



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2023**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 25 pages.**

**INSTRUCTIONS AND INFORMATION**

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

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

**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE NO.</b>
1. 'Sonnet 130'	Essay question	10	6
2. 'Talk to the Peach Tree'	Contextual question	10	7
3. 'The Shipwreck'	Contextual question	10	8
4. 'Poem of Return'	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question</b>			
5. 'The Abandoned Mine'	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11
8. <i>Life of Pi</i>	Essay question	25	14
9. <i>Life of Pi</i>	Contextual question	25	14
<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
10. <i>Hamlet</i>	Essay question	25	17
11. <i>Hamlet</i>	Contextual question	25	17
12. <i>Othello</i>	Essay question	25	20
13. <i>Othello</i>	Contextual question	25	20
14. <i>The Crucible</i>	Essay question	25	23
15. <i>The Crucible</i>	Contextual question	25	23

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

**CHECKLIST**

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

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

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

You may NOT answer TWO essay questions or TWO contextual questions.

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

Answer any TWO of the following questions.

**QUESTION 1: ESSAY QUESTION**

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

**SONNET 130 – William Shakespeare**

1 My mistress' eyes are nothing like the sun,  
2 Coral is far more red than her lips' red,  
3 If snow be white, why then her breasts are dun,  
4 If hairs be wires, black wires grow on her head.  
5 I have seen roses damasked, red and white,  
6 But no such roses see I in her cheeks,  
7 And in some perfumes is there more delight  
8 Than in the breath that from my mistress reeks.  
9 I love to hear her speak, yet well I know  
10 That music hath a far more pleasing sound.  
11 I grant I never saw a goddess go:  
12 My mistress when she walks treads on the ground.  
13 And yet, by heaven, I think my love as rare  
14 As any she belied with false compare.

The speaker mocks the manner in which women are presented in traditional love poetry.

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

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

**[10]**

**QUESTION 2: CONTEXTUAL QUESTION**

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

**TALK TO THE PEACH TREE – Sipho Sepamla**

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

- 2.1 Explain the use of the word, 'stench' in line 14. (2)
- 2.2 Account for the repetition of the phrase, 'Let's talk' throughout the poem. (2)
- 2.3 Refer to lines 11–12: 'Talk to the ... mercilessness will last'.
- 2.3.1 Identify the figure of speech used in line 11. (1)
- 2.3.2 Comment on the effectiveness of the image in lines 11–12. (2)
- 2.4 Refer to lines 19–21: 'come on/let's ... it's about time'.
- Critically discuss how these lines convey the central message of the poem. (3)

**[10]**

**QUESTION 3: CONTEXTUAL QUESTION**

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

**THE SHIPWRECK – Emily Dickinson**

1 Glee! the great storm is over!  
2 Four have recovered the land;  
3 Forty gone down together  
4 Into the boiling sand.  
  
5 Ring, for the scant salvation!  
6 Toll, for the bonnie souls, –  
7 Neighbour and friend and bridegroom,  
8 Spinning upon the shoals!  
  
9 How they will tell the shipwreck  
10 When winter shakes the door,  
11 Till the children ask, 'But the forty?  
12 Did they come back no more?'  
  
13 Then a silence suffuses the story,  
14 And a softness the teller's eye;  
15 And the children no further question,  
16 And only the waves reply.

- 3.1 Identify and explain the mood in line 1. (2)
- 3.2 Refer to line 7: 'Neighbour and friend and bridegroom'.  
Explain why the victims of the shipwreck are described in this manner. (2)
- 3.3 Refer to lines 3–4: 'Forty gone down together/Into the boiling sand.'  
3.3.1 Identify the figure of speech used in these lines. (1)  
3.3.2 Comment on the effectiveness of this image. (2)
- 3.4 Refer to lines 13–16: 'Then a silence ... the waves reply.'  
Critically discuss the effectiveness of these lines as a conclusion to the poem. (3)

**[10]**



**QUESTION 4: CONTEXTUAL QUESTION**

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

**POEM OF RETURN – Jofre Rocha**

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

- 4.1 Explain the use of the word, 'silence' (line 1) in the context of the poem. (2)
- 4.2 Account for the use of the ellipsis in line 10. (2)
- 4.3 Refer to lines 3–4: 'Bring me rather ... which witnessed dramas.'
- 4.3.1 Identify the figure of speech in these lines. (1)
- 4.3.2 Comment on the effectiveness of this image. (2)
- 4.4 Refer to lines 11–14: 'Bring me only ... from their eyes.'
- Critically discuss how the final stanza reinforces the central message of the poem. (3)

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

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

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

**THE ABANDONED MINE – Charles Claybrook Wollacott**

1 A heap of rock marks the abandoned mine.  
 2 The veld's unpitying silence lies around  
 3 Those broken stones – a mute and mournful sign  
 4 Of human enterprise with failure crowned.  
 5 Here is the trail along which used to pass  
 6 The workers to and fro: a narrow track  
 7 That winds away among the bush and grass –  
 8 But those who trod it will no more come back!

9 Time, with slow hands, shall from the scene anew  
 10 Repair the gashes in the wounded soil,  
 11 And cover up the last remaining clue  
 12 To a poor useless record of men's toil.  
 13 And this the mound they built when hopes were high,  
 14 Shall be a grave, where those hopes buried lie.

- 5.1 Account for the use of the word, 'abandoned' in the title and line 1 of the poem. (2)
- 5.2 Refer to lines 5–8: 'Here is the ... more come back!' (2)  
 Identify and explain the tone conveyed in these lines. (2)
- 5.3 Refer to lines 9–12: 'Time, with slow ... of men's toil.' (1)  
 5.3.1 Identify the figure of speech in these lines. (1)  
 5.3.2 Comment on how this image adds meaning to the poem. (2)
- 5.4 Refer to lines 13–14: 'And this the ... hopes buried lie.' (3)  
 Critically discuss how the diction in these lines contributes to the central idea of the poem. Your response should include TWO examples of diction. [10]

**TOTAL SECTION A: 30**

**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

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

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

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

Dorian Gray's refusal to face reality leads to his moral decline.

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

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

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

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

**EXTRACT A**

She rose from her knees and, with a piteous expression of pain in her face, came across the room to him. She put her hand upon his arm, and looked into his eyes. He thrust her back. 'Don't touch me!' he cried.

