



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2019

**ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE**

MARKS: 80

This marking guideline consists of 26 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

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

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****‘FUNERAL BLUES’ – W.H. Auden**

- Use the following, among other points, as a guide to marking this question. Responses might differ, depending on the candidate’s sensitivity to and understanding of the poem.
- Refer to pages 24–25 for the rubric to assess this question.

‘Funeral Blues’ explores the speaker’s sense of loss at the death of a loved one. Through the use of diction, evocative imagery and its tone the poem shows how the depth of love increases the sense of loss and despair.

DICTION:

- In the title, ‘Blues’ refers to a depressed mood which is appropriate since the poem is about grief. It can also apply to a musical genre characterised by a soulful, melancholy mood.
- The experience of loss is personalised through the repetition of ‘my’ in stanza 3.
- The speaker experiences his grief domestically – ‘telephone’, ‘dog’, ‘clocks’, then publically – ‘aeroplanes’, ‘policemen’ and ultimately universally – ‘stars’, ‘sun’, ‘moon’, ‘ocean’ – showing the extent of the deep loss and that his sorrow cannot be contained.
- The words ‘muffled’ and the ‘moaning’ are associated with wordless expressions of agony and torment.
- The instructions in stanza 4 (‘put’, ‘pack’, ‘dismantle’, ‘pour’ and ‘sweep’) are exaggerated and unrealistic. It shows the speaker’s inability to deal with the reality of this loss.

IMAGERY:

- The metaphor comparing the deceased to compass points shows the profound loss of someone who provided a sense of direction and purpose.
- The image of the words scribbled across the sky for all to see displays how the speaker wants to project his grief to his entire surroundings so that the world should mourn with him.
- Conventional imagery associated with romance (‘stars’, ‘moon’, ‘sun’) in the final stanza is stripped of meaning as ‘nothing now can come to any good’ reflecting the tone of despair/hopelessness/anguish/misery.

The speaker’s sense of sorrow and anguish is evident throughout the poem through a personal account of a special relationship. Daily existence without the loved one seems untenable to the speaker. The reader is left in no doubt as to the enormity of the loss.

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

QUESTION 2: POETRY – CONTEXTUAL QUESTION**‘MOTHO KE MOTHO KA BATHO BABANG’ – Jeremy Cronin****2.1 Account for the mirror used by the man in the poem.**

It allows for visual contact since the prisoners are able to see one another reflected in the mirror./It is used as a tool for their non-verbal communication.

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

2.2 Explain the warning implied in line 15 (‘He’s being watched’).

This is a warning that the warden is nearby. The prisoners’ secret communication is risky and could lead to further punishment if they are found out.

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

2.3 Explain how being imprisoned changes a ‘person’ (line 3) into a ‘prisoner’ (line 4).

A ‘person’ is a human being with value. Going to prison would strip the person of this humanity. The different words indicate how the person’s circumstances diminish his status.

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

2.4 Critically comment on how the concept of Ubuntu is demonstrated in the poem. Refer to the tone in support of your answer.

Ubuntu refers to a universal bond that connects all humanity. Despite imprisonment and isolation, these human beings find a way to connect. It gives them the ability to feel human despite the degradation of prison life. They find their freedom in communication. This communication provides comfort, strength, hope and encouragement through the powerful symbol of ‘the black fist’ which shows solidarity.

The tone is defiant; hopeful.

[Award 1 mark for tone and 2 marks for two relevant explanations.] (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

‘FELIX RANDAL’ – Gerard Manley Hopkins

3.1 How does the description of Felix Randal as a ‘mould of man’ in line 2 suit his occupation?

The word ‘mould’ implies an ideal shape. His job as a farrier is physically strenuous. He is well built.

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

3.2 Felix Randal’s illness affected him in two ways. Explain.

The illness did not only result in his physical decline but also resulted in spiritual suffering/He could not cope with the effect of the illness on his body and it destroyed his mental strength.

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

3.3 Discuss the speaker’s observation in line 9 with reference to the sonnet structure of the poem.

Line 9 starts the sestet and therefore indicates a change in the speaker’s attitude.

The speaker experiences a conversion. He describes how caring for Felix Randal on a personal level, has made him truly compassionate. He admits he has become more compassionate as a result of his association with Felix Randal.

In the octave the speaker performs his priestly duty of ministering to a dying man by anointing him and offering him the Eucharist. The focus is on the duty. The speaker realises he has become more compassionate as a result of his association with Felix Randal.

[Award 3 marks only if octave and sestet are discussed.] (3)

3.4 How does the speaker’s memory of Felix Randal in lines 12–14 create the final tone in the poem?

Lines 12–14 show that the speaker’s memory of Felix Randal is of a ‘powerful’ man shoeing a ‘great grey drayhorse’. He chooses to remember him healthy instead of broken. The tone is optimistic.

[Award 2 marks for explanation and 1 mark for tone.] (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION**‘AN AFRICAN ELEGY’ – Ben Okri**

- 4.1 **Traditionally an elegy is a mournful poem written in response to death. How is this contradicted in the poem?**

Unlike a traditional elegy which is mournful and often focuses on death, this poem is a reflection of the unique African spirit which finds beauty and joy in suffering. It is an optimistic account of the African experience rather than a sorrowful one.

