displays his petulant/sulky nature. Basil is hurt as his devotion for Dorian is not reciprocated, leading to his feeling neglected, jealous and envious of the growing bond between Dorian and Lord Henry.

[Credit valid alternative responses.]

[Award 3 marks for two ideas well discussed.]

(3)

- 7.6 Before going to Paris, Basil visits Dorian to confront him about the rumours he has heard about Dorian. In a fit of rage, Dorian murders Basil. Afterwards, Dorian realises he will need help disposing of the body and he writes a letter to Alan Campbell. The following morning, he sends his valet to deliver this letter.

[Award 2 marks for two distinct points.]

(2)

- 7.7 This phrase highlights Dorian's loss of freedom. His beauty remains, but he is trapped by his own sins and paranoia. Dorian, despite his outward beauty, feels trapped by his own actions and the consequences of his hedonistic lifestyle. The image objectifies Dorian, highlighting the contrast between his appearance and his inner turmoil.

[Award 2 marks for two distinct points.]

(2)

- 7.8 The reader might feel revulsion for Dorian because he is trying to avoid the consequences of his actions. Dorian's depravity is at its lowest point and the reader might feel that Dorian deserves to feel guilty, agitated and horrified. His actions, such as murdering Basil and corrupting and ruining the lives of many other people, and his lack of accountability for his moral decay might elicit disgust.

**OR**

The reader might feel pity for Dorian. He fears what the consequences of his actions might be and this overwhelms and immobilises him. He is petrified at the thought that his future might be ruined as a result of his rash actions.

[Credit valid alternative/mixed responses.]

[Award 1 mark for attitude and 2 marks for a well-developed discussion thereof.]

(3)

- 7.9 Alan Campbell is introduced as a former friend of Dorian Gray. He is a talented chemist and musician, known for his scientific acumen and artistic sensibilities. However, his association with Dorian has spoiled his reputation. As a result of the souring relationship with Dorian, Alan becomes withdrawn/reclusive and dour. He gives up his music to focus on scientific study. Alan is forced to compromise his morals under the duress of blackmail, leading to his profound internal conflict. The weight of his crime causes him to commit suicide. Alan's change emphasises the corrupting influence Dorian has on those around him.

[Credit valid alternative responses.]

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

(3)

7.10 **AGREE**

Dorian's self-absorbed nature leads to his living a life of hedonism. He makes immoral choices and is responsible for the 'horror' he now faces. His potential for moral degradation is evident in his early interactions with Basil and Lord Henry. His making the wish, rejecting Sibyl, using the Yellow Book as a guide to living his life and murdering Basil are done on his own volition. Dorian refuses to take responsibility for any of his wrong doings such as visiting opium dens and brothels, and getting into fights, merely wishing to conceal anything in his life that is ugly. He refuses to listen to reason and completely ignores the pangs of guilt and remorse as a sign to change his behaviour. His attempt to destroy the portrait inadvertently leads to his death.

**OR**

**DISAGREE**

Basil plays a role in influencing Dorian as it is he who paints the portrait that awakens Dorian's revelation of his own beauty. The portrait aids in the tragedy that occurs as it grants Dorian external youth and beauty, allowing him to live free from the consequences of a life of sin and crime. Lord Henry also plays a significant role in influencing Dorian. His introducing Dorian to the world of aestheticism and hedonism is the catalyst for Dorian's obsession with youth and beauty. It is Lord Henry who encourages Dorian to view Sibyl's suicide as a dramatic finale and it is he who gifts Dorian the Yellow Book. It is these external influences that are responsible for the horror which confronts him.

[Credit valid alternative/mixed responses.]

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

(3)  
[25]



## **LIFE OF PI – Yann Martel**

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 27 for the rubric to assess this question.