A low moan broke from her, and she flung herself at his feet, and lay there like a trampled flower. 'Dorian, Dorian, don't leave me!' she whispered.

5

...

'Don't go away from me. I couldn't bear it. Oh! don't go away from me. My brother ... No; never mind. He didn't mean it. He was in jest. ... But you, oh! can't you forgive me for to-night? I will work so hard, and try to improve. Don't be cruel to me because I love you better than anything in the world. After all, it is only once that I have not pleased you. But you are quite right, Dorian. I should have shown myself more of an artist. It was foolish of me; and yet I couldn't help it. Oh, don't leave me, don't leave me.' A fit of passionate sobbing choked her. She crouched on the floor like a wounded thing, and Dorian Gray, with his beautiful eyes, looked down at her, and his chiselled lips curled in exquisite disdain. There is always something ridiculous about the emotions of people whom one has ceased to love. Sibyl Vane to him seemed to be absurdly melodramatic. Her tears and sobs annoyed him.

10

15

[Chapter 7]

7.1 Refer to line 3: ' "Don't touch me!" he cried.'

Give TWO reasons for the change in Dorian's feelings toward Sybil.

(2)

7.2 Refer to lines 6–7: 'My brother ... was in jest.'

Suggest why Sibyl makes reference to her brother in these lines.

(3)

7.3 Refer to lines 4–5: 'A low moan ... me!" she whispered.'

Discuss how these lines influence your view of Sybil. (3)

7.4 Refer to lines 12–14: 'Dorian Gray, with ... in exquisite disdain.'

Comment on what these lines reveal about Dorian in the context of the novel as a whole. (3)

### AND

#### EXTRACT B

Certainly no one looking at Dorian Gray that night could have believed that he had passed through a tragedy as horrible as any tragedy of our age. Those finely-shaped fingers could never have clutched a knife for sin, nor those smiling lips have cried out on God and goodness. He himself could not help wondering at the calm of his demeanour, and for a moment felt keenly the terrible pleasure of a double life. 5

...

He was rather sorry he had come, till Lady Narborough, looking at the great ormolu gilt clock that sprawled in gaudy curves on the mauve-draped mantelshelf, exclaimed: 'How horrid of Henry Wotton to be so late! I sent round to him this morning on chance, and he promised faithfully not to disappoint me.'

It was some consolation that Harry was to be there, and when the door opened and he heard his slow musical voice lending charm to some insincere apology, he ceased to feel bored. 10

But at dinner he could not eat anything. Plate after plate went away untasted. Lady Narborough kept scolding him for what she called 'an insult to poor Adolphe, who invented the *menu* specially for you,' and now and then Lord Henry looked across at him, wondering at his silence and abstracted manner. From time to time the butler filled his glass with champagne. He drank eagerly, and his thirst seemed to increase. 15

'Dorian,' said Lord Henry at last, as the *chaudfroid* was being handed round, 'what is the matter with you to-night? You are quite out of sorts.'

[Chapter 15]

7.5 Place this extract in context. (3)

7.6 Refer to lines 2–3: 'Those finely-shaped fingers ... knife for sin'.

Explain why people in this society think that Dorian is not capable of committing a sin. (2)

- 7.7 Refer to lines 6–7: 'Lady Narborough, looking ... the mauve-draped mantelshelf'.

Discuss how the description of the clock in these lines reveals the author's attitude toward upper-class Victorian society.

(3)

- 7.8 Refer to lines 10–12: 'It was some ... to feel bored.'

Using these lines as a starting point, comment on the influence that Lord Henry has on Dorian.

(3)

- 7.9 Refer to lines 4–5: 'He himself could ... a double life.'

Based on your knowledge of the novel as a whole, critically discuss the impact that leading a double life has on Dorian.

(3)  
**[25]**

**LIFE OF PI – Yann Martel**

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

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

Pi must rely on faith in all its forms to overcome the ordeal he experiences.

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

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

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

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

**EXTRACT C**

Father raised his hands. 'Gentlemen, gentlemen, please!' he interjected. 'I would like to remind you there is freedom of practice in this country.'

Three apoplectic faces turned to him.

'Yes! *Practice* – singular!' the wise men screamed in unison. Three index fingers, like punctuation marks, jumped to attention in the air to emphasise their point.

5

They were not pleased at the unintended choral effect or the spontaneous unity of their gestures. Their fingers came down quickly, and they sighed and groaned each on his own. Father and Mother stared on, at a loss for words.

The pandit spoke first. 'Mr Patel, Piscine's piety is admirable. In these troubled times it's good to see a boy so keen on God. We all agree on that.' The imam and the priest nodded. 'But he can't be a Hindu, a Christian *and* a Muslim. It's impossible. He must choose.'

10

'I don't think it's a crime, but I suppose you're right,' Father replied.

The three murmured agreement and looked heavenward, as did Father, whence they felt the decision must come. Mother looked at me.

15

A silence fell heavily on my shoulders.

'Hmmm, Piscine?' Mother nudged me. 'How do you feel about the question?'

'Bapu Gandhi said, "All religions are true." I just want to love God,' I blurted out, and looked down, red in the face.

[Chapter 23]

9.1 Place the extract in context. (3)

9.2 Refer to lines 6–7: 'They were not ... of their gestures.'

Explain why the three men 'were not pleased'. (2)

9.3 Refer to line 17: ' "Hmmm, Piscine?" Mother ... about the question?' '

Discuss what this line reveals about Gita Patel in this extract. (3)

9.4 Refer to lines 18–19: ' "I just want ... in the face."

How do these lines influence your attitude toward Pi at this stage in the novel? Substantiate your response. (3)

**AND**

## EXTRACT D

The Pacific is no place for rowers, especially when they are weak and blind, when their lifeboats are large and unwieldy, and when the wind is not cooperating. He was close by; he was far away. He was to my left; he was to my right. He was ahead of me; he was behind me. But at last we managed it. Our boats touched with a bump even sweeter-sounding than a turtle's. He threw me a rope and I tethered his boat to mine. I opened my arms to embrace him and to be embraced by him. My eyes were brimming with tears and I was smiling. He was directly in front of me, a presence glowing through my blindness.

'My sweet brother,' I whispered.

