



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2011**

**ENGLISH HOME LANGUAGE – PAPER 2  
MEMORANDUM**

**MARKS: 80**

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This memorandum consists of 23 pages.

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## NOTE TO MARKERS

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

## MARKING GUIDELINES

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

**SECTION A: POETRY****QUESTION 1 – Prescribed Poetry: Essay Question****London:** William Blake

Use the following, amongst others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.

*In a carefully worded essay, analyse the poet's use of structure, tone and poetic devices to convey his open criticism of the authorities.*

- Structure: clear structure in rhyme schemes, quatrains contradicts the poet's liberal ideas and his open criticism of Government and social ills. Restrictive and prescriptive structure of poem suggests restrictions and prescriptions in society. Thus structure contributes to the main theme.
- Tone: anger and outrage. Created by images of soldiers who are "hapless" – they are helpless because Government prescribes their bloodshed; images of horror, e.g. "blood down Palace walls", "youthful Harlot's curse" appal and enrage; the Church is "blackening" its reputation by its indifference (?); the emphatic last line dispels all illusion of a benign society.
- Poetic devices: alliteration and assonance add to slow, emphatic pace that stresses poet's concerns, e.g. "The mind-forg'd manacles I hear" (line 8) – the alliteration suggests moaning; the slow pace suggests inevitability. Onomatopoeia, e.g. "Blasts the new-born Infant's tear" (line 15) suggests harshness, cruelty. Obvious, almost child-like rhyme scheme (abab, cdcd, etc.) belies the sordid images of 18<sup>th</sup> century England.

**[10]****QUESTION 2 – Prescribed Poetry: Contextual Question****In detention:** Chris van Wyk

2.1 2.1.1 *Explain the meaning of "detention" in this context.*

To be detained for political reasons, common in South Africa during Apartheid.

(2)

2.1.2 *The poet satirises a time in South African history. Explain how he achieves this.*

He uses typical Police jargon to explain deaths in detention.

(2)

2.2 *Comment on the effect of the repetition of "He" at the start of each line.*

Indicates the sheer numbers of dead detainees.  
Detainees are nameless – indifference of authorities.

(2)

- 2.3 *The poet deliberately mixes up the first three lines of the poem in various ways in the rest of the poem. Discuss how the confusing sentences contribute to the theme of the poem.*

The confusing lines underline how ridiculous the system was, it was incomprehensible, and the Police Force was clearly incapable of making any sense of it.

(3)

- 2.4 *Identify the tone of the poem.*

Critical/Disapproving/Disrespectful

(1)

**[10]**

### QUESTION 3 – Prescribed Poetry: Contextual Question

***The Wild Doves at Louis Trichardt.*** William Plomer

- 3.1 *Provide a possible reason for the poet making no reference to humans in stanza 2.*

The animals thrive in the midday heat; they enjoy the heat of Africa, whereas the humans do not.

He wants to emphasise the noise created by animals (“mad cicada-time”, “sizzling ... din (of) the stridulators”).

(2)

- 3.2 *Explain the metaphor contained in line 15.*

The afternoon is compared to a hot oven that is insulated and therefore silent.

(2)

- 3.3 *With specific reference to stanza 2 and stanza 4, discuss the poet’s use of phonic devices to convey a sense of place.*

Stanza 2: Onomatopoeia (“sizzling”, “shrilling”) conveys noise/din, creates realism.

Stanza 4 Alliteration (“coolest colloquies”, “formulae they liquidly”) suggests soothing sounds, different from the noise in stanza 2.

(Must refer to examples from stanzas.)

(4)

- 3.4 *The last lines reveal a surprising conclusion. Explain.*

There is no place for humans in Africa.  
Her heat is tolerable only for animals.

(2)

**[10]**

**QUESTION 4 – Prescribed Poetry: Contextual Question**

***When I have fears that I may cease to be:*** John Keats

4.1 *Discuss the effectiveness of the extended metaphor in the first quatrain.*

Effective – poet compares rich harvest to his “teeming brain” – abundance of a ripe and rich crop is compared to the poet’s rich mind that needs to be “harvested” through writing.

2 marks = explains metaphor

3 marks for well-written response

(3)

4.2 *To what is Keats alluding in lines 5 – 8 when he refers to “night’s starred face” which he “may never live to trace”?*

He may not live long enough to write about/to praise Nature and Beauty.

(2)

4.3 *How does the repetition of “never” contribute to the mood of the poem?*

It emphasises the poet’s acceptance, realisation of his imminent demise.

(2)

4.4 *The rhyming end couplet is introduced by the semi-colon in line 12. Explain how the resulting change in pace adds to the meaning of the poem.*

The slower pace contributes to the poet’s acceptance that he is alone and small in the “wide world”.

The short syllables in the unusual word “nothingness” highlight the serious tone/his resolve.

(3)

**[10]**

## UNSEEN POETRY

*Homework: Allen Ginsberg*

### QUESTION 5 – Essay Question

Use the following, amongst others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.