#### **VALID**

- Pi's unorthodox approach to life provides him with the tools to survive hardship, both while growing up in Pondicherry and while stranded at sea.
- Pi is able to combine faith and rationality, and to find unique strategies to overcome the challenges he faces. This is indicative of his ability to go beyond traditional ways of thinking.
- Pi's practising of multiple religions is unusual. He is flexible, open-minded, and willing to consider different interpretations of existence and embrace the world with compassion and hope. He thinks differently and is prepared to defend his position when confronted by his parents and his three religious leaders.
- His pluralistic faith provides him with comfort and guidance during his months at sea. His spiritual flexibility gives him the strength and resilience he needs to endure his isolation and despair.
- Pi is a non-conformist who is able to triumph over adversity.
- The manner in which he addresses the teasing he endures because of his name, and takes on an alternative identity, is clever and resourceful. These qualities assist him in finding ways to survive on the lifeboat – his building the lifeboat, using the turtle shell as a shield and his training Richard Parker are examples of his innovative approach. Pi sees solutions when others see problems.
- Pi's knowledge of animal behaviour assists him in asserting himself with Richard Parker; their co-existence on the lifeboat is integral to Pi's physical and spiritual survival as it gives Pi purpose and companionship. This helps him maintain his sanity during his time at sea. Instead of being afraid, he embraces his role as Richard Parker's caretaker. This unusual bond teaches him to be patient and calm in the face of danger.
- He prioritises survival and the search for meaning over adhering strictly to societal norms, for example, his forfeiting his vegetarianism on the lifeboat. Pi's willingness to think outside the box empowers him to discover significance in a world full of uncertainties.
- In the human story, Pi's creation of Richard Parker as his alter ego is an unusual coping mechanism. He is able to distance himself from the more brutal realities of his ordeal. This allows him to transcend his circumstances by taking control of the emotional aspect of living in such an extreme situation. He gains perspective and resilience.
- His ability to see the horror of his circumstances as a test of his faith allows him to find purpose in his ordeal.
- Pi emerges from his ordeal as a survivor who thrives on creativity, faith and adaptability.

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

[Credit valid alternative/mixed responses.]

**[25]**

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

- 9.1 Pi has just written his new name, Pi Patel, on the blackboard. The silence reflects the teacher's, and his classmates', surprise at Pi's boldness/audacity and determination.

[Award 2 marks for two distinct points.]

(2)

- 9.2 As a close family friend, Mamaji ('Uncle' Francis Adirubasamy) was tasked with naming the new baby. His love for swimming and his appreciation of the Piscine Molitor, a beautiful swimming pool in Paris, inspired him to choose this name. He wanted to name Pi after a place that brought him so much joy, as a way to honour the child.

[Award 2 marks for two distinct reasons.]

(2)

- 9.3 This exchange showcases the sibling competition and friendship between the brothers. Although Ravi often teases Pi, it is light-hearted and not malicious. Beneath the ridicule lies a brotherly love and respect.

[Award 2 marks for two distinct points.]

(2)

- 9.4 Pi's stunt shows how committed he is to taking control of his situation. He is trying to break free from the teasing linked to his given name by reshaping his identity. His actions are brave and assertive. This act of standing up for himself displays his cleverness, creativity, and skill in handling tough situations. His ingenuity and resolve demonstrate his ability to overcome obstacles.

[Award 3 marks for two ideas well discussed.]

(3)

- 9.5 Pi relies on repetition to build a sense of order and routine on the lifeboat; this is crucial for his survival, both physically and mentally. His understanding of the importance of repetition in training animals allows him to maintain control of Richard Parker; this allows them to co-exist on the lifeboat. Pi establishes a daily practice of checking his supplies, fishing and cleaning the lifeboat, and also engages in religious rituals like prayer to support his spiritual and emotional health. This repetition keeps him focused, disciplined, and optimistic.

[Award 3 marks for two ideas well discussed.]

(3)

- 9.6 Pi and Richard Parker have found an island covered in algae and filled with meerkats. Using the resources available on the island, they have satisfied their hunger and thirst. Pi and Richard Parker spend their days exploring the island. One day, while exploring, Pi comes to the realisation that the apparently idyllic island is actually acidic and carnivorous.

[Award 2 marks for two distinct points.]

(2)

- 9.7 Pi is concerned about Richard Parker's well-being and does not want to leave him on the island. However, when they finally find land and are safe, Richard Parker abandons Pi without so much as a backward glance.

Candidates might refer to the human story, indicating that abandoning Richard Parker, at this point, is not an option for Pi because that would mean abandoning himself. However, later he must abandon his alter ego to re-enter civilisation.

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

(2)

- 9.8 The reader might feel empathy/pity/sympathy for Pi. His questioning reflects his growing despair. After everything that he has endured, he now appears to be losing hope. Pi recognises that the likelihood of being rescued is diminishing and there is a slow realisation that he may never fulfil his dreams. He feels despondent and overwhelmingly alone.