'I am here,' he replied. 10

I heard a faint growl.

'Brother, there's something I forgot to mention.'

He landed upon me heavily. We fell half onto the tarpaulin, half onto the middle bench. His hands reached for my throat.

'Brother,' I gasped through his overeager embrace, 'my heart is with you, but I must 15  
urgently suggest we repair to another part of my humble ship.'

'You're damn right your heart is with me!' he said. 'And your liver and your flesh!'

...

This was the terrible cost of Richard Parker. He gave me a life, my own, but at the expense of taking one. He ripped the flesh off the man's frame and cracked his bones. The smell of blood filled my nose. Something in me died then that has never come back to life.

[Chapter 90]

9.5 Explain the circumstances that have led to this encounter. (3)

9.6 Refer to lines 2–4: 'He was close ... was behind me.'

Explain how the contradictory statements reflect Pi's state of mind. (2)

- 9.7 Refer to lines 4–5: 'Our boats touched ... than a turtle's.'  
Discuss the significance of Pi's reference to the turtle in the context of the novel as a whole. (3)
- 9.8 Comment on the shifting mood in this extract. (3)
- 9.9 Refer to lines 20–21: 'Something in me ... back to life.'  
Using these lines as a starting point, critically discuss the impact that this incident will have on Pi's life. (3)  
**[25]**
- TOTAL SECTION B: 25**



**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

**HAMLET – William Shakespeare**

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

**QUESTION 10: HAMLET – ESSAY QUESTION**

Many of the characters in *Hamlet* are totally dishonourable and cannot be redeemed.

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

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

**[25]****QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

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

**EXTRACT E**

CLAUDIUS

I like him not, nor stands it safe with us  
To let his madness range. Therefore prepare you,  
I your commission will forthwith dispatch,  
And he to England shall along with you.  
The terms of our estate may not endure  
Hazard so near's as doth hourly grow  
Out of his brows.

5

GUILDENSTERN

We will ourselves provide.

Most holy and religious fear it is  
To keep those many many bodies safe  
That live and feed upon your majesty.

10

...

CLAUDIUS

Arm you, I pray you, to this speedy voyage,  
For we will fetters put about this fear,  
Which now goes too free-footed.

ROSENCRANTZ

We will haste us.

15

Off

Enter Polonius

POLONIUS

My lord, he's going to his mother's closet  
Behind the arras I'll convey myself  
To hear the process. I'll warrant she'll tax him home,  
And as you said, and wisely was it said,  
'Tis meet that some more audience than a mother,  
Since nature makes them partial, should o'erhear  
The speech of vantage. Fare you well, my liege,  
I'll call upon you ere you go to bed,  
And tell you what I know.

20

CLAUDIUS

Thanks, dear my lord.

*Polonius off*

O, my offence is rank, it smells to heaven;  
It hath the primal eldest curse upon't,  
A brother's murder! Pray can I not,  
Though inclination be as sharp as will.  
My stronger guilt defeats my strong intent,  
And like a man to double business bound,  
I stand in pause where I shall first begin,  
And both neglect.

25

30

35

[Act 3, Scene 3]

11.1 Refer to lines 1–2: 'I like him ... his madness range.'

What has prompted Claudius to utter these words about Hamlet?

(3)

11.2 Refer to lines 8–11: 'We will ourselves ... upon your majesty.'

Explain what these lines reveal about Guildenstern.

(3)

11.3 Refer to lines 18–20: 'My lord, he's ... hear the process.'

Explain how Polonius's plan, as described in these lines, is typical of his behaviour elsewhere in the play.

(2)

11.4 Refer to lines 22–23: ' 'Tis meet that ... makes them partial'.

Based on your knowledge of the play as a whole, comment on Gertrude's loyalty toward Hamlet.

(3)

11.5 Refer to lines 29–33: 'O, my offence ... my strong intent'.

Discuss how these lines influence your attitude toward Claudius.

(3)

**AND**

**EXTRACT F**

CLAUDIUS

Come, Hamlet, come and take this hand from me.

HAMLET

Give me your pardon, sir. I have done you wrong,

But pardon't, as you are a gentleman.

This presence knows, and you must needs have heard,

How I am punished with a sore distraction. 5

What I have done

That might your nature, honour and exception

Roughly awake, I here proclaim was madness.

Was't Hamlet wronged Laertes? Never Hamlet.

If Hamlet from himself be ta'en away, 10

And when he's not himself does wrong Laertes,

Then Hamlet does it not, Hamlet denies it.

Who does it then? His madness. If't be so,

Hamlet is of the faction that is wronged;

His madness is poor Hamlet's enemy. 15

Sir, in this audience,

Let my disclaiming from a purposed evil

Free me so far in your most generous thoughts,

That I have shot my arrow o'er the house,

And hurt my brother. 20

LAERTES

I am satisfied in nature,

Whose motive in this case should stir me most

To my revenge. But in my terms of honour

I stand aloof, and will no reconciliation,

Till by some elder masters of known honour 25

I have a voice and precedent of peace,

To keep my name ungored. But till that time,

I do receive your offered love like love,

And will not wrong it.

HAMLET

I embrace it freely, 30

And will this brother's wager frankly play ...

Give us the foils. Come on.

[Act 5, Scene 2]

11.6 Place this extract in context. (2)

11.7 Refer to lines 2–5: 'Give me your ... a sore distraction.'

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

11.8 Refer to lines 27–29: 'But till that ... not wrong it.'

Comment on the irony in these lines. (3)

11.9 Refer to lines 30–31: 'I embrace it ... wager frankly play'.

Critically discuss the change in Hamlet's attitude toward Laertes in the play. (3)

**[25]**

**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

Many of the characters in *Othello* are totally dishonourable and cannot be redeemed.

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

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

**[25]****QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

**EXTRACT G**

IAGO

Though in the trade of war I have slain men,  
Yet do I hold it very stuff of conscience  
To do no contrived murder. I lack iniquity  
Sometimes to do me service. Nine or ten times  
I had thought to have yerked him here, under the ribs.

5

OTHELLO

'Tis better as it is.

IAGO

Nay, but he prated  
And spoke such scurvy and provoking terms  
Against your honour  
That, with the little godliness I have,  
I did full hard forbear him. But I pray, sir,  
Are you fast married? For be sure of this,  
That the Magnifico is much beloved  
And hath in his effect a voice potential  
As double as the Duke's. He will divorce you,  
Or put upon you what restraint and grievance  
The law, with all his might to enforce it on,  
Will give him cable.