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

- 4.2 **Refer to line 3: ‘We are precious.’**

Consider the connotation of the word ‘precious’ and show how this statement is true of the African people in the context of the poem.

Precious refers to something rare and valuable. In this context it highlights the intrinsic value of the African people – the ability to express gratitude for what they have and the ability to find hope and joy in suffering. The speaker suggests that in their endurance and optimism, these people are rare and unusual. They have worth and value.

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

- 4.3 **In line 20, the speaker refers to the dead in a joyful rather than a sad way. How does this contribute to your understanding of African people?**

Ancestors play an important role in African tradition. They do not mourn those who have died since they still play an important role in daily life. They obey what they feel are messages from their ancestors. They give advice from their omniscient perspective. Their ancestors provide a connection with the past as well as in the present and the future, offering wisdom, encouragement and hope. Therefore, the ancestors are celebrated and death is not sad.

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

- 4.4 **Refer to the last stanza. How do the images of nature create the final tone?**

The ocean and the sky represent the natural universe. It is seen as friendly, ‘not an enemy’. It is joyful, ‘full of songs’. The final tone is one of confidence; contentment; joy.

[Award 1 mark for tone and 2 marks for the two references to nature.] (3)

[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**‘SOME LIKE POETRY’ – Wislawa Szymborska**

- 5.1 **Refer to line 4: In your own words explain what the attitude of learners is to poetry.**

Poetry is not something they are able to choose to do so they probably do not enjoy it. The line ‘where one has to’ suggests that if they were given a choice they would prefer not to do poetry.

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

- 5.2 **What is the speaker implying by listing some of the things one likes in stanza 2?**

The list includes ordinary things which are simple and yet provide comfort and pleasure. The speaker wonders whether liking poetry could be comparable to these simple pleasures.

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

- 5.3 **Comment on the effectiveness of the image in lines 17–18.**

The speaker admits that she does not always understand poetry, just like life. The image shows that poetry is something she chooses to hold onto for support when life becomes uncertain.

**[Award no more than 2 marks if only literal interpretation
Award 3 marks for any two ideas well discussed or three ideas.]** (3)

- 5.4 **How does the structure of the poem reinforce the central idea?**

Each stanza leads with the consecutive words of the title. The first stanza shows how only ‘some’ people would enjoy poetry, the second shows the simple things people ‘like’ and the third shows that an attempt to define poetry may be elusive but it does not detract from the power that poetry has to cope with life’s uncertainties.

[Award 3 marks for three ideas related to each stanza.] (3)
[10]

TOTAL SECTION A: 30

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

Candidates must make reference to aspects from the quote, i.e. the painting's transformation, and the 'face without the heart'.

- In Dorian's case, the painting is a record of his 'sorrows'. Dorian's face never reflects his real life.
- Initially the painting portrays Dorian's exceptional beauty and implied innocence.
- Dorian's vanity compels him to wish that he could remain as lovely and youthful as the exquisite portrait Basil paints of him. He pledges his soul if he could live without bearing the physical burdens of ageing and sinning – he wishes that the portrait could age in his stead, which happens.
- When he breaks Sibyl's heart and drives her to suicide, he notices the first change in the portrait which shows the effects of his age and experience. It proves that he can behave with impunity.
- Despite feelings of guilt over Sibyl's tragic death he follows Lord Henry's amoral aestheticism, recasting the tragedy of her death as a beautiful work of art in life. He treats the tragedy of her suicide as a 'painting of a sorrow'. It allows him to distance himself from any accountability. From that moment onwards, he is unambiguous about pursuing pleasure dispassionately.
- He cares nothing for the morality of conventional society. He is the cause of many people's 'sorrow' yet he remains unscathed.
- As Dorian indulges in horrible sins over the years, his likeness in Basil's painting grows more hideous. Dorian seems to lack a conscience and is unable to distract himself from the dissipation of his soul. He holds a morbid fascination with the portrait which grows older and uglier with each sin Dorian commits. The ugliness of his 'heart' is only visible in the painting.
- When Basil Hallward comes back into his life and tries to convince him to reform, he shows Basil the painting. Basil's repulsion unsettles Dorian because his secret is out; he kills Basil.
- When he gives up Hetty he assumes he is working toward his redemption, but instead he is simply indulging in something different that might amuse his jaded palate.
- He recognises that in order to repent, he has to confess publicly to his sins but he cannot lose his public face because that is all he is.
- Dorian's guilt and awareness of his own evil torture him relentlessly until he tries to kill his conscience by stabbing the portrait but in an ironic twist, he dies instead.
- His life is a tragedy of sorrows, not all his own. Many sorrows were foisted onto others by him. His face is not his heart; it is simply pretty.

[Credit valid alternative responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**7.1 Refer to lines 1–2: ‘But he would not sin.’****Account for the decision Dorian makes at this point in the novel.**

Dorian cruelly rejected Sibyl after what he perceived as a poor stage performance. He notices the expression on the portrait had changed ‘with the touch of cruelty in the mouth’. When he sees the affect his actions have on the portrait, he is appalled and resolves to make amends to Sibyl.