*In this poem the poet considers cleaning up a dirty Earth as "homework", i.e. it is similar to fulfilling an ordinary household task. By taking into account his use of diction and imagery, assess to what extent he succeeds in persuading the reader to do "Homework".*

- Diction: colloquial language/words that indicate the "ordinariness" of the world. There is a sense of familiarity, e.g. "Laundry", "Ivory Soap", "mess", "Rinse", "Dump" that allows the reader to associate with the poem's contents. This familiarity and informality help the poet to create an awareness of the world in everyday terms.
- The process of cleaning ("wash", "pour", "clean", "wipe") appears to be easy, so the poet's concern about a polluted world should be simple to address. Repetition of these words and actions underlines the poet's feeling that the world is very "dirty", and needs attention.
- His use of "I" and "my" brings a sense of immediacy to the poem. Thus the reader is persuaded to become involved.
- The reference to countries worldwide points to a universal problem. Everybody should be involved; this is a problem all humans share, and it can be resolved by all, because we all have "soap".
- Imagery: The images of places all over the world ("United States", "Africa", and "North Pole") bring home the pervasiveness of the problem. The conclusion should be that all are involved, and responsible.
- A strong reminder is the reference to war, e.g. "Agent Orange", draws the reader's attention to a more serious type of pollution ("blood", "mess") – social conditions, political wars that also pollute the world, making it toxic. Again the poet suggests that this "dirt" can also be cleaned by humans if they do their "homework" ("wash out the blood").
- Although the poet does not preach directly, his imagery and diction have a familiar tone, and the reader is drawn into the poet's desire, call to clean up.

[10]

### QUESTION 6 – Contextual Question

6.1 *Comment on the poet's use of the first person ("I", "my").*

Creates sense of immediacy; poet is addressing the reader directly and makes the reader his accomplice.

(2)

6.2 *Is the poet only concerned with pollution? Justify your answer by referring to the poem.*

No. He refers to war (“Agent Orange”, “blood”) so his concern is also a social one.

It shows the poet’s humanitarian side; concern for others.

1 mark for “war”; 2 marks for good explanation.

No mark for “Yes”/“No” only.

(3)

6.3 *What is the poet implying about snow in lines 11 – 12?*

Snow is NOT white because of pollution; he wants it restored as “snow white”.

(2)

6.4 *Assess the effectiveness of the use of colloquial language, and to what extent it contributes to the meaning of the poem.*

Effective. (No mark for “effective” only.)

Colloquial language makes poem accessible. Reader is drawn into the poet’s argument/world; the reader’s conscience is addressed.

Provides an easy solution (“washing”, “cleaning”) to a devastating, worldwide problem.

(3)

[10]

## SECTION B: NOVEL

### QUESTION 7 – Essay Question: *Animal Farm*

*ANIMAL FARM* is a novel about shattered dreams.

In a carefully planned essay, discuss whether this is true or not. In your answer refer to the event that lead to the inspiration of the Seven Commandments simply becoming the rather cynical, mocking slogan *ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS*, at the end of the novel.

Here 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.

- Statement is true for all animals except the pigs. Their dreams are expanding, while the others are eking out meagre existences, and every day is a challenge.
- The unifying presence of Old Major and the shared misery under Jones’s irresponsibility lead to the euphoria of the 7 Commandments. All animals dreamt about a liberated life without Jones. When Major suggests it can be attained, they stand together to overthrow him successfully. The dream is now real.
- While the pigs are quick to promote their self-interests, the other animals tolerate this behaviour, because anything is better than Jones. Everybody observes the Commandments, and the farm thrives.

- Although it is unclear whether the pigs planned to be absolute leaders, they gradually lead as if to the manner born. The ideals (“dreams”) of the first rebellion no longer apply to them.
- The pigs’ controlling power is insidious. Their focus is on maintaining the power. They do so through Squealer’s propaganda, and Napoleon’s bullying tactics. They are happy and content, because they are never challenged and always get their way.
- The other animals are suffering. Their “dreams” of an equal state, where all are treated the same, have become a nightmare.
- The irony here is that they contributed to this unhappy state of affairs through their stupidity, naivety, gullibility. They fear the return of Jones, but choose to ignore that the pigs are treating them with a similar cruel indifference.
- Each Commandment has systematically been broken or ignored or changed to suit the pigs’ dissipated lifestyle. There is no longer an equal society.
- There is a clear division on the farm: The pigs live in the main house, like Jones did, while the other animals live in their stalls, with barely enough to eat, and under harsh conditions.
- The statement is true about the animals, but untrue about the pigs.

[25]

### QUESTION 8 – Contextual Questions: *Animal Farm*

8.1 *Place this excerpt in context.*

Just after the Rebellion.

(1)

8.2 8.2.1 *Snowball’s reference to ribbons (line 1) suggests Mollie’s fondness for ribbons. What was her reaction to Snowball’s statement?*

She refuses to stop wearing them, and eventually leaves the farm.

(2)

8.2.2 *In terms of Communism, Mollie’s response would be unacceptable. Provide a possible reason for this.*

Workers were discouraged to focus on trivial things, things that did not benefit the state directly.

(1)

8.3 *Boxer’s actions in lines 3 – 5 are typical. Explain.*

He is fiercely loyal to Animalism, and never hesitates to make a sacrifice for its cause.

(2)

8.4 *“Napoleon then led them ... and served out a double ration ...” (lines 6 – 7). Discuss critically how Napoleon’s actions here reflect on developments later in the novel.*

Napoleon is generous with the rations, and makes no distinction between the pigs’ and the other animals’ food. Everybody is ecstatic. Later, however, it becomes clear that this was the exception – the animals will barely have enough to eat, let alone enjoy a double ration. The only privileged animals now are the pigs.