[Credit valid alternative responses.]

[Award 1 mark for the reader's response and 2 marks for a discussion thereof.]

(3)

- 9.9 In the animal story, Richard Parker aids Pi's survival by giving him a purpose and will to live. Pi needs to stay alive to ensure that Richard Parker is looked after. Richard Parker offers Pi companionship, which prevents Pi from falling into despair. Their interaction is indicative of how survival is dependent on connection with others.

In the human story, Richard Parker represents Pi's primal instincts and will to survive. As Richard Parker, Pi is able to commit acts of savagery that are necessary for him to live. By choosing not to leave the tiger behind, Pi shows that he is aware that he still needs that part of himself to survive. The invention of Richard Parker allows Pi to hold onto his humanity and moral principles.

[Candidates may receive full credit even if they refer to only one of the stories.]

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

(3)

- 9.10 **AGREE**

Faith is crucial to Pi's identity, providing him with hope and a reason to keep living. Pi's pluralistic faith shows his open-mindedness and his search for deeper meaning. His values are rooted in his faith. Pi's unwavering faith is a source of solace and strength, enabling him to endure his traumatic experience. Instead of succumbing to 'spiritual death' on the algae island, he relies on his faith to guide him to an understanding of the world. Pi practises his religious rituals while on the lifeboat as a means of maintaining his connection to God. His faith in science and problem-solving guide him to finding solutions to the challenges faced on the lifeboat, such as the lack of fresh water. On the island, he is able to make scientific deductions in order to survive.

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

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

(3)

[25]  
25

**TOTAL SECTION B:**

## SECTION C: DRAMA

### HAMLET – William Shakespeare

#### QUESTION 10: HAMLET – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
  - A range of examples should be used by the candidates to support their arguments.
  - Refer to page 27 for the rubric to assess this question.
- Claudius's murder of King Hamlet sets the stage for deception and disguise throughout the play.
  - Claudius uses his charm to win Gertrude's affections and gain her hand in marriage and he deceives the court by presenting himself as a loving stepfather and competent ruler to maintain power.
  - Claudius plots against Hamlet: he uses Polonius, Ophelia, and Rosencrantz and Guildenstern to spy on him; sends Hamlet to England under the guise of protecting him while intending to have him killed; and sets up a supposedly friendly duel between Hamlet and Laertes, who will fight with a poisoned sword.
  - The ghost of King Hamlet instructs Hamlet to avenge his murder. Hamlet feigns madness to conceal his true intentions and verify the Ghost's accusation.
  - His act of insanity ('antic disposition') deceives people, leaving them unsure of his motives, while granting him a strategic advantage, but it also causes collateral damage, including Ophelia's descent into madness and ultimately her death.
  - Hamlet stages *The Mousetrap* to expose Claudius's guilt, using performance as a form of disguise.
  - Polonius disguises his true intention of empowering himself by pretending to act in the best interest of the court. He uses his daughter as a tool to gather information so that he can ingratiate himself with Claudius. His obsession with espionage leads to his death when Hamlet kills him while he hides behind the arras.
  - Rosencrantz and Guildenstern betray their friendship with Hamlet by pretending to be concerned friends; instead, they gather information for Claudius, hoping to win the favour of the king. Their lack of awareness about the real reason for their escorting Hamlet to England illustrates how they are also deceived by Claudius.
  - Laertes colludes with Claudius to kill Hamlet. Laertes's use of a poisoned sword demonstrates his willingness to deceive for personal vengeance. He also hides his true intentions of revenge behind a façade of reconciliation during the duel with Hamlet. His eventual confession redeems him, but only after the deception has led to multiple deaths.
  - Ophelia's inability to navigate the deception around her contributes to her tragic fate. She becomes a pawn in Polonius's and Claudius's schemes to uncover Hamlet's motives.
  - While not actively deceitful, Gertrude is manipulated by Claudius and remains unaware of his true nature until the end. Her marriage to Claudius creates an image of loyalty that Hamlet perceives as a betrayal.
  - Horatio remains honest and loyal throughout, serving as a moral contrast to the deceit of others. His reliability makes him the ideal person to recount the truth of the events after the tragic conclusion.

[Credit valid alternative/mixed responses.]