[Award 3 marks for two well discussed ideas OR three ideas.]**(3)****7.2 Refer to lines 3–4: ‘He would not see Lord Henry any more’.****In your view, is Dorian’s decision not to see Lord Henry realistic?
Motivate your response.****YES**

It is realistic. Dorian has chosen to return to Sibyl. At this stage he has a conscience and admits that he has hurt her. He believes by returning to her, their relationship will be restored. He believes she would fascinate him again; he feels a duty to return to her.

OR**NO**

It is unrealistic. Lord Henry still has a strong influence over Dorian. He openly disapproves of Dorian’s relationship with Sibyl Vane. He will probably interfere and try to derail the relationship. Dorian’s expectations are based on a very slim understanding of who Sibyl and he really are.

[Accept mixed/valid alternative responses.]**[Award 3 marks for two well discussed ideas OR three ideas.]****(3)****7.3 Refer to line 7: ‘She must have suffered more than he had.’****Critically comment on how Dorian’s ability to show concern here is contradicted later in the novel.**

Here he is still able to empathise. He is concerned about Sibyl’s well-being. Later his self-absorption is all-encompassing and destructive. His involvement with Alan Campbell and Adrian Singleton proves the dire consequences of his heartlessness; similarly, so does Basil’s murder.

[Award 3 marks for two well discussed ideas OR three ideas.]**(3)****7.4 Refer to lines 7–8: ‘Poor child!’****Explain what Dorian’s expression indicates about his attitude towards Sibyl.**

Dorian’s tone expresses pity/compassion/sympathy. However, his attitude towards their relationship is superficial based on the quality of her performance on stage and not who she truly is. His reference to her as a child is indulgent and patronising. He does not view her as his equal.

[Award 3 marks only if attitude is discussed.]**(3)**

7.5 Place this extract in context.

Dorian had just stabbed Basil to death. He wants Alan to help him dispose of Basil's body in the attic. He has blackmailed Alan into acquiescing to this awful request.

[Award 3 marks for three relevant and distinct ideas.] (3)

7.6 Account for Campbell's 'cold' attitude towards Dorian.

Initially Alan refuses to give in to Dorian's request to dispose of Basil's body. However, when Dorian hands him a note, '(a) horrible sense of sickness came over him'. It is evident that Dorian has damning evidence against him that has caused him to avoid Dorian up to now. The information contained in the note is the reason for Alan's revulsion.

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

7.7 Comment on Dorian's reference to the dead body as 'the silent thing' in line 11.

He has just murdered an old friend, not a 'thing'. His reference to Basil as a 'thing' shows how callous he is, and how quickly he is able to distance himself from the damage that he causes. He has silenced Basil's attempts to get him to redeem himself by killing him. He avoids any situation where he is forced to confront himself. He has lost his humanity.

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

**7.8 'Even though Dorian is able to avoid justice, there is no escape from his conscience.'
Critically comment on this statement by referring to the mood created in both extracts.****EXTRACT A:**

Even though Dorian expresses pity and regret ('Poor child!') as he reflects on how he had treated Sibyl, the mood is hopeful and optimistic. Dorian resolves to make amends and a fresh start. This positive mood is reflected in the description of the 'fresh morning air', the birds singing and 'the dew drenched garden'.

EXTRACT B:

Here the mood is grim and forbidding, evidenced by descriptions of the 'portrait leering', 'grotesque misshapen shadow' and 'loathsome red dew'. This is the point of no return for Dorian's soul. The mood reflects the finality of the murder. He has to confront the horror of what he has become.

[Award 4 marks only if reference is made to the mood in both extracts.] (4)
[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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

Candidates must make reference to aspects from the quote, i.e. the corrosion of his soul.

- The corrosion of his soul implies the loss of his humanity.
- Corrosion is a gradual process where metal breaks down and changes appearance. Similarly, Pi's ordeal corrodes his sensibilities.
- The 'salt' is a metaphor for the traumatic experiences he has to endure in order to survive.
- Pi's ordeal initially appears to be surmountable. He is optimistic despite having lost his family after the storm.
- His will to survive gives him the power to do things he would never have imagined himself doing – catching and butchering fish and turtles, taming a hungry tiger and even at the point of greatest desperation, eating human flesh. He is shocked at how savage he has become – the corrosion of his soul is undeniable.
- Gradually he is forced to question his own values – he decides that his vegetarianism is a luxury under these conditions and learns to fish, often violently butchering his catch.
- The constant battle of wills between Pi and Richard Parker is what keeps him going.
- He has forfeited most of what is precious to him in order to stay alive.
- What is left of Pi is just a shell of a human being. He is sunburnt, diseased and dehydrated. It appears as if the corrosion is complete.
- At Pi's absolute lowest, he clings to his faith: 'I should turn to God'.
- The loss of Pi's vision adds emotional pain to his physical torment: he has also lost sight of his humanity.
- But Pi is not destroyed. The corrosion is not complete. There is still something left of Pi.