(3)

8.5 *Comment on the irony when the animals refer to the Rebellion as a “glorious thing” (line 10).*

The glory will be short-lived, because the pigs will soon rule absolutely. (2)

8.6 8.6.1 *What was the “cruel retribution” (line 4) that shocked the animals?*

When Napoleon’s dogs attacked and killed the animals. (1)

8.6.2 *The animals “all lay down as though huddling together for warmth”. (lines 9 – 10). Comment on the choice of words used to describe the animals’ situation.*

All the animals were there; they are united.  
They find comfort (“warmth”) being together, but they seem defeated (“huddled”), as they are looking for warmth.  
(Must refer to specific words.) (3)

8.7 *How relevant is the “half-finished windmill” (line 8) at this stage?*

The windmill represents empty promises made to the animals – they have yet to enjoy the benefits such as electricity, etc. (2)

8.8 *“I do not understand it.” (line 15)*

*“If she could have spoken her thoughts ...” (lines 21 – 22)*

*Boxer and Clover’s inability to understand and put into words their circumstances underline one of the themes from the novel. Discuss.*

Theme: lack of education/gullibility.

Boxer and Clover lack the intelligence and the education to stand up for their rights. Boxer simply accepts what happens.

Clover suspects that something is wrong, but is not a sophisticated thinker – she also, like Boxer, lives in ignorance because she knows no better. (3)

8.9 8.9.1 *Why would Clover be “terrified” (line 2) by what she had seen?*

The pigs’ betrayal is incredible – it frightens her that they are human, because now she and the other animals are exactly where they were when Jones was alive. (2)

8.9.2 *Discuss the cyclical development of the plot with the description of the pigs walking on “hind legs”.*

The pigs led the rebellion against humans (who walk on two legs); now they are also walking on two legs – they have become what they resented at first. Finally, there is no difference between the two enemies.

(3)  
[25]

### QUESTION 9 – Essay Question: *Pride and Prejudice*

***Pride and Prejudice** is a study of marriage. In a carefully worded essay, consider the marriages of Charlotte, Lydia and Elizabeth that occur in the novel, and how each reflects a different approach to marriage. Finally, assess the relevance of these marriages in the 21<sup>st</sup> century.*

Here 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.

- First approach: marriage of convenience, as between Mr Collins and Charlotte. There is no possibility of a love relationship here; instead, it is a marriage that simply provides Mr Collins with a suitable spouse, which, in turn solidifies his social position. Charlotte has a husband, and is therefore financially secure. This rather bleak decision is one that suits both parties, because they are, for different reasons, indifferent to the notion that love and companionship can be part of a marriage, even life!
- Second approach: marriage based on impetuosity, passion, rather than sense and self-knowledge, such as the marriage between Wickham and Lydia. It seems a doomed choice – Wickham is disreputable, opportunistic and dishonest – hardly marriage material. Likewise, Lydia is flighty and immature. Their rash decision is within character (they cause a scandal when they elope) and seems to pacify Mrs Bennett’s preoccupation to marry off all her daughters, yet one is left with a cynical hope that their marriage will be a lasting, solid one.
- Third approach: marriage based on love, mutual respect and self-knowledge, as between Elizabeth and Darcy. Their decision convinces because they have both confessed their love for each other; it is clear that that is the main reason that they choose to marry. They are willing to change, as both admit to being prejudiced and proud; they reach different conclusions about each other after incidents such as the truth about Wickham, and Darcy’s role in securing the marriage between Lydia and Wickham. The attraction is also about companionship – they communicate easily and keenly. Although Elizabeth is marrying the wealthiest of all the available men, she is driven by her love for him, and not by his wealth and status.  
Another marriage based on love is the one between Jane and Mr Bingley. They are both uncomplicated characters, and are guided by their love for each other when they decide to get married. They are stable, rather plain characters, who probably will enjoy an enduring relationship because of who they are.

- Although the novel was written in the 18<sup>th</sup> Century, people's reasons for marrying have not changed much. One is appalled by the banality of Lydia's marriage, and understanding of Charlotte's quiet desperation to marry a rather humourless man, and one is delighted that Darcy and Elizabeth fall in love and marry. The novel's appeal lies in the fact that marriage and its variations are universal.

[25]

**QUESTION 10 – Contextual Question: Pride and Prejudice**10.1 *Explain who Mrs Hurst is.*

One of the Bingley sisters.

(1)

10.2 10.2.1 *To what extent can Elizabeth's assumption that Darcy dislikes her be attributed to "prejudice"? Explain clearly.*

Entirely – she is convinced that he dislikes her, and is perplexed at his insistent staring at her.

She is so sure that he dislikes her; it never occurs to her that he might like her.

(3)

10.2.2 *Elizabeth's refusal to dance with Darcy is done in a friendly way. What does this indicate about her attitude towards Darcy, who is regarded as a very eligible bachelor?*

She is not swayed by what other people think, and she is very independent.

(2)

10.3 *Explain why Darcy should be "in some danger" (line 21).*

He is in danger because he finds her attractive, and because of her "inferior connexions" he cannot contemplate a relationship with her.

(2)

10.4 *Darcy's revelations in his letter to Elizabeth can be regarded as a turning point in her opinion of him. Discuss.*

- It is a turning point – she gets to know him as a man of integrity, and not, as she thought, the heartless man that Wickham had indicated earlier.
- She is moved by his honesty about himself and Wickham, and realises that her opinion of him was based on her prejudice and not the truth.
- His confession that he loves her further moves her to think differently about him.