[25]

**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

11.1 King Hamlet has died/been murdered and his brother, Claudius, has been appointed as the new king of Denmark. Claudius and King Hamlet's widow, Gertrude, have subsequently married.

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

11.2 The guards are on edge because the ghost of the old king has appeared to them on two occasions. He is dressed in war clothes/armour and does not speak a word to them. He disappears when approached or questioned, leaving the guards confused and uneasy. They are also anxious as they are aware that Denmark appears to be preparing for war.

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

11.3 This statement demonstrates Bernardo's allegiance to the current king and his wish for the king's long reign. However, Claudius is not deserving of such loyalty and his reign will be cut short when Hamlet takes his revenge.

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

11.4 Surrounded by dishonesty, Hamlet struggles to uncover the truth about his father's death. He values honesty but realises he will need to use deceit to confirm the ghost's claims. Claudius, Polonius, and Rosencrantz and Guildenstern use manipulation and lies to pursue their ambitions/serve their own interests; however, they all meet their untimely deaths. Ophelia and Gertrude, caught in a web of lies, also suffer tragic fates. The play demonstrates that dishonesty leads to destruction and while the pursuit of truth may be difficult/challenging, it is necessary for justice to prevail.

[Credit valid alternative responses.]

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

11.5 Horatio's scepticism is evident in his not immediately believing the guards' claims about the ghost. He wants to see the ghost for himself as he is rational/logical. The guards value and trust Horatio's opinion because he is well educated and respected.

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

11.6 Hamlet has arranged for *The Mousetrap*, a play mimicking the circumstances surrounding King Hamlet's murder, to be presented to Claudius and the Royal Court. Hamlet plans to use the play to confirm the ghost's story and he has asked Horatio to observe Claudius's reaction. While watching the play, Claudius becomes agitated, stops the play and storms out.

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

11.7 Gertrude wants to speak to Hamlet to discover the truth behind his strange behaviour and because Polonius has convinced her to let him spy on Hamlet, as he is still trying to prove his theory that Hamlet's unstable mental state is due to heartbreak.

[Award 2 marks for two distinct points.]

(2)

11.8 Hamlet is enraged by his mother's hasty marriage and is 'cruel' when addressing her. He wants to obey the ghost's instruction and not cause her physical harm; this suggests that he has some sympathy for Gertrude. Hamlet knows that he is expected to love and respect his mother; however, he is disgusted and disappointed in her 'frailty'. He is determined to confront her as he wants her to confess and take accountability for her actions.

[Credit valid alternative responses.]

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

(3)

11.9 Hamlet might use an excited/determined tone. He might beckon the musicians/jump up and down or wave his arms. He feels vindicated, as he now knows that Claudius is guilty and he is in a celebratory mood.

[Credit valid alternative responses.]

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

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

(3)

11.10 When Hamlet is instructed to seek revenge by the ghost, he is hesitant because this request is in conflict with his values. Hamlet knows that as a son, he is duty-bound to honour his father's request for revenge. However, he is also aware this act could damn him. His decision to 'put on an antic disposition' and to stage *The Mousetrap* is part of his plan to test the veracity of the Ghost's claim, therefore ensuring that his actions are honourable. Hamlet's sense of justice does not allow him to act without definitive evidence. Initially, Hamlet's inner conflict leads to inaction, but he acts impulsively later in the play when he rashly kills Polonius and accepts the duel with Laertes. For most of the play Hamlet struggles with the morality of revenge and feels conflicted about his fate. However, when he returns from England, he is determined to kill Claudius and restore his country.

[Credit valid alternative responses.]

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

(3)

[25]