The adult Pi is haunted by his actions during his suffering at sea. It may be suggested that the gentle, family man in Toronto has recovered his humanity and healed his soul.

[Credit valid alternative responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION**9.1 Why is Pondicherry no longer Pi's home?**

Pi grew up in Pondicherry. His parents decided that the family should emigrate to Canada. Pi was the only survivor after the sinking of the *Tsimtsum*. After Pi's rescue, he could not return to Pondicherry, because there was nothing for him there.

[Award 3 marks for three distinct relevant points.] (3)

9.2 Refer to line 7. Provide a possible explanation for Pi's observation that he still sees Richard Parker in his dreams.

His life is inextricably tied up with Richard Parker's. Pi's survival was determined by the ongoing tension between him and the menacing tiger. Pi's subconscious is still grappling with the tiger because the tiger is in fact Pi's alter ego, thus the dreams.

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

9.3 Despite their serious conditions (such as cancer) many patients seek to visit Pi in order to comfort him. What is it about Pi's story that they find so compelling?

Although they suffer serious illnesses, they are inspired by Pi's story, because if he could survive such a nightmare, they might too. They want to see a survivor in order to make their own survival more real.

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

9.4 To what extent is Pi able to recover adequately after his rescue? Explain your answer.

He recovers sufficiently to study, have a family and lead a conventional life. He is, by his own admission, always reminded of Richard Parker. His house has religious artifacts that show his spirituality, which was in evidence when he was a boy in Pondicherry and it still sustains him. He has managed to keep intact despite his unspeakable suffering on the boat.

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

9.5 Place this extract in context.

Pi eventually reaches Mexico. Officials representing the shipping company of the *Tsimtsum* come to Mexico to question the recovering Pi. They find his story of his 227 days at sea too implausible to believe and Pi tells them a second story.

[Award 3 marks for three distinct and relevant ideas.] (3)

9.6 Refer to line 18: 'And so it goes with God.'**Comment on what Pi's tone reveals about his relationship with God.**

His tone is confident. The only constant presence during his ordeal on the boat has been an awareness of God's presence. Even the investigators' skepticism is not enough to shake his unwavering belief. It is the only thing that he has to show after 227 incredulous days.

[Award 3 marks only if tone is identified.]**(3)****9.7 What does the '[long silence]' in line 24 indicate about the investigators' understanding of Pi's version of events?**

The silence occurs because Pi cries. Up to now he has been very confident and in control. His emotions indicate that there must be some truth to what he has been telling them. They are uncomfortable because he could be speaking the truth and their disbelief is challenged. They are moved by his crying.

[Award 3 marks for two ideas well discussed or three ideas.]**(3)****9.8 Critically comment on the mood in both extracts and show how this is essential to understand Pi's survival.**

EXTRACT C: The mood is reflective, warm and sincere. Pi relates his experience in hospital with appreciation. He is touched by people's kindness and interest. He copes with the painful reminder of Richard Parker.

EXTRACT D: The extract contains an element of humour as Pi challenges the very serious investigators who come looking for the 'straight facts'. The fact that Pi has survived this ordeal is in itself a far-fetched reality which defies explanation. Pi is light-hearted with the investigators who do not seem to get his point that there can be more truth and significance behind a story than just the 'dry, yeastless' facts.

OR

Pi starts crying because he is overcome with relief. He might even be saddened by his recollection of his terrible experience. The investigators are taken aback by his display of emotions; it changes the initial light-hearted mood to one of sadness.

[Award 4 marks only if reference is made to the mood in both extracts.]**(4)****[25]****TOTAL SECTION B: 25**

SECTION C: DRAMA**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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

Candidates may argue that Hamlet is a victim who is helpless and suffers due to the actions of others or that he is a deliberately cruel and malicious person.

VICTIM:

- Initially Hamlet is presented as a normal young man who is mourning the death of his father and distraught because of his mother's hasty marriage to his uncle. He is well educated and presented as a logical and rational man.
- He is sceptical of the ghost's orders. He questions the validity of the ghost's claims, for fear it may be the devil trying to influence him towards revenge and aggression. The seeds of revenge that are planted fester in his mind.
- Rosencrantz and Guildenstern betray him as friends. He realises that there are very few people whom he can trust. Life becomes so meaningless to him that he contemplates suicide. He is the victim of overwhelming and confusing circumstances.
- He is a victim of Claudius' attempts to have him killed but when he has an opportunity to get rid of this enemy, his conscience prevents him from doing so.

VILLAIN:

- Although Hamlet claims to love his mother, he is very cruel to her and berates her in a malicious manner.
- Hamlet does not apologise or show any horror when he stabs Polonius. He rather uses it as an opportunity to criticize his mother.
- Hamlet is even crueller to Ophelia than he is to his mother. Through his merciless insults and the murder of Polonius, Hamlet causes Ophelia to lose her grip on reality and eventually she commits suicide.
- Hamlet sets up the play within the play and puts on an 'antic disposition' in an attempt to make sense of his emotional confusion and to reveal Claudius' guilt. This shows his self-control against acting rashly.
- It could be argued that Hamlet's death is heroic and he redeems himself by taking on the duties of a crown prince and bequeathing his country to Fortinbras.
- Hamlet changes from a confused and deeply saddened son and crown prince, unable to cope with the dramatic changes within his close family, to a confident and purposeful young man. He realises that returning to Denmark might cost him his life. He is determined to face whatever is necessary in order to fulfil his obligation to his father. His villainous behaviour stems from his deep sense of justice rather than being evil.