Note: Reward a well-written, mature answer.

(3)

10.5 *Elizabeth's observation that Jane would not believe "so much wickedness existed" (lines 3 and 4) indicates a significant difference in the sisters' characters. Explain.*

Elizabeth is rather naive and good-natured; she lacks Elizabeth's healthy cynicism and common sense. Therefore she chooses not to believe that "wickedness" exists.

(3)

10.6 *Darcy's revelations about himself in lines 1 – 10 indicate a radical change in him. Explain in your own words what has changed, and why.*

- He is aloof and proud at first, with no inclination that he will confide easily in anybody, let alone Elizabeth. As he admits, he has been like this all his life.
- It is being in love with Elizabeth that has emotionally disarmed him. (2)

10.7 *What does Darcy mean when he says that his “anger soon began to take a proper direction” in lines 17 – 18?* (2)

He realised that his reason for being angry was unnecessary – he was thinking differently about Elizabeth.

10.8 *What is Pemberley (line 20), and why was Elizabeth there?*

Darcy's estate.  
She went to visit with the Gardiners while she was staying with them. (2)

10.9 *Is Elizabeth's feeling that she “deserved no extraordinary politeness” (line 23) valid? Explain your answer.*

Yes – she had treated Darcy with little compassion, and was not sure about his feelings for her.

OR

No – Darcy is a gentleman, and would not have treated her impolitely.  
NOTE: No mark for “Yes” / “No” only (2)

10.10 *With reference to the excerpt, comment on the general tone and character of this conversation, and how it is an indication of the relationship between Darcy and Elizabeth.*

- It shows a change – there is a sense of intimacy and ease.
- They talk openly and honestly; Darcy's confession of his love for Elizabeth rings true.
- They only realise how time has flown when they consult their watches – a clear indication that they are intently focussed on each other. (3)

**[25]**

**QUESTION 11 – Essay Question: *The Great Gatsby***

“... Possibly it had occurred to him that the colossal significance of that light had now vanished forever ...” (Chapter 5)

*Gatsby’s ability to create and pursue his “colossal” dream of being reunited with Daisy becomes a reality when he meets her in Nick’s house. In an essay, discuss how Gatsby’s dream turns into a harsh and unimaginable reality that eventually destroys him.*

Here is the basis for answering the 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.

- For 5 years Gatsby has time to create and pursue a dream that involves a woman whom he has not seen since. He has no contact with her, and so the object of his desires and dream is of his making – the ultimate fantasy.
- He specifically plans his life and endeavours (some obviously criminal and illegal) with the sole purpose of earning enough money to persuade a very wealthy woman that they should be together.
- His dream is so engrossing, that he associates with known criminals simply because they offer an opportunity to quick wealth.
- He acquires a house across the Sound from Daisy’s and hosts large and wild parties mainly in the hope that she might attend them – he appears rather timid in his attempt to reunite; he remains an observer, still in his dream.
- Things develop quickly once he meets Daisy again; they embark on an affair. He chooses to remain oblivious to the obvious obstacles: she has a husband, a child, a social life outside and far removed from his. Yet he perseveres.
- The inevitable confrontation in a New York hotel has Daisy complaining that he “wants too much”; she chooses to stay with Tom.
- Gatsby’s dream has very little to do with the reality he now faces. Yet he clings to the dream; he rather sadly lurks in the Buchanans’ garden to “keep watch” over Daisy. Here, it becomes clear that both dream and reality have become “colossal”. Gatsby will not accept Daisy’s rejection, and is still enchanted by his unrealistic dream.
- He is murdered as a direct result of Tom’s machinations – Tom, like Daisy, is extremely “careless”. He dies in an empty swimming pool at the end of the summer season that saw him, full of hope, renting a house that would finally make his dream a reality.
- The reader, through Nick’s eyes, becomes increasingly aware (dismayed, even) that Gatsby’s dream is, in fact, a nightmare.

**[25]**

**QUESTION 12 – Contextual Question: *The Great Gatsby***

12.1 12.1.1 Describe the “terrible place” (line 1) that Tom is referring to here.

Valley of the Ashes – a desolate place, earlier a dumping ground for ashes, where nothing grows; a wasteland. (2)

12.1.2 How does this “terrible place” fit in with the Wilsons’ lives?

They lead a soulless, bleak existence. There is no happiness, and the marriage is emotionally barren, just like the Valley of Ashes is. (2)

12.2 12.2.1 Comment on the irony in Tom’s reference to Myrtle as his “girl” (line 7).

Myrtle is no longer a “girl” and she is married, as is Tom – he should not have a “girl”. (2)

12.2.2 In lines 11 – 16 Myrtle clearly reveals that she does not belong to the social class to which Tom belongs. With close reference to the excerpt, explain how this is true.