## **OTHELLO – William Shakespeare**

### **QUESTION 12: OTHELLO – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
  - A range of examples should be used by the candidates to support their arguments.
  - Refer to page 27 for the rubric to assess this question.
- Through the manipulation of truth and the use of false appearances, characters such as Iago, Othello, and Desdemona navigate a web of lies that ultimately leads to destruction.
  - Iago uses deception and disguise as a strategy to achieve his goals. From the outset, Iago presents himself as Othello's loyal ancient/ensign, yet he is secretly plotting to ruin Othello's life. His deceptive nature is revealed through his ability to manipulate the perceptions of those around him, often using language to disguise his true intentions.
  - Iago feigns honesty and loyalty, calling himself 'honest Iago', while secretly sowing the seeds of doubt and jealousy in Othello's mind.
  - He deceives Roderigo by pretending to be his friend and advisor, while in reality, he is using Roderigo's infatuation with Desdemona to further his own plans.
  - Iago's true intention of destroying Cassio is hidden by the supposed friendship and support he offers Cassio.
  - Othello's status as a respected general in the Venetian army disguises his feelings of inadequacy. His identifying as an outsider and his insecurities about his race and status make him vulnerable to the deceptive words of Iago.
  - Othello falls victim to Iago's deception and disguise. Othello's trust in Iago blinds him to the truth, and he becomes increasingly consumed by jealousy and suspicion.
  - Iago's insinuations about Desdemona's infidelity, combined with the 'evidence' that Iago fabricates, convince Othello to believe in a reality that is not based on truth but on the deceptive manipulations of his ensign.
  - In this way, Othello becomes both a victim of disguise and a perpetrator of deception, as he ultimately deceives himself into believing the lies about his wife. He also deceives himself into thinking that his actions are justified.
  - Iago's manipulations are so effective that it leads to Othello's murder of Desdemona and his own tragic downfall.
  - Although Desdemona does not actively use deception, she becomes a victim of disguise and false appearances. Desdemona's innocence and loyalty to Othello are overshadowed by the false perception of her infidelity created by Iago's scheming. Iago uses her lost handkerchief to deceive Othello into believing that she has betrayed him.
  - Desdemona's lack of awareness of the deceit surrounding her illustrates her vulnerability in a world where appearances are often more powerful than reality; her loyalty to Cassio is twisted into a guise of betrayal. She is unable to defend herself against Othello's accusations because of Iago's successful manipulation of her husband's thoughts. She is the tragic victim of the deception that Iago orchestrates.
  - Emilia is deceptive when she denies any knowledge of Desdemona's missing handkerchief. However, her deception is countered by her revealing the truth about Iago.

[Credit valid alternative/mixed responses.]

[25]

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

- 13.1 Brabantio, Desdemona's father, has been informed by Iago and Roderigo that his daughter has married Othello. Roderigo leads Brabantio and his officers to the inn where Othello and Desdemona are staying.

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

- 13.2 It is clear that Brabantio is racist/prejudiced as he does not believe that Othello is capable of winning Desdemona's heart through normal means. He implies that Othello must have used unnatural means ('enchanted'/'magic') to gain Desdemona's affection.

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

- 13.3 The Duke's messengers have been sent to find Othello because there is an urgent military matter that requires his presence. Othello is a respected military leader, and the Duke requires him to lead the Venetian army in a battle against the Turks.

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

- 13.4 Othello might hold his hand up to stop the guards/stand tall/gaze steadily at Brabantio/hold his hands in a questioning gesture/glance or gesture towards the Duke's messengers. His tone might be calm and placating/composed/authoritative. He responds in a controlled/measured manner, displaying respect for Brabantio while trying to resolve the situation diplomatically without escalating the tension.

[Credit valid alternative responses.]

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

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

- 13.5 At this point in the play, the reader might view Desdemona as a pure, innocent maiden. She is portrayed as naive and under some form of external control, rather than as someone capable of making her own decisions.

However, she is also portrayed as someone who is strong-willed and independent/defiant as she shunned the 'wealthy curled darlings' who were eager to woo her, choosing rather an outsider like Othello.

[Credit mixed responses.]

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

13.6 Iago has successfully manipulated Othello into believing that Desdemona has been unfaithful to him with Cassio. In a fit of jealousy, Othello has just decided to murder Desdemona. Meanwhile, Iago has orchestrated a confrontation between Cassio and Roderigo which was unsuccessful. Instead, Cassio wounds Roderigo, following which Iago wounds Cassio.

[Award 2 marks for two distinct points.]

(2)

13.7 Gratiano and Lodovico are in Cyprus on state business as representatives of the Duke. Lodovico has been sent to recall Othello to Venice as the threat of war has subsided. Gratiano is Desdemona's uncle who also brings news of Brabantio's death.

[Award 2 marks for two distinct points.]

(2)

13.8 The irony in Cassio's appeal lies in the fact that he is calling for help after being wounded, but the person he is calling to is Iago, who is the one responsible for orchestrating this violence. Cassio's faith in Iago is still intact at this point, since he is unaware that Iago has been working against him all along. This demonstrates the extent of Iago's manipulation: Cassio, who has no reason to distrust Iago, is in need of help from the very person who has betrayed him.