Credit mixed/valid alternative responses.

[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

- 11.1 **This spectacular scene opens showing Prince Hamlet dressed in black. Explain the dramatic effect that is created by presenting Hamlet in this way.**

Hamlet stands aloof in contrast to the glitter and brilliance of the court. Hamlet, dressed in black in this context, emphasises his isolation and it highlights his suffering. The colour, black, is funereal. It is evident that he is still in mourning for his father.

[Award 3 marks for three relevant and distinct ideas.] (3)

- 11.2 **Refer to line 1: ‘our dear brother’s death’. Account for the irony in this line.**

Claudius conveys his love (‘dear’) for his brother who has died but he is not sincere. He has shown no love when he cruelly killed his relative in order to usurp his position.

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

- 11.3 **Refer to line 9: ‘this warlike state’.**

Discuss how this line may have both a literal and figurative interpretation.

The state is literally at war since Fortinbras has prepared to avenge the loss of Norwegian lands to Hamlet’s father when he was king. Figuratively, the state is ‘disjointed’ since Claudius usurped the throne and caused confusion in the natural order of things. Denmark is thrown into disarray.

Hamlet, too, experiences an emotional battle as he vacillates between reason and avenging the death of his father. (1 mark)

[Award 3 marks only if both the literal and figurative interpretation is discussed.] (3)

- 11.4 **‘Now follows that you know young Fortinbras, Holding a weak supposal of our worth,’ (lines 17–18)**

In these lines Claudius indicates that Fortinbras is not a threat to Denmark nor to Claudius. How is this assumption proven to be incorrect at the end of the play?

Claudius is over-confident and arrogant. He views ‘young Fortinbras’ as immature yet it is Fortinbras who becomes the next Danish king. He proves to be a good leader, deserving of Hamlet’s endorsement at the end to restore stability and morality to Denmark.

[Award 3 marks for three relevant ideas.] (3)

11.5 **Why does Claudius align himself with Laertes at this point in the play?**

Hamlet has killed Laertes' father, Polonius. Laertes is devastated. Claudius uses Laertes' grief to his advantage by convincing Laertes to avenge his father's death. Hamlet is a threat to Claudius maintaining the throne. He wants Hamlet killed before Hamlet exposes Claudius.

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

11.6 **Comment on the significance of Gertrude's appearance at this stage.**

Claudius convinced Laertes that he is unable to take action against Hamlet because of the love that Gertrude has for Hamlet. Gertrude's appearance at this stage highlights the horror of the lengths Claudius will go to protect himself and how truly immoral he is. He disregards the effect Hamlet's death will have on Gertrude and shows how self-serving he is. Her appearance at this stage also foreshadows her death from the poisoned cup that is part of Claudius' plan to kill Hamlet.

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

11.7 **Refer to Laertes' response to his sister's death in line 28: 'Drowned? O, where?'**

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.

His eyes might be large to show his shock at the news. His arms may be outstretched or he may be slumped over in devastation. His curt response may indicate that he is still processing the vengeful plan against Hamlet and he is not quite prepared for more sad news. His tone might be bitter, grave or shocked.

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

11.8 **Show how deception ultimately leads to tragedy by referring to both extracts in your response.**

EXTRACT E:

Claudius appears to be an honourable, dutiful king who is prepared to put aside his grief for the sake of the welfare of Denmark. He deceptively shrouds his culpability in the death of his brother and sets the stage for even more devious acts leading to tragedy.

EXTRACT F:

Here Claudius deceives Laertes into believing that Hamlet is his enemy that should be eliminated. He plots what would appear to be an innocent fencing match which does ultimately lead to many deaths, including his own.

[Award 4 marks only if both extracts are discussed.] (4)
[25]

OTHELLO – William Shakespeare**QUESTION 12: OTHELLO – CONTEXTUAL 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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

Candidates may argue that Othello is a victim who is helpless and suffers due to the actions of others or that he is a deliberately cruel and malicious person.

- Othello is introduced as a great warrior who has gained a lofty status due to his prowess on the battlefield. He is asked to lead the army against the Turkish invasion of Cyprus: he is described as 'valiant' by the Duke and 'brave' by Montano.
- Othello treats Desdemona as an equal; he respects her and trusts her implicitly.
- Even Iago who claims to 'hate the Moor' admits that he is a good man.

VICTIM:

- Iago's machinations against Othello prove that he is unable to defend himself against Iago's sophisticated deceit and manipulation.
- Iago is predatory: he is cunning in his meticulous dismantling of Othello's character. Othello stands little chance to repel the sly attacks on him; instead of being the effective and admired soldier, he is now the victim of Iago's sly insinuations.
- Iago corrupts his feelings for Desdemona and his subsequent jealousy causes immense suffering and torment for Othello.