10

15

OTHELLO

Let him do his spite.  
My services which I have done the signiory  
Shall out-tongue his complaints. 'Tis yet to know –  
Which, when I know that boasting is an honour,  
I shall provulgate – I fetch my life and being  
From men of royal siege, and my demerits  
May speak unbonneted to as proud a fortune  
As this that I have reached. For know, Iago,  
But that I love the gentle Desdemona,

20

25



Puffed his own brother—and can he be angry? Something of moment then. I will go meet him. There's matter in't indeed if he be angry.	
DESDEMONA	
I prithee do so.	10
<i>Iago off</i>	
Something, sure, of State, Either from Venice, or some unhatched practice Made demonstrable here in Cyprus to him, Hath puddled his clear spirit; and in such cases	15
Men's natures wrangle with inferior things, Though great ones are their object. 'Tis even so, for let our finger ache, And it indues our other healthful members	
Even to that sense of pain. Nay, we must think	20
Men are not gods, Nor of them look for such observances As fits the bridal. Beshrew me much, Emilia, I was (unhandsome warrior as I am)	
Arraigning his unkindness with my soul; But now I find I had suborned the witness And he's indicted falsely.	25
EMILIA	
Pray heaven it be State matters, as you think, And no conception nor no jealous toy Concerning you.	30
DESDEMONA	
Alas the day, I never gave him cause.	
EMILIA	
But jealous souls will not be answered so; They are not ever jealous for the cause, But jealous for they are jealous. 'Tis a monster Begot upon itself, born on itself.	35

[Act 3, Scene 4]

13.6 Refer to lines 2–3: 'He went hence ... in strange unquietness.'

Account for Othello's state of mind at this point in the play. (2)

13.7 Refer to lines 4–9: 'Can he be ... he be angry.'

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

13.8 Refer to lines 23–27: 'Beshrew me much ... he's indicted falsely.'

Comment on the accuracy of Desdemona's self-assessment in these lines. (3)

13.9 Refer to lines 32–35: 'But jealous souls ... born on itself.'

Critically discuss the validity of Emilia's view of jealousy in relation to Othello OR Iago.

**THE CRUCIBLE – Arthur Miller**

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

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

Many of the characters in *The Crucible* are totally dishonourable and cannot be redeemed.

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

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

**[25]****QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

**EXTRACT I**

MRS PUTNAM	( <i>astonished</i> ): What have you done?	
	REBECCA, <i>in thought, now leaves the bedside and sits.</i>	
PARRIS PUTNAM	( <i>wondrous and relieved</i> ): What do you make of it, Rebecca? ( <i>eagerly</i> ): Goody Nurse, will you go to my Ruth and see if you can wake her?	5
REBECCA	( <i>sitting</i> ): I think she'll wake in time. Pray calm yourselves. I have eleven children and I am twenty-six times a grandma, and I have seen them all through their silly seasons, and when it come on them they will run the Devil bowlegged keeping up with their mischief. I think she'll wake when she tires of it. A child's spirit is like a child, you can never catch it by running after it; you must stand still, and, for love, it will soon itself come back.	10
PROCTOR	Aye, that's the truth of it, Rebecca.	
MRS PUTNAM	This is no silly season, Rebecca. My Ruth is bewildered, Rebecca; she cannot eat.	15
REBECCA	Perhaps she is not hungered yet. ( <i>To Parris.</i> ) I hope you are not decided to go in search of loose spirits, Mr Parris. I've heard promise of that outside.	
PARRIS	A wide opinion's running in the parish that the Devil may be among us, and I would satisfy them that they are wrong.	20
PROCTOR	Then let you come out and call them wrong. Did you consult the wardens before you called this minister to look for devils?	
PARRIS	He is not coming to look for devils!	
PROCTOR	Then what's he coming for?	
PUTNAM	There be children dyin' in the village, Mister!	25
PROCTOR	I seen none dyin'. This society will not be a bag to swing around your head, Mr Putnam. ( <i>To Parris</i> ) Did you call a meeting before you – ?	
PUTNAM	I am sick of meetings; cannot the man turn his head without he have a meeting?	
PROCTOR	He may turn his head, but not to Hell!	30
REBECCA	Pray, John, be calm. ( <i>Pause. He defers to her.</i> )	

[Act 1]

- 15.1 Place the extract in context. (3)
- 15.2 Refer to line 31: '*He defers to her.*'  
What does this line reveal about Rebecca's status in the village? (2)
- 15.3 Explain how this extract highlights the hypocrisy of Salem society. (3)
- 15.4 Refer to lines 14–15: 'This is no ... she cannot eat.'  
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.5 Refer to lines 21–22: 'Then let you ... look for devils?' and lines 26–27: 'I seen none ... meeting before you – ?'  
Discuss how these lines influence your understanding of Proctor. (3)

**AND****EXTRACT J**

PROCTOR	Elizabeth, tell the truth!	
DANFORTH	She has spoken. Remove her!	
PROCTOR	( <i>crying out</i> ): Elizabeth, I have confessed it!	
ELIZABETH	Oh, God! ( <i>The door closes behind her.</i> )	
PROCTOR	She only thought to save my name!	5
HALE	Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more – private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we –	10
DANFORTH	She spoke nothing of lechery, and this man has lied!	
HALE	I believe him! ( <i>Pointing at Abigail.</i> ) This girl has always struck me false! She has –	
	ABIGAIL, with a weird, wild, chilling cry, screams up to the ceiling.	
ABIGAIL	You will not! Begone! Begone, I say!	15
DANFORTH	What is it, child? ( <i>But ABIGAIL, pointing with fear, is now raising up her frightened eyes, her awed face, toward the ceiling – the girls are doing the same – and now HATHORNE, HALE, PUTNAM, CHEEVER, HERRICK, and DANFORTH do the same.</i> ) What's there? ( <i>He lowers his eyes from the ceiling, and now he is frightened; there is real tension in his voice.</i> )	20

[Act 3]

- 15.6 Refer to lines 7–8: 'private vengeance is working through this testimony!' What does Hale mean by this comment in the context of the play? (2)



- 15.7 Using this extract as a starting point, comment on Danforth's handling of court proceedings. (3)
- 15.8 Refer to line 16: 'What is it, child?'  
Comment on the irony of Danforth's calling Abigail a 'child'. (3)
- 15.9 Refer to line 5: 'She only thought to save my name!'  
Based on your knowledge of the play as a whole, critically discuss the significance of Proctor's statement in the above line. (3)  
[25]
- TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2023**

**MARKING GUIDELINES**

**MARKS: 80**

**These marking guidelines consist of 24 pages.**

## NOTE TO MARKERS

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

## MARKING GUIDELINES

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

**SECTION A: POETRY****PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'SONNET 130' – William Shakespeare**

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 23 for the rubric to assess this question.