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


(3)

13.9 Bianca's comment suggests that the appearance of honesty is more important than actual honesty. It is the reputation Iago has for honesty that allows him to carry out his nefarious plans to destroy Othello. He deceives people into trusting him and relying on him for good advice. He takes advantage of Desdemona's honest nature, knowing that she will not suspect his motives in encouraging her to act on Cassio's behalf. Othello's belief in Desdemona's honesty is shattered by Iago's deception; he is determined to rid society of disingenuous people, like his wife and Cassio. Emilia's dishonesty regarding the whereabouts of the handkerchief inadvertently gives Iago the 'ocular proof' that Othello has demanded of his wife's infidelity. Both Emilia and Desdemona suffer the consequences of this lie. Honesty is in short supply and it is those who are honest who are the victims of others' dishonesty and manipulation.

[Credit valid alternative responses.]

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

(3)

13.10 **VALID**

This assessment encapsulates Iago's corrupt and villainous nature. His actions reveal his malevolent intent and lack of any moral compass. His scheming against Othello, Cassio, and Desdemona, driven by jealousy, personal grievance, and a thirst for power, is evidence of his villainy. Iago shows no remorse, and his actions harm others. Iago's manipulation of Roderigo, his betrayal of Othello's trust, and his cold-blooded orchestration of violence are all actions that could be seen as damning. Describing Iago as an 'inhuman dog' captures his evil and dehumanising behaviour.

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

[Credit valid alternative responses.]

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

(3)  
**[25]**



## **THE CRUCIBLE – Arthur Miller**

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 27 for the rubric to assess this question.

- While Salem is governed by a strict religious code that seems to be followed by everyone, there is an undercurrent of deceit, characterised by grudges and judgemental behaviour.
- Abigail presents herself as an innocent young woman but she has had an affair with John Proctor and indulges in forbidden behaviour in the forest. She manipulates the other girls into breaking the rules and they all lie to protect themselves from punishment when they are caught by Parris.
- Parris deceives the villagers into thinking he is a God-fearing man when actually, he is spiritually lacking. He lies about the girls' activities in the forest to protect his reputation and position, and he disguises his vindictive nature as a concern for justice.
- Tituba eagerly assumes the persona, given to her by the girls and Reverend Hale, of being bewitched to save herself. This deception is the catalyst to many innocent people being named as witches.
- The villagers are deceived into thinking that the girls are genuinely saving them from witchcraft. The girls' status is elevated and Abigail is viewed as saintly.
- Abigail's pretending to see the spirits of so-called witches, and to have been stabbed by Elizabeth's spirit is part of her manipulation of the court, and her desire to see Elizabeth dead.
- A further example of Abigail's deceit is her stealing her uncle's money and running away.
- Mary Warren oscillates between the truth and deception: despite wanting to reveal the truth of the girls' deception, she is forced to maintain the lie when Abigail threatens her in court.
- John Proctor perpetrates deception when he is not open about his affair with Abigail. This allows Abigail to maintain her innocent image.
- Elizabeth deceives the court when she lies to protect her husband's reputation.
- The court, while believing it is upholding justice, actually encourages the false confessions of the girls and other community members. Danforth and Hathorne hold their reputations as more important than justice, sentencing many innocent victims to the gallows.
- Danforth is disingenuous as he allows the trials to continue in spite of his realisation that the court is being misled. This facilitates further disorder and injustice.
- Putnam appears to support Parris in his desire to investigate the claims of witchcraft but this hides his disdain for Parris as minister. He later manipulates the courts for his own personal gain by encouraging his daughter, Ruth to call out the names of those whose land he wants to appropriate.
- Reverend Hale is one of the few characters who is not deceptive. He denounces the court, refusing to be part of the deception that the girls and the court are perpetuating. When he returns to Salem, he encourages the accused to lie and deceive the court into accepting their confessions; he views this deception as justified.

[Credit valid alternative/mixed responses.]

[25]

**QUESTION 15: THE CRUCIBLE – CONTEXTUAL**

- 15.1 The girls have been discovered dancing in the forest by Reverend Parris. Betty has been pretending to be unconscious to avoid punishment. Parris is upset as his household is now the centre of rumours of witchcraft and he has sent for Reverend Hale to investigate. Subsequently, Abigail is confronted by Parris about what has transpired in the forest. The girls have gathered at the Parris home to discuss their fear of what might happen to them.