She buys gossip magazines, seen as “common”, “cheap”. She is pretentious – she chooses a cab that is smarter (newer?) than the others. (3)

12.3 Why does Tom insist on Nick joining him and Myrtle in their apartment?

Tom is shameless; he flaunts his relationship.  
He is insensitive – Nick is Daisy’s cousin.  
Tom is arrogant – he does not care what Nick might think about his infidelity. (3)

12.4 Explain why Gatsby is “content” (line 4), yet Daisy is desperate.

Gatsby is confident, happy because Daisy is with him. He is sure that they are finally together.  
Daisy, on the other hand, realises that she has to make a choice. She is desperate, because she prefers an easy life. Making decisions, being responsible, etc. is too much effort. And she knows that Gatsby “wants too much”. (3)

12.5 Tom’s bigotry (prejudice) is very obvious here. Discuss.

He is racist – he refers to mixed marriages as if it were a terrible thing.  
He is critical of Gatsby’s relationship with Daisy, yet he has had numerous liaisons, the latest his overt affair with Myrtle. (3)

12.6 12.6.1 *What is Nick's opinion of Tom? Quote in support of your answer.* (2)

Critical of him/dislikes him/disrespects him.  
 "Angry as I was, I was tempted to laugh."

12.6.2 *How does your answer for QUESTION 12.6.1 differ from Nick's observation at the start of the novel that he is "inclined to reserve all judgements"?*

Here he displays judgement, something he has refrained from earlier. (2)

12.7 *Comment on the truthfulness or otherwise of Tom's remark that he "cried like a baby" (line 11).*

Probably a lie – he has just described how he allowed George Wilson to look for Gatsby while he was armed.

However, if he did cry, it indicates that he cries over insignificant things, which would underline Nick's assessment that Tom is "careless" about people.

Note: Look for maturity, insight.

(3)

[25]

**TOTAL SECTION B: 25**

### QUESTION 13 – Essay Question: Othello

Iago tells Roderigo: *"I am not what I am."* (Act 1 scene 1, line 65)

*In a carefully planned essay, discuss how Iago stays true to this statement in his relationships with Othello, Roderigo and Cassio.*

Here 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.

- Iago's focus is Othello – he admits that he hates him, and he deliberately sets out to destroy him. But his brilliance lies in his deviousness, in his cunning, in his sly seduction of Othello.
- He is very good at pretending to be close to Othello: he is the reluctant bearer of the information about Desdemona's possible infidelity. His rather coy refusal at first to divulge what he "knows" about Desdemona bluffs Othello into thinking that he does not want to hurt his feelings. Once Iago manages to gain Othello's trust in him, he becomes the "honest", "brave", "good" friend to whom Othello is "bound forever". This is a role he maintains until the end.
- Iago keeps up the pretence because he enjoys the spectacle of Othello's demise. So, he will keep on pretending.
- The insidious nature of Iago's influence on Othello indicates just how deceptive and manipulative he is. He has become the confidant of an extremely competent military man; so much so, that Othello now relies on a lower-ranking officer to provide him with advice and information, without once considering that it might be rather odd.

- Iago pretends to Roderigo that he can be instrumental in introducing him to Desdemona. For this favour, Roderigo willingly parts with money and other valuables to ensure a meeting. Iago cleverly feeds Roderigo just enough information to keep him interested.
- Iago cleverly allows Roderigo to wake up Brabantio with the news that Desdemona has eloped; he incites Roderigo to create a racist impression of Othello when he accuses him of sexual improprieties. At the end of the play, however, Roderigo realises the deceit when he is callously slain by Iago.
- Iago's hatred of Cassio stems from Cassio's appointment by Othello. He insists that Cassio drinks to celebrate the Turkish fleet's defeat, full knowing what the consequences will be. He is absent during the fight, and pretends to break it up.
- Iago's dislike of Cassio is never evident – instead, he treats Cassio as a friend, and even suggests he asks Desdemona to approach Othello about reinstating him after his brawl with Montano.
- He plans the murder of Cassio and Roderigo, while ostensibly being their friends; this is only possible because he "is not what he is".
- The main reason for Iago's duplicitous nature is his deep desire to cause others to fail, to suffer, even to die. At the end of the play he refuses to say anything – he remains hidden behind a mask – he knew everyone else, but nobody knew him.

#### QUESTION 14 – Contextual Question: *Othello*

14.1 *Briefly explain why Othello and Brabantio are before the Duke.*

Othello is there because the Duke had called him for a meeting (to discuss the crisis in Turkey).

Brabantio is there because he wants to report Othello's wicked elopement with his only daughter, Desdemona.

(2)

14.2 *Refer to line 10 – 15. Comment on the Duke's response to Brabantio's accusations and explain how he ensures a fair hearing for all parties concerned.*

The Duke promises to prosecute the guilt party ("bloody book of law") and to allow no extenuating circumstances. He is impartial. The Duke allows Brabantio and Othello to speak and even calls Desdemona to provide evidence.

(3)

14.3 *Dramatically, this scene relies on a change in tone and pace to enhance Othello's character. Explain.*

- Brabantio is very upset ("My daughter, my daughter!"), and brings his case against Othello before the Duke in an emotional state.
- When Othello answers the allegations against him, his speech is clear, logical, and serious.
- The drama of Brabantio's accusations is in clear contrast to Othello's reason.

(3)

- 14.4 14.4.1 *What does Othello want Iago to do (lines 2 – 3). Explain in your own words.*

He wants him and Emilia to report on, i.e. spy, on Desdemona. (2)

- 14.4.2 *Othello's request to Iago in lines 2 – 3 indicates a shift in roles. Explain.*

Previously, Othello was very much in charge – he controlled Iago's future in the army. Here, Othello is asking Iago to do something for him – a subtle reversal of roles. (2)

- 14.5 *Explain the heavy irony in Othello's words in lines 5 – 6.*

Iago is NOT honest – he is deceiving Othello.