- Traditional love poetry often uses clichéd, exaggerated and idealised comparisons to describe a woman's beauty.
- However, the speaker thinks the comparisons in traditional love poetry are insincere, unrealistic and unattainable and do not demonstrate authentic love.
- The speaker's intention is to demonstrate that true love is not superficial and goes beyond physical beauty.
- The quatrains mock/satirise the clichéd comparisons usually employed by poets; however, the speaker states his mistress is nothing like these idealised descriptions. The couplet reveals his genuine love and how these comparisons are meaningless and 'false'. By refusing to paint a romanticised picture of his loved one, he emphasises her true worth.
- The comparisons used in the first quatrain imply that bright eyes, red lips, pale skin and soft hair are the standards by which beauty is measured. By stating that his mistress possesses none of these attributes, the speaker challenges this traditional portrayal of beauty.
- The second quatrain expands on the idea that his mistress does not conform to unrealistic comparisons of beauty. She does not have rosy cheeks or perfumed breath but rather natural colouring and natural smelling breath.
- The third quatrain contains the speaker's first positive comment about his mistress ('I love to hear her speak') but he immediately undermines this compliment by claiming that music is more pleasant than her voice. This shows that the speaker values his mistress's thoughts; he enjoys having conversations with her and is not concerned about the sound of her voice.
- By rejecting the comparison to a 'goddess', the speaker normalises his beloved. The word, 'treads' implies a firm and stable step; this might indicate that she is a solid/real presence in his life.
- The couplet conveys how the speaker values his loved one and sees her as 'rare'. She does not need artificial comparisons to be appreciated as they would not do her justice. This is a more genuine expression of love than the false comparisons traditionally used in love poems.
- Initially, the tone appears to be derogatory and unflattering; however, while the tone of the third quatrain is more appreciative, sincere adoration is evident in the rhyming couplet.
- Overall, the tone might be described as ironic/satirical/mockng as the poem is a parody of traditional love poems.

[Credit valid alternative responses.]

**[10]**

**QUESTION 2: CONTEXTUAL QUESTION****'TALK TO THE PEACH TREE' – Sipho Sepamla**

- 2.1 The word 'stench' suggests a horrible, disgusting smell. This implies that the living conditions for people of colour were awful and inhumane during apartheid. The people of colour were treated as lacking value/disposable. 'Stench' might also imply that the apartheid system was rotten and unbearable.

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

- 2.2 The repetition creates a sense of urgency and indicates the speaker's strong desire for discussion./It emphasises the need for open communication and a peaceful resolution./It indicates the speaker's insistence on continuing the dialogue even though previous attempts at communication were futile.

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

- 2.3 2.3.1 Metaphor/Personification (1)

2.3.2 The apartheid system is compared to 'paralysing heat'. The word, 'paralysing' indicates a lack of movement which refers to the restrictive apartheid laws; 'heat' emphasises the stifling oppressive nature of the apartheid system./The 'mercilessness' of the oppressors is emphasised by the question of how long their callous treatment of people will have to be endured. This effectively conveys how the apartheid regime inflicted suffering on people of colour.

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

- 2.4 The final stanza conveys a sense of urgency/resignation/cynicism and a realisation that for a resolution to be found, the oppressed will have to be courageous in overcoming their aversion to dealing with the apartheid government by conversing with 'the devil'. Despite the apparent futility in communicating with an oppressive system, there is no other option but to engage with the enemy. The blunt closing instruction highlights the inevitability of dialogue with the regime.

[Award 3 marks only if there is a critical discussion linked to the central message.] (3)  
**[10]**

**QUESTION 3: CONTEXTUAL QUESTION****'THE SHIPWRECK' – Emily Dickinson**

- 3.1 The exclamation 'Glee!' creates a mood of joy/happiness/relief that the danger presented by the storm has passed.

[Award 1 mark for the identification of mood and 1 mark for an explanation.] (2)

- 3.2 The words acknowledge the close and varied relationships that exist between people in the community; this intensifies the sense of loss and makes the tragedy more personal and real./The deceased were part of a community and each one may have left behind a loved one, thus intensifying their loss.

[Award 2 marks for one idea well-explained.] (2)

- 3.3 3.3.1 Metaphor/Euphemism (1)

3.3.2 The storm has caused huge surges of water to stir up the ocean bed and has created a dangerous concoction of sand and water. The turbulent, whirling motion of the rough sea is similar to the bubbling movement of boiling water. The image is effective because it emphasises the violence and terror of the forty people who lost their lives under such horrific circumstances.

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

- 3.4 The last stanza is effective as it conveys the finality of death and the idea that nature is a powerful force; people are at the mercy of nature and it cannot be controlled. There is a poignant acceptance of the mysterious workings of nature. The children realise that there is no way of explaining a natural disaster that claims so many lives. There is an acknowledgment that 'only the waves' have the answers; there are some things that are inexplicable and beyond the comprehension of people.

[Award 3 marks only if there is a critical discussion linked to the conclusion.] (3)  
**[10]**

**QUESTION 4: CONTEXTUAL QUESTION****'POEM OF RETURN' – Jofre Rocha**

- 4.1 The word, 'silence' suggests that the speaker's time in exile has been lonely and he feels isolated from his people. He misses hearing the sounds of home. Being in exile, he feels that his voice of protest may be censored.

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

- 4.2 The ellipsis creates a dramatic pause after the speaker emphatically states that he does not want flowers./The reader waits with anticipation to find out what it is that the speaker actually wants.