VILLAIN:

- Although Iago orchestrates his ultimate destruction, Othello's behaviour is villainous.
- Othello accepts Iago's insinuations about Cassio and Desdemona even before he has proof. Othello does not demand justice; he craves revenge.
- Othello publicly insults and strikes his wife calling her a 'subtle whore'. His cruelty is manifested.
- He refuses to accept Emilia's reassurances that nothing is going on. He has already closed his mind to the possibility of her innocence. He never gives Desdemona the opportunity to prove her innocence.
- He orders the murder of a trusted, loyal general (Cassio) and fools himself into believing that he is the instrument of divine justice when he kills Desdemona.
- Othello absolves himself of blame, describing himself as an 'honourable murderer'. This is not the actions of a victim; it is the actions of a murderer – a villain.
- Iago is undoubtedly the supreme villain in this drama but he serves to create the tragedy that is the ultimate destruction of Othello.

[Credit mixed/valid alternative responses.]

[25]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

- 13.1 **The word ‘jealousy’ is repeated in this extract. To what extent does Iago’s own jealousy lead to this encounter with Othello?**

Iago is jealous because he was overlooked for promotion as lieutenant; Cassio was chosen instead. It is rumoured that his wife, Emilia, has been unfaithful to him with Othello. He is envious of Othello’s happy relationship with Desdemona. He views Othello as an outsider who is not deserving of the respect he has been accorded in Venice.

[Award 3 marks for three relevant and distinct ideas.] (3)

- 13.2 **Explain how Iago will provide the proof that Othello demands in line 16.**

Iago repeatedly asks Emilia to give him the handkerchief that was Othello’s first gift to Desdemona. He plants it in Cassio’s room. Iago tells Othello he saw Cassio wipe his beard with it. Cassio eventually gives it to Bianca, his prostitute friend.

[Award 3 marks for three relevant and distinct ideas.] (3)

- 13.3 **Refer to line 19: ‘To show the love and duty that I bear you.’ How is Iago’s character revealed in this line?**

Throughout the drama, Iago shows no love and duty towards anyone. He is duplicitous. He is depicted as the consummate villain who particularly bends Othello to his will. He is jealous of Othello and will stop at nothing to destroy Othello and his happiness with Desdemona. He continually plants seeds of doubt in Othello and fuels his jealousy so that the once loving husband and brave warrior is transformed into an irrational and cruel man. Othello and many others stand no chance against Iago’s evil machinations.

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

- 13.4 **Refer to lines 24–25: ‘I would not have your free and noble nature/Out of self-bounty be abused.’ Comment on the irony in this line.**

Iago suggests here that Desdemona is abusing Othello’s good nature by deceiving him. However, it is Iago who is corrupting Othello’s nature. He transforms him into a jealous fiend who kills Desdemona.

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

- 13.5 **Account for the significance of Desdemona offering a handkerchief to Othello at this point in the drama.**

This is a different handkerchief; not the ocular proof which Othello demands. It was once a symbol of Othello’s love for Desdemona; it is now an object of suspicion and destruction. When she innocently hands a different handkerchief to him it serves to confirm Iago’s conviction that Venetian women are not to be trusted. The jealous monster Othello has become is now hell-bent on revenge and Iago has achieved his aims.

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

- 13.6 **Othello’s reference to the magical properties of the handkerchief in line 17 is a reminder of earlier references made to magic when he eloped with Desdemona. Discuss.**

When Brabantio first learned about his daughter’s elopement with Othello, he was convinced she was bewitched by this foreigner. He did not want to believe that his daughter would deceive him. He attributes her actions to a magical potion prepared by Othello that must have affected her senses and enabled Othello to control her. To Othello the handkerchief is magical since it is a symbol of the love they once shared. After the handkerchief is lost Othello believes Desdemona has given that love away.

[Award 3 marks for two ideas well discussed OR three ideas.]

(3)

- 13.7 **Refer to line 25: ‘Then would to God that I had never seen it!’**

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

Her tone would be sorrowful/distressed that the loss of the handkerchief would mark the end of their love. She would move closer to Othello and reach out to him to show that despite his strange behaviour she still loves him and is loyal to him. She could throw down the handkerchief she is holding to show that she is troubled by how such an object could define the direction of their relationship.

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

(3)

- 13.8 **Critically comment on the extent to which deception ultimately leads to tragedy by referring to both extracts in your response.**

EXTRACT G:

Iago appears to have Othello’s best interests at heart by cautioning him about Desdemona’s faithfulness (‘Look to your wife. Observe her well with Cassio.’). He is aware of Othello’s insecurities and jealousies and uses it to his advantage to sow seeds of suspicion (‘She did deceive her father’) which ultimately leads to Desdemona’s death and Othello’s destruction.

EXTRACT H:

Othello hides his anger beneath a calm demeanour as he questions Desdemona about the handkerchief. She is unaware of his motives as he spins a web of deceit about the magical properties of the handkerchief in an attempt to get her to confess to infidelity. She maintains her innocence. This enrages him even more and he orders the murder of a trusted loyal general, Cassio, and fools himself into believing that he is the instrument of divine justice when he kills Desdemona.