It is true that he sees "more, much more" – the irony is that Othello cannot see it. (2)

- 14.6 *In his soliloquy, Othello refers to his relationship with Desdemona. Comment on his state of mind, with close reference to lines 19 – 34.*

- He contemplates his position as husband/male,
- and reveals a vulnerability: he is "black", does not have "soft parts of conversation" and is "into the vale of years" – .
- these are all qualities that would count against him if Cassio were his competition.
- Earlier, in line 5, he asks rhetorically, "Why did I marry?" He seems in a confused state, maybe caused by self-doubt.

Note: Must have at least 2 references, and a well-written response for 4 marks. (4)

- 14.7 *How does Shakespeare emphasise Desdemona's character in lines 36 – 37?*

She asks Othello about his well-being – shows her concern, love for her husband. (2)

- 14.8 *Discuss how the repetition of certain words in lines 1 – 10 is an indication of Othello's state of mind.*

"cold, cold" – **realises** she is dead

"cursed, cursed" – **admits** that he did something dreadful

"dead, dead" – has to **accept** that he has killed her

"Desdemona, Desdemona" – **love** confession/ **despair**

Any 2 repetitions + explanation = 3 marks (3)

14.9 Explain the relevance of this scene taking place in *Othello* and *Desdemona's* bedroom. Refer to at least one theme from the play in your answer.

Theme of sexual jealousy has to do with the bedroom/sex; therefore appropriate that the final, climactic scene is here.

(2)  
[25]

### QUESTION 15: Essay Question: *The Crucible*

*Arthur Miller's character, John Proctor, is a seventeenth century farmer, yet he is a convincing hero for a modern audience. In your essay, with close reference to the text, consider which of John Proctor's qualities make him a modern hero.*

Here 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.

- Learners must relate Proctor's characteristics with those that would appeal to a modern audience.
- Although written in the mid-20<sup>th</sup> century, Miller's play recreates the very stark and forbidding religious and social times of Early America. He further convinces the audience of Salem of the Seventeenth Century by introducing a quaint colloquial language of his own making. So, the audience does not doubt that all the characters are authentic. Yet, this play has constantly been produced since it was published more than 50 years ago. It can arguably be ascribed to the enduring character of John Proctor, who always convinces.
- Proctor challenges authorities. He is unafraid, and will not be intimidated by anyone, or by any organisation, even one as august as The Church. This anti-establishment attitude is one that appeals to the modern, blasé audience. It is an audience that thinks for itself, and older, established powerhouses such as Governments and religious doctrines no longer holds the sway. So, Proctor fits a very modern stereotype.
- Proctor fights for the small man, despite the odds. He is willing to take a stand against a much larger force, because of his beliefs – he will not be bullied. And universally, everybody has always loved David and not Goliath.
- Proctor is fallible – he commits adultery. But it is his remorse and rejection of Abigail that endears him to a more enlightened audience, because we live in an era where moral issues are handled more openly, where well-known people are often forgiven when they admit transgressions. We know that God does not strike us with death when we sin – Puritanism has been replaced with the mild tolerance of the secular world.
- Proctor puts his family first; he frets about his name, his legacy. When he faces death, it is not a reckless decision; it is a decision that will ensure his conscience remains untarnished. It is so often the case that modern audiences have rather jaded opinions about ethics, morality, integrity – Proctor proves that it is still relevant to do what is right. He inspires when he does what is right.
- The unhappy relationship he has with Elizabeth is resolved; when he dies she is expecting their child. The reconciliation is inspiring. Despite being unfaithful, he yearns for his wife.

- He is passionate, robust and an individual. He follows his own heart, and will not yield to what others say simply for decorum's sake. This desire to be unique makes him particularly attractive to a modern audience because we live in a world where uniqueness is often shunned for blandness.

[25]

**QUESTION 16: Contextual Question: *The Crucible***

- 16.1 *Comment on the suitability of Parris's demand for a house while he is next to his daughter's sickbed. What does it say about him?*

Inappropriate.

He is more concerned about property than he is about his daughter's illness – he is greedy, self-righteous.

(2)

- 16.2 *Proctor is challenging Parris. With close reference to the text, suggest how an actor could play Proctor in this scene. Consider his tone of voice and his actions for this scene.*

Tone of voice: strong, clear to show his self-confidence and distrust of Parris.

Actions: he stands in front of Parris, with few movements to prove his confidence, control.

(3)

- 16.3 *To what does Proctor's exclamation in lines 15– 16 ("I am sick of Hell!") allude?*

He is tired ("sick") of the constant reference to Hell, damnation – there seems to be no other topic. He is indirectly critical of Parris and others' preoccupation with a vengeful God and a ready Hell.

(3)

- 16.4 *What is the false accusation levelled against Proctor here?*

That he is secretly siding with "others" against the Church; that he is a Quaker.

(2)

- 16.5 *How wise is John Proctor in using Mary Warren as a witness here? Explain your answer.*

Unwise.

She is unreliable, because she is timid, easily influenced, and even weak.

(2)

- 16.6 *Hale arrived in Salem as the voice of reason and science. Account for his role in this excerpt, and to what extent he has changed since his arrival in Salem.*

He is less critical. He recognises that Mary is lying and pleads for Proctor. Here he appears to be moderate and reasonable.