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

- 4.3 4.3.1 Personification (1)

4.3.2 Dawn is personified to suggest that witnessing all the tragedy has brought it to tears ('dew'). The injustices that the people have suffered have been so immense and frequent that even nature responds with grief and sorrow.

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

- 4.4 The stanza conveys how the speaker wants only one thing: justice for people who have lost their lives in the struggle for freedom. He views the people who died for the cause as the real 'heroes' as they fought a difficult and hopeless battle ('wingless stone'). The speaker is angry and insistent that their 'last wish' be fulfilled.

[Award 3 marks only if there is a critical discussion linked to the central message.]

(3)  
**[10]**

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION****'THE ABANDONED MINE' – Charles Claybrook Wollacott**

- 5.1 The mine is in a derelict condition. It is empty/deserted/uninhabited/vacant. It is no longer a productive mine.

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

- 5.2 The tone is nostalgic. There is a yearning/longing for a time when the trail was busy and the mine was productive.

**OR**

The tone is sad and regretful at the loss of the workers who died toiling in the mine/the loss of livelihood and the impact this has had on communities reliant on mining.

[Award 1 mark for the identification of tone and 1 mark for the explanation.] (2)

- 5.3 5.3.1 Personification (1)

5.3.2 The image implies that over time, the earth will be restored and will resume its natural state. There will be little evidence that a mine was ever there. Time is depicted as a force that is mightier than mankind's pursuits.

[Award 2 marks only if a comment is made.] (2)

- 5.4 The poem's central idea is that nature endures while human beings' endeavours do not. Despite the hard work undertaken by men to accomplish their ambitions ('hopes'), their endeavours are ultimately futile. 'Mound' refers to the mine dump that is created when digging for the precious resources. This becomes a 'grave', suggesting not only the possible loss of miners' lives but also their dreams of enriching themselves which have died and been 'buried'. Their initial optimism has been dashed as they have not extracted the riches they anticipated finding.

[Accept valid alternative responses.]

[Award 3 marks for a critical discussion of the central idea, supported by TWO examples of diction.]

[No marks are to be awarded for the mere identification of diction.] (3)  
**[10]**

**TOTAL SECTION A: 30**



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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

- Dorian's introduction to his portrait reveals his inability to accept reality. When he is confronted with the harsh reality that he will age and lose his beauty, he immediately wishes that he could stay young forever.
- Dorian's eternal youth allows him to live a life without repercussions. Although seemingly a blessing, this leads to his living a trivial and empty life.
- Dorian falls in love with Sibyl's artistic talent and not with who she really is. When she abandons her talent of creating magical worlds, she becomes more real and thus flawed. Dorian's illusion of love is shattered and he cruelly discards her.
- After Dorian's rejection, Sibyl kills herself and Dorian refuses to accept that he has played a role in her death. Rather he chooses to see her death as a 'wonderful ending to a wonderful play'. He is able to feel more for a character in a play than an actual person.
- The reader is aware that Dorian ignores the reality of Lord Henry's negative influence. Although Dorian has moments of clarity that following a life of Hedonism, as espoused by Lord Henry, has been to his detriment, he continues to pursue immorality.
- Dorian loses touch with reality when he starts to use the Yellow Book as a guide for his debaucherous lifestyle.
- The depth of Dorian's immorality is evident when he kills Basil and blackmails Alan Campbell to dispose of Basil's body. He is able to detach himself from his murderous act by describing Basil as 'the thing'.
- When Dorian's conscience and reality trouble him, he turns to opium to avoid the memories of the crimes that he has committed.
- Dorian is never held accountable, nor does he face any consequences for his depraved actions. This lack of 'purification in punishment' results in Dorian's never having to reflect on his actions or grow and develop as a person. He remains immature and one-dimensional.
- Dorian attempts to ignore the ugliness of his soul by surrounding himself with beauty and experiencing new sensations; however, his portrait continues to remind him of the reality of his reprehensible behaviour.
- When Dorian can no longer face his own true nature, he destroys the portrait. This action results in his body and soul re-uniting and ultimately leads to his death.
- Candidates might argue that Dorian's moral decline can be traced to the influence of Lord Henry in particular, and society in general, and that his refusal to face reality is a consequence of these forces.

[Credit valid alternative/mixed responses.]

**[25]**

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

- 7.1 Dorian has been mesmerised by Sibyl's artistry and has imagined himself to be in love with her. However, on the night he takes Lord Henry and Basil to the theatre, her performance is disappointingly dreadful. She has embarrassed him and he is no longer attracted to her.

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

- 7.2 Sibyl's reference to her brother, James, is a reminder that, when she tells him that she has fallen in love with 'Prince Charming', he is concerned that she will get hurt. James is suspicious of Dorian's intentions regarding his sister, especially since Dorian is a member of the upper class. He warns Sibyl that if Dorian ever does her wrong, he will kill Dorian. She might be considering using his threat as a way of convincing Dorian not to leave her but she thinks better of it.

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

- 7.3 The reader might view Sibyl with pity/sympathy as she is heartbroken and distraught that Dorian is ending their relationship so cruelly. Her flinging herself at his feet indicates her desperation. Her fragility is suggested by the comparison to a 'trampled flower'. She is devastated that her dream of marrying her 'Prince Charming' is in tatters./The reader might view Sibyl with disdain perceiving her as weak/naïve in her response to Dorian's rejection of her.

[Award 1 mark for the reader's view of Sibyl and 2 marks for a discussion thereof.] (3)

- 7.4 Dorian's contempt for Sybil is reflected in his sneer. He is cruelly indifferent to the pain that he has caused Sibyl and is dismissive of her feelings. He is a self-absorbed man who lacks empathy. The sudden change in his attitude toward Sibyl is indicative of his fickle nature. His arrogance is evident in the condescending manner in which he describes her. The reference to 'his beautiful eyes' is a reminder that his handsome appearance hides a cruel nature.

[Credit valid alternative responses.]

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

- 7.5 Basil has visited Dorian to inform him that he is going to Paris and also to address the rumours about Dorian. Dorian decides to show Basil the altered portrait as he blames Basil for his moral decline. In a fit of rage, he murders Basil and then sends for Alan Campbell so that Alan can dispose of Basil's body. Now Dorian has arrived at Lady Narborough's party which is attended by a number of socialites.