[Award full marks only if reference is made to both extracts.]

(4)
[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 may be used by the candidates to support their arguments.
- Refer to page 26 for the rubric to assess this question.

Candidates may argue that John Proctor is a victim who is helpless and suffers due to the actions of others or that he is a deliberately cruel and malicious person.

VICTIM:

- John Proctor is initially presented as a good man: he is honest, upright and not afraid to speak his mind.
- He becomes the victim, like so many others in Salem, of a crooked justice system and village hysteria. No amount of common sense or logic is enough to save him.
- John is never the conventional victim. He eventually admits his transgressions and insists on the truth to prevail even if it means that he is going to die.

VILLAIN:

- John Proctor is not a conventional villain either.
- However, before the start of the drama, he engages in a lustful affair with the young Abigail. It is Abigail's jealousy of Elizabeth, hoping to take her place as John's wife, which sets the entire witch hysteria in motion and precipitates much of the chaos in Salem.
- The only way to stop Abigail's rampage through Salem is to confess publicly to the adultery but Proctor is a proud man who places great emphasis on his reputation. However, this does not make him a villain.
- He is not truthful when he first speaks to Elizabeth about his conversation with Abigail. When Elizabeth tries to convince him to tell the court what Abigail said about the girls' activities being just 'sport', he wavers, allowing the trials to continue. He waits until after his wife is accused to be honest about his conversation and relationship with Abigail. He is a stupid husband but not a villainous one.
- He knows that his confession will make the trials seem more legitimate and that it may cast doubt on his friends' innocence if he lies about his own. He chooses to tear up the false confession and retain his integrity as well as that of those who have already died.
- As Elizabeth says at the end of the play: 'He have his goodness now'.
- The true villainy that is exposed is the injustice of the court as well as those who use the witch trials to expose personal vendettas.

[Credit mixed/valid alternative responses.]

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

- 15.1 **Refer to lines 1–2: Account for Rebecca’s suggestion that Reverend Hale be sent back.**

Reverend Hale is known as the expert in detecting witchcraft. Rebecca, as the voice of reason in the community, recognises that his mere presence may arouse suspicion and fear among the villagers. She mentions previous arguments and the need for the Salem community to be a more peaceful one.

[Award 3 marks only if reference is made to both Rev. Hale and Rebecca.] (3)

- 15.2 **Refer to lines 7–8: ‘There is prodigious danger in the seeking of loose spirits’. Comment on this warning in the light of later events.**

This warning proves to be well-founded. People turn against each other. They become irrational. People who are accused are forced into false confessions, others lose their lives. It is also an opportunity for jealousies and vengeance to surface as accusations of witchcraft become a means to exact justice against rivals.

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

- 15.3 **To what extent would you agree with Rebecca’s opinion in line 10 that they should blame themselves for the children’s behaviour?**

AGREE

The adults would blame themselves because they raise the children in a strict Puritan community. They are not allowed any freedom to express themselves. They are forced to live according to rigid Biblical commandments. Their rebellion is a natural inclination against such inflexible rules. Betty’s refusal to wake up in this extract shows her fear for the consequences of being caught dancing. Conflict amongst the adults in the community has not been a positive example to the children.

OR

DISAGREE

Rebecca underestimates the destruction children like Abigail and her acolytes are capable of. Their actions in the woods are not innocent. Abigail wanted a potion that would cause the death of Elizabeth. The Biblical commandments taught should have instilled sound moral values in the children so that they would make principled choices.

[Award 3 marks for two ideas well discussed or three distinct ideas. Consider a valid/mixed response.] (3)

- 15.4 **Account for Proctor's attitude towards Putnam in line 20–21: 'We vote by name in this society and not by acreage'.**

To Proctor, a man's integrity and reputation are important. His attitude towards Putnam is derisive/contemptuous/scornful. Proctor does not hesitate to confront him. Putnam is a greedy and vindictive landowner who encourages the witchcraft allegations so that he can buy up their land.

[Award 3 marks for three relevant and distinct ideas.] (3)

- 15.5 **'While I speak God's law' (line 9). Comment on the irony of Danforth's utterance.**

Danforth does not speak God's law. He enforces punishment based on lies and not the truth. God's law is based on the truth.

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

- 15.6 **Refer to lines 22–23: 'You have closer knowledge of this man; might her presence soften him?'**

To what extent is Goody Proctor able to influence her husband's final decision?

Despite Elizabeth's initial mistrust after her husband's infidelity, this ordeal has strengthened rather than broken the bonds of their marriage. Although naturally distressed by the death he faces, she respects his decision to restore his honour and gain the respect of his family and community. It is her understanding and support that allow him to choose to do the right thing rather than take the easy way out by confessing.

It is also the integrity shown by people like Rebecca and Giles that convinces Proctor to make the decision to uphold the truth and die with honour. (1 mark)

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

- 15.7 **Refer to lines 1–2: 'Excellency, I must have more time!'**

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.