[Award 2 marks for two distinct points.]

(2)

- 15.2 Abigail wants to kill Elizabeth because Elizabeth dismissed her after discovering the affair she was having with John. By getting rid of Elizabeth, Abigail believes that she will win John back and become the next Goody Proctor. In addition, Abigail is angry because she believes that Elizabeth has been tarnishing her name in the village.

[Award 2 marks for two distinct points.]

(2)

- 15.3 Mary Warren has replaced Abigail as the servant in the Proctor home after Abigail's dismissal. She is expected to assist Elizabeth with the household chores.

[Award 2 marks for two distinct points.]

(2)

- 15.4 Dishonesty lies at the centre of many interactions between characters. In these lines, Betty points out Abigail's dishonesty. Abigail leads the girls in their lying about dancing in the forest to avoid being punished. They also deflect being named as witches by accusing innocent people of witchcraft. These lies empower them and elevate their status. Many of the villagers lie for personal gain, specifically to gain land. Mrs Putnam lies about Rebecca being involved in the death of her babies, resulting in Rebecca's death. John's affair is a form of dishonesty which leads to his honest wife, Elizabeth, lying in an attempt to save his reputation. John redeems himself when he refuses to make a false confession. Danforth claims that his justice is even-handed/impartial, yet after realising that the court is being misled, he continues to prosecute innocent people. Ultimately, dishonest characters create victims of the honest people in Salem.

[Credit valid alternative responses.]

[Award 3 marks for two ideas well discussed.]

(3)

- 15.5 These lines indicate Abigail's threatening/vicious/vengeful nature. She is determined to stop the girls from revealing the truth as she wants to avoid punishment at all costs. Her aggression is an act of self-preservation. Her references to 'a pointy reckoning' and her parents' deaths are intimidatory tactics to ensure that she maintains control over them. Abigail's powerful personality influences these impressionable young girls.

[Award 3 marks for two ideas well discussed.]

(3)

- 15.6 John Proctor has been arrested for his refusal to confess to witchcraft. Many innocent people have already been executed and the villagers are starting to doubt the integrity of the court. Danforth is anxious to save his and the court's reputation by convincing John to confess. Hale has returned after denouncing the court and he is trying to convince the innocent to confess to save their lives. Elizabeth is allowed to meet with John in the hope that she will persuade him to confess.

[Award 2 marks for two distinct points.]

(2)

- 15.7 Danforth professes to want the truth from the accused. However, it is his handling of the trials that has created a climate in which the girls' lies flourish. He is more concerned about his, and the court's, reputation than the truth. He is aware that the accusations of witchcraft are false, yet he is not prepared to listen to any evidence that may exonerate the accused.

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

(2)

- 15.8 Rebecca is comforting John by stating that only God's judgement is of any value. She sets a strong example of encouragement for John as she bravely accepts her punishment and heads for the gallows, causing John to follow suit. This is typical of her as she is a God-fearing/pious woman who sincerely practises Christian values and, as such, is respected and trusted among the villagers. She is presented as the wise voice of reason in Salem. Her integrity remains untouched and acts as a moral compass for others.

[Award 3 marks for a cogent comment.]

(3)

- 15.9 Danforth might stand up straight or have an open arm gesture pointing into the distance as he shouts out his decision. His tone might be angry/contemptuous/vindictive/condescending/disapproving/dismissive as he calls for the execution of the accused. He has realised that his hold on the trial is diminishing and he is making a last-ditch attempt to exert his authority.

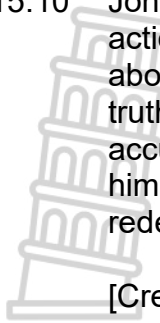
[Credit valid alternative responses.]

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

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

(3)

15.10 John's affair with Abigail is in conflict with his own morals and values. His actions leave him feeling ashamed and hypocritical. He initially remains silent about this affair as he values his name/standing in society. He later reveals the truth in an attempt to save Elizabeth and the other innocent victims of the girls' accusations. His refusal to sign the confession and his willingness to sacrifice himself reflect his determination to save his family from disrepute. This act redeems him and restores his honour.



[Credit valid alternative responses.]

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

(3)  
[25]

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



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

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

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

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

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