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



- 7.6 Dorian lives in a society that judges people's worth and moral character by their physical appearance. As Dorian is so exquisitely handsome it is assumed that he is innocent and morally upright.

[Award 2 marks for two distinct points.]

(2)

- 7.7 The ornate clock in Lady Narborough's home reflects the upper class's lavish and ostentatious lifestyle. The description of the clock as having 'gaudy curves' suggests that it has an elaborate design and reveals the author's critical/judgemental/disapproving attitude toward the upper class. They surround themselves with extravagant possessions; everything they own is flashy and flamboyant. They are materialistic/self-centred/narcissistic.

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

(3)

- 7.8 Dorian's mood lifts when Lord Henry enters because he finds Lord Henry's charismatic personality appealing. Lord Henry's charm is endearing and disarming. This allows him to influence Dorian into following a hedonistic lifestyle: he introduces Dorian to the idea that life should be lived for beauty and pleasure. Lord Henry's gifting Dorian the yellow book, after knowing how the book opened his own mind, is another way in which he subtly influences Dorian to adopt a life of decadence. This sets Dorian on a self-indulgent and, ultimately, destructive path.

[Credit valid alternative responses.]

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

(3)

- 7.9 Dorian's wish, regarding the painting, splits his body and soul; this affords him the opportunity to live a double life. At first, he finds being duplicitous thrilling as he is able to get away with risky behaviour. In addition, nobody suspects him because his beauty is equated to innocence and purity. There are no consequences to his indulging in illicit affairs, visiting brothels and opium dens, and destroying people's lives. This lack of accountability leads him to further depravity and although he has moments of regret, he never takes responsibility for his actions. The lack of growth in his character results in his living an unfulfilling and empty life. His frustration at the state of his life leads to his stabbing the portrait which results in his death.

[Credit valid alternative responses.]

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

(3)

**[25]**

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
  - A range of examples should be used by the candidates to support their arguments.
  - Refer to page 24 for the rubric to assess this question.
- The concept of faith is introduced in the *Author's Note*, when the narrator is told that Pi's story 'will make you believe in God'.
  - Pi embraces all three religions to which he is exposed because he recognises that they all reflect the common element of love for God.
  - Pi makes the point that atheists are also capable of having faith although their faith lies in science rather than in a belief in God. He too, must have faith in his scientific knowledge and ability to use his reason to control his fate.
  - When Pi loses everything, he only has his religious faith and his faith in his own ability to overcome the challenges of surviving the shipwreck. He realises that survival starts with himself as he cannot rely on being rescued.
  - It is Pi's faith that enables him to survive his traumatic ordeal: losing his family and facing the very real possibility of his own death might have resulted in Pi's questioning the existence of God but he never doubts God's presence in his life.
  - Pi's moral principles – compassion, love of humanity, dignity, reverence for all life and self-respect – are grounded in his faith. However, to survive he has to resort to acts that undermine his morality. He has faith that he will be forgiven for these transgressions.
  - Pi never loses his faith even though his beliefs are severely threatened. He prays five times a day and maintains several religious rituals on the lifeboat. When forced to take life, he thanks God for it and prays for its soul. His certainty that, as long as God is with him, he will not die is what sustains him through his ordeal.
  - Pi consciously looks for evidence of God's presence, seeing it in the miracle of nature, which affirms his faith.
  - Pi's practising of the rituals associated with his faith aids in keeping him occupied and keeps him from slipping into depression. It also enables him to maintain focus and hope while his faith in his scientific knowledge and his faith in his ability to solve problems sustain him physically.
  - His faith in the power of story-telling is instrumental in his creation of Richard Parker, and the stories he later tells the Japanese officials.
  - Pi rationalises the need to distance himself from the savagery to which he descends. He projects his inhumane acts onto Richard Parker, his alter ego. By doing so, he is able to preserve his sanity and his faith.
  - By giving up the shallow faith offered by the algae island, Pi renews his commitment to his true faith and this gives him the strength to continue with his journey.
  - By overcoming his doubts and adhering to his faith, Pi is able to transform his faith into something more real, rather than an abstract ideal. He is able to accept all parts of his nature, instead of just what is moral, and he is able to forgive himself for his brutal acts.
  - Candidates might refer to Pi's faith having weakened/lapsed during moments of despair and deprivation.

[Credit valid alternative/mixed responses.]



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

- 9.1 Pi and his family are out walking on a Sunday afternoon when they are approached by the three religious leaders. They inform Pi's parents about how Pi is following each of their religions. They have been arguing emotionally about their respective religions and debasing the religions to which they do not ascribe.

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

- 9.2 Each man is horrified at the thought of Pi not choosing to follow his religion. They are dismayed when they realise that their identical reactions create the impression that they agree with one another. They have never considered that they and their religions are more alike than they would like to admit.

[Award 2 marks for one idea well explained.] (2)

- 9.3 Gita Patel is a compassionate and nurturing person. She presses Pi for an explanation in a gentle manner. She allows Pi to make his own decision instead of insisting that he choose one religion to follow. She humours him and is tolerant of his unconventional approach to religion. Gita displays strength of character in not being intimidated by these religious leaders.

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

- 9.4 The reader's attitude might be one of sympathy/empathy for Pi as he is put on the spot and forced to explain his viewpoint to a rather hostile audience. He is a peace-loving individual who feels awkward and embarrassed for having created such a public spectacle.

Alternatively, the reader might admire and respect Pi for having his own beliefs and for being strong enough to stand by them despite the consternation he has caused.

[Award 1 mark for the attitude and 2 marks for a well-developed discussion.] (3)

- 9.5 Pi is experiencing temporary blindness as his body starts shutting down due to a lack of food and inadequate hydration. He starts hearing a voice. He initially thinks he is going mad; then he thinks he is talking to Richard Parker and finally, he believes he is talking to a blind Frenchman. After a discussion about food they desire, Pi suggests that the blind Frenchman join him on the lifeboat.

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

- 9.6 The contradictory statements reflect Pi's confusion and bewilderment. His loss of sight means that he cannot see where the speaker is and the statements recreate this sense of disorientation.

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

- 9.7 Pi's reference to a turtle might suggest that his hunger is uppermost in his mind and that he is alert to the presence of anything that might ease his hunger. Pi has become used to killing turtles to ensure his survival. The bump against the hull of the boat is described as a sweet sound because the sound ordinarily alerts Pi to the close presence of a turtle that he can catch and kill.