Hale may look anxious/apprehensive/desperate and frustrated. He may have his arms outstretched to intensify his plea for time. He might sound panic-stricken at the thought of more innocent people losing their lives. He feels guilty for his own part in contributing to the witch-hunts. He realises that he is running out of time to save innocent lives and makes a last desperate petition to the courts.

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

- 15.8 **Critically comment on how deception ultimately leads to tragedy by referring to both extracts in your response.**

EXTRACT I:

It is Betty's feigned illness that arouses suspicion and fear among the villagers and the initial accusations of witchcraft. This seemingly close-knit community is fractured by witchcraft allegations.

EXTRACT J:

The justice system is meant to be objective and fair yet it is subverted by lies and false testimony. This injustice is perpetuated by the judges who would rather preserve their reputations than uphold the truth. ('Postponement now speaks a floundering on my part'). Many innocent people lose their lives as a result.

[Award 4 marks only if reference is made to both extracts.]

(4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

RUBRIC FOR MARKING THE POETRY ESSAY

RUBRIC FOR MARKING THE POETRY ESSAY HOME LANGUAGE 10 MARKS	LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay.	Outstanding - Coherent structure. - Excellent introduction and conclusion. - Arguments well-structured and clearly developed. - Language, tone and style mature, impressive, correct.	Meritorious - 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.	Substantial - 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.	Adequate - 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.	Moderate - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. - Tone and style not appropriate to the purpose of academic writing. - Paragraphing faulty.	Elementary - 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.	Not achieved - 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.
CONTENT Interpretation of topic. Depth of argument, justification and grasp of poem.		7 80–100%	6 70–79%	5 60–69%	4 50–59%	3 40–49%	2 30–39%	1 0–29%
Outstanding - 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.	7 80–100%	8–10	7–7½	7–8				
Meritorious - 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.	6 70–79%	7½–8½	7–8	6½–7½	6–7			
Substantial - 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.	5 60–69%	7–8	6½–7½	6–7	5½–6½	5–6		

<p>Adequate</p> <ul style="list-style-type: none"> - 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. 	<p>4 50-59%</p>		6-7	5½-6 ½	5-6	4½-5 ½	4-5	
<p>Moderate</p> <ul style="list-style-type: none"> - Very ordinary, mediocre attempt to answer the question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from poem. - Learner has not fully come to grips with genre or poem. 	<p>3 40-49%</p>			5-6	4½-5½	4-5	3½-4½	3-4
<p>Elementary</p> <ul style="list-style-type: none"> - Poor grasp of topic. - Response repetitive and sometimes off the point. - No depth of argument, faulty interpretation/Arguments not supported from poem. - Very poor grasp of genre and poem. 	<p>2 30-39%</p>				4-5	3½-4½	3-4	1-3½
<p>Not achieved</p> <ul style="list-style-type: none"> - Response bears some relation to the topic but argument difficult to follow or largely irrelevant. - Poor attempt at answering the question. The few relevant points have no justification from the poem. - Very poor grasp of genre and poem. 	<p>1 0-29%</p>					3-4	1-3½	0-3

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
Code 7 80–100%	Outstanding 12–15 marks	<ul style="list-style-type: none"> - In-depth interpretation of topic, all aspects fully explored. - Outstanding response: 90%+. Excellent response: 80–89%. - Range of striking arguments extensively supported from text. - Excellent understanding of genre and text. 	<ul style="list-style-type: none"> - Coherent structure. - Excellent introduction and conclusion. - Arguments well-structured and clearly developed. - Language, tone and style mature, impressive, correct.
Code 6 70–79%	Meritorious 10½–11½ marks	<ul style="list-style-type: none"> - Above average interpretation of topic, all aspects adequately explored. - Detailed response. - Range of sound arguments given, well supported from text. - Very good understanding of genre and text. 	<ul style="list-style-type: none"> - 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.
Code 5 60–69%	Substantial 9–10 marks	<ul style="list-style-type: none"> - 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. 	<ul style="list-style-type: none"> - 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.
Code 4 50–59%	Adequate 7½–8½ marks	<ul style="list-style-type: none"> - 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 text. 	<ul style="list-style-type: none"> - 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.
Code 3 40–49%	Moderate 6–7 marks	<ul style="list-style-type: none"> - Very ordinary, mediocre attempt to answer the question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from text. - Learner has not fully come to grips with genre or text. 	<ul style="list-style-type: none"> - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone and style not appropriate to the purpose of academic writing. - Paragraphing faulty.
Code 2 30–39%	Elementary 4½–5½ marks	<ul style="list-style-type: none"> - Poor grasp of topic. - Response repetitive and sometimes off the point. - No depth of argument, faulty interpretation/ Arguments not supported from text. - Very poor grasp of genre and text. 	<ul style="list-style-type: none"> - 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.
Code 1 0–29%	Not achieved 0–4 marks	<ul style="list-style-type: none"> - Response bears some relation to the topic but argument difficult to follow or largely irrelevant. - Poor attempt at answering the question. The few relevant points have no justification from the text. - Very poor grasp of genre and text. 	<ul style="list-style-type: none"> - 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.

NOTE: If a candidate has ignored the content completely and written a creative essay instead, award a 0 for both content, and structure and language.