(2)

- 16.7 *This is the last scene from the play, and Proctor is clearly in charge. Explain why he is acting like this, and justify your answer from the text.*

He no longer doubts himself; his integrity (“Because it is my name!”) is the important thing; being true to who he really is. (2)

He finally realises that his wife deeply loves him; she is not the cold, unforgiving Elizabeth of earlier. (He kisses her with great passion.) (2) (4)

- 16.8 *Provide a possible reason for Parris’s “deadly fear” (line 36).*

He is scared of the truth; that he has been wrong all the time, and that he will have to explain that at some stage. He realise the inevitability of John’s death – the death of an innocent man. (2)

- 16.9 *What does Danford’s character represent?*

The forbidding stance of a puritanical religious regime that is as destructive as any political one. (2)

- 16.10 *What, if any, is the relevance of this play in 2011? Be specific.*

Open-ended: Relevant, because political oppression, religious dogma are current issues. The play reminds readers how destructive these forces are; that they nurture nothing, and create nothing valuable.

Use discretion. (3)

**[25]**

**TOTAL SECTION C: 25**

**GRAND TOTAL: 80**

<b>RUBRIC FOR MARKING THE POETRY ESSAY</b>  <b>HOME LANGUAGE</b>  <b>10 MARKS</b>	<b>LANGUAGE</b> <b>Structure, logical flow and presentation. Language, tone and style used in the essay.</b>	<b>Outstanding</b> Coherent structure. Excellent introduction and conclusion. Arguments well structured and clearly developed. Language, tone and style mature, impressive, correct.	<b>Meritorious</b> Essay well structured. Good introduction and conclusion. Arguments and line of thought easy to follow. Language, tone and style correct and suited to purpose. Good presentation.	<b>Substantial</b> Clear structure and logical flow of argument. Introduction and conclusion and other paragraphs coherently organised. Flow of argument can be followed. Language, tone and style largely correct.	<b>Adequate</b> Some evidence of structure. Essay lacks a well-structured flow of logic and coherence. Language errors minor, tone and style mostly appropriate. Paragraphing mostly correct.	<b>Moderate</b> Structure shows faulty planning. Arguments not logically arranged. Language errors evident. Tone and style not appropriate to the purpose of academic writing. Paragraphing faulty.	<b>Elementary</b> Poor presentation and lack of planned structure impedes flow of argument. Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone and style not appropriate to the purpose of academic writing. Paragraphing faulty.	<b>Not achieved</b> Difficult to determine if topic has been addressed. No evidence of planned structure or logic. Poor language. Incorrect style and tone. No paragraphing or coherence
<b>CONTENT</b> <b>Interpretation of topic. Depth of argument, justification and grasp of poem.</b>		<b>7</b> <b>80 – 100%</b>	<b>6</b> <b>70 – 79%</b>	<b>5</b> <b>60 – 69%</b>	<b>4</b> <b>50 – 59%</b>	<b>3</b> <b>40 – 49%</b>	<b>2</b> <b>30 – 39%</b>	<b>1</b> <b>0 – 29%</b>
<b>Outstanding</b> In-depth interpretation of topic, all aspects fully explored. Outstanding response: 90%+. Excellent response: 80 – 89%. Range of striking arguments extensively supported from poem. Excellent understanding of genre and poem.	<b>7</b> <b>80 – 100%</b>	<b>8 – 10</b>	<b>8 – 8½</b>	<b>7 – 8</b>				
<b>Meritorious</b> Above average interpretation of topic, all aspects adequately explored. Detailed response. Range of sound arguments given, well supported from poem. Very good understanding of genre and poem.	<b>6</b> <b>70 – 79%</b>	<b>7½ – 8½</b>	<b>8 – 8½</b>	<b>6½ – 7½</b>	<b>6 – 7</b>			
<b>Substantial</b> Shows understanding and has interpreted topic well. Fairly detailed response. Some sound arguments given, but not all of them as well motivated as they could be. Understanding of genre and poem evident.	<b>5</b> <b>60 – 69%</b>	<b>7 – 8</b>	<b>6½ – 7½</b>	<b>6 – 7</b>	<b>5½ – 6½</b>	<b>5 – 6</b>		
<b>Adequate</b> Fair interpretation of topic, not all aspects explored in detail. Some good points in support of topic. Most arguments supported but evidence is not always convincing. Basic understanding of genre and poem.	<b>4</b> <b>50 – 59%</b>		<b>6 – 7</b>	<b>5½ – 6½</b>	<b>5 – 6</b>	<b>4½ – 5½</b>	<b>4 – 5</b>	

<p><b>Moderate</b></p> <p>Very ordinary, mediocre attempt to answer the question.</p> <p>Very little depth of understanding in response to topic.</p> <p>Arguments not convincing and very little justification from poem.</p> <p>Learner has not fully come to grips with genre or poem.</p>	<p>3</p> <p>40 – 49%</p>			5 – 6	4½ – 5½	4 – 5	3½ – 4½	3 – 4
<p><b>Elementary</b></p> <p>Poor grasp of topic.</p> <p>Response repetitive and sometimes off the point.</p> <p>No depth of argument, faulty interpretation/ Arguments not supported from poem.</p> <p>Very poor grasp of genre and poem.</p>	<p>2</p> <p>30 – 39%</p>				4 – 5	3½ – 4½	3 – 4	1 – 3½
<p><b>Not achieved</b></p> <p>Response bears some relation to the topic but argument difficult to follow or largely irrelevant.</p> <p>Poor attempt at answering the question. The few relevant points have no justification from the poem.</p> <p>Very poor grasp of genre and poem.</p>	<p>1</p> <p>0 – 29%</p>					3 – 4	1 – 3½	0 – 3

### RUBRIC FOR MARKING THE ESSAY QUESTION FOR NOVEL AND DRAMA

CODES AND MARK ALLOCATION		CONTENT [15] Interpretation of topic. Depth of argument, justification and grasp of text.		STRUCTURE AND LANGUAGE [10] Structure, logical flow and presentation. Language, tone and style used in the essay
<b>Code 7</b> 80 – 100%	<b>Outstanding</b> 12 – 15 marks	<ul style="list-style-type: none"> <li>- In-depth interpretation of topic, all aspects fully explored.</li> <li>- Outstanding response: 90%+. Excellent response: 80 – 89%.</li> <li>- Range of striking arguments extensively supported from text.</li> <li>- Excellent understanding of genre and text.</li> </ul>	<b>Outstanding</b>  8 – 10 marks	<ul style="list-style-type: none"> <li>- Coherent structure.</li> <li>- Excellent introduction and conclusion.</li> <li>- Arguments well structured and clearly developed.</li> <li>- Language, tone and style mature, impressive, correct.</li> </ul>
<b>Code 6</b> 70 – 79%	<b>Meritorious</b> 10½ – 11½ marks	<ul style="list-style-type: none"> <li>- Above average interpretation of topic, all aspects adequately explored.</li> <li>- Detailed response.</li> <li>- Range of sound arguments given, well supported from text.</li> <li>- Very good understanding of genre and text.</li> </ul>	<b>Meritorious</b>  7 – 7½ marks	<ul style="list-style-type: none"> <li>- Essay well structured.</li> <li>- Good introduction and conclusion.</li> <li>- Arguments and line of thought easy to follow.</li> <li>- Language, tone and style correct and suited to purpose.</li> <li>- Good presentation.</li> </ul>
<b>Code 5</b> 60 – 69%	<b>Substantial</b> 9 – 10 marks	<ul style="list-style-type: none"> <li>- Shows understanding and has interpreted topic well.</li> <li>- Fairly detailed response.</li> <li>- Some sound arguments given, but not all of them as well motivated as they could be.</li> <li>- Understanding of genre and text evident.</li> </ul>	<b>Substantial</b>  6 – 6½ marks	<ul style="list-style-type: none"> <li>- Clear structure and logical flow of argument.</li> <li>- Introduction and conclusion and other paragraphs coherently organised.</li> <li>- Flow of argument can be followed.</li> <li>- Language, tone and style largely correct.</li> </ul>
<b>Code 4</b> 50 – 59%	<b>Adequate</b> 7½ – 8½ marks	<ul style="list-style-type: none"> <li>- Fair interpretation of topic, not all aspects explored in detail.</li> <li>- Some good points in support of topic.</li> <li>- Most arguments supported but evidence is not always convincing.</li> <li>- Basic understanding of genre and text.</li> </ul>	<b>Adequate</b>  5 – 5½ marks	<ul style="list-style-type: none"> <li>- Some evidence of structure.</li> <li>- Essay lacks a well-structured flow of logic and coherence.</li> <li>- Language errors minor, tone and style mostly appropriate.</li> <li>- Paragraphing mostly correct.</li> </ul>
<b>Code 3</b> 40 – 49%	<b>Moderate</b> 6 – 7 marks	<ul style="list-style-type: none"> <li>- Very ordinary, mediocre attempt to answer the question.</li> <li>- Very little depth of understanding in response to topic.</li> <li>- Arguments not convincing and very little justification from text.</li> <li>- Learner has not fully come to grips with genre or text.</li> </ul>	<b>Moderate</b>  4 – 4½ marks	<ul style="list-style-type: none"> <li>- Structure shows faulty planning.</li> <li>- Arguments not logically arranged.</li> <li>- Language errors evident. Tone and style not appropriate to the purpose of academic writing.</li> <li>- Paragraphing faulty.</li> </ul>
<b>Code 2</b> 30 – 39%	<b>Elementary</b> 4½ – 5½ marks	<ul style="list-style-type: none"> <li>- Poor grasp of topic.</li> <li>- Response repetitive and sometimes off the point.</li> <li>- No depth of argument, faulty interpretation/ Arguments not supported from text.</li> <li>- Very poor grasp of genre and text.</li> </ul>	<b>Elementary</b>  3 – 3½ marks	<ul style="list-style-type: none"> <li>- Poor presentation and lack of planned structure impedes flow of argument.</li> <li>- Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone and style not appropriate to the purpose of academic writing.</li> <li>- Paragraphing faulty.</li> </ul>
<b>Code 1</b> 0 – 29%	<b>Not achieved</b> 0 – 4 marks	<ul style="list-style-type: none"> <li>- Response bears some relation to the topic but argument difficult to follow or largely irrelevant.</li> <li>- Poor attempt at answering the question. The few relevant points have no justification from the text.</li> <li>- Very poor grasp of genre and text.</li> </ul>	<b>Not achieved</b>  0 – 2½ marks	<ul style="list-style-type: none"> <li>- Difficult to determine if topic has been addressed.</li> <li>- No evidence of planned structure or logic.</li> <li>- Poor language. Incorrect style and tone.</li> <li>- No paragraphing or coherence.</li> </ul>