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

(3)

- 9.8 Initially, the mood is hopeful and optimistic; Pi is overjoyed and relieved that he has encountered another human being in the vastness of the ocean. The mood becomes more ominous/sinister when the blind Frenchman refers to Pi's 'heart', 'liver' and 'flesh' while assailing him. Pi's innocent reaction to the blind Frenchman's 'overeager embrace' foregrounds the horror of the actual attack that is taking place. A mood of repulsion is created with the description of Richard Parker's butchery of the blind Frenchman.

[Award 3 marks only if the shift in mood and a comment are included.]

(3)

- 9.9 If candidates refer to the animal story, then witnessing Richard Parker's savage attack of the blind Frenchman would fill Pi with horror and terror.

If candidates refer to Richard Parker as Pi's alter ego, then this incident shows that Pi is prepared to do whatever it takes to survive, even if it means taking another person's life. He has been forced to adopt savage, animalistic behaviour.

In either case, it is evident that, despite Pi's establishing a life for himself following this traumatic ordeal, there are signs that he has been irrevocably changed by this experience. Pi can no longer be regarded as innocent, and it is that part of him that has died with the blind Frenchman. Having to live with the knowledge that he is responsible for the murder of another human being will weigh heavily on Pi's conscience.

[Accept valid alternative responses.]

[Award 3 marks for a critical discussion.]

(3)  
[25]

**TOTAL SECTION B: 25**



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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

While some characters are totally dishonourable, there are others whose honour is restored/redeemed. A mixed response would be the ideal response.

- Hamlet's obsession with revenge causes him to behave dishonourably. Although his desire to avenge his father's death is noble, the means by which he achieves his revenge compromise his honour and integrity. His cruel rejection of Ophelia and his killing of her father cause her to go mad and lead to her death.
- Hamlet's rash killing of Polonius and lack of remorse at sending Rosencrantz and Guildenstern to their deaths highlight his dishonourable behaviour.
- Hamlet returns from England willing to accept his fate and take revenge. He leaves Horatio to relate the truth about his deeds and to restore the honour of his name.
- Claudius is a villain who is determined to keep his crown and his queen. Although he appears to be a smooth and charming statesman, he is morally corrupt and resorts to dishonourable behaviour to satisfy his lust for power. His excessive drinking and feasting have led to the country's gaining a bad reputation.
- Claudius manipulates people and events: he recruits Rosencrantz and Guildenstern to betray Hamlet; he sends Hamlet to England, with a letter instructing the English King to kill Hamlet; he convinces Laertes to plot against Hamlet's life.
- Claudius's soliloquy in which he expresses some remorse for killing his brother might be seen as a redeeming quality as he is not entirely without conscience.
- Polonius is corrupt and self-serving. His lack of honour is evident in his ingratiating himself with Claudius and his behaviour towards his children. He has no compunction about spying on Laertes or in using Ophelia as bait to spy on Hamlet; his penchant for spying inadvertently leads to his own death.
- Laertes behaves dishonourably when he colludes with Claudius to kill Hamlet; he poisons the tip of his sword to ensure Hamlet's death. His pretence at accepting Hamlet's apology before the duel is hypocritical. However, he redeems himself when he confesses his and Claudius's treachery, absolves Hamlet of his and his father's death and begs Hamlet's forgiveness for his own deeds.
- Rosencrantz and Guildenstern's betrayal of their friendship with Hamlet is dishonourable; they allow themselves to be used by Claudius to spy on Hamlet for material rewards.
- The ghost refers to Gertrude as his 'most seeming virtuous queen', implying that she is not as honourable as she appears. Her marriage to Claudius is regarded as incestuous. Hamlet views her as fickle and condemns her 'o'er-hasty marriage'.
- Although Gertrude never actively opposes Claudius, she does redeem herself when she protects Hamlet by lying about Polonius's death and in warning Hamlet about the poisoned drink.
- Horatio behaves with honour at all times; his loyalty toward Hamlet is admirable.

[Credit valid alternative/mixed responses.]

**[25]**

**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

- 11.1 Claudius has watched the play, *The Mousetrap*, and he now realises that Hamlet is aware of his crime. As such, Hamlet represents a serious threat to Claudius. He says that Hamlet's madness is dangerous if he is not restrained.

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

- 11.2 Guildenstern is obsequious/sycophantic/servile. He is willing to do Claudius's bidding by accompanying Hamlet, his supposed friend, to England. He flatters the king because he is hoping to gain Claudius's favour and benefit from Claudius's gratitude.

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

- 11.3 Polonius intends to spy on Hamlet and Gertrude's conversation. This is typical of his behaviour as he spies on Hamlet and Ophelia's conversation and he sends Reynaldo to spy on Laertes in Paris.

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

- 11.4 Throughout the play, Gertrude is conflicted between her love for her son and her feelings/love for Claudius. She displays a sincere concern for Hamlet's wellbeing and worries that her hasty marriage to Claudius may be responsible for Hamlet's melancholic state/madness. However, she never actively opposes Claudius, even after Hamlet confronts her and reveals that Claudius murdered King Hamlet, nor does she oppose Claudius's plan to send Hamlet to England. She defends Claudius, throwing herself in front of him when he is threatened by Laertes and his followers.

She does however, protect Hamlet when she lies to Claudius about Polonius's death and attributes Hamlet's actions to madness. She also warns Hamlet during the duel that the wine she has just drunk is poisoned.

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

- 11.5 The reader might feel sympathy/pity toward Claudius because he grapples with his conscience. He is tormented by the guilt of having murdered his brother. He acknowledges that it is an unnatural act, a sin against his own blood. However, although he longs to be able to pray for forgiveness, he is unable to do so.

**OR**

The reader might feel disgusted and appalled by Claudius as he is not prepared to give up the fruits of his unnatural act – his possession of the crown and his incestuous marriage to Gertrude. This shows that Claudius is not sincerely remorseful nor does he want to face the consequences of his actions.

[Credit valid alternative/mixed responses.]

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

- 11.6 Claudius has arranged a duel between Hamlet and Laertes, which Hamlet accepts. Hamlet is not aware that Laertes and Claudius have treacherously plotted his death and that the tip of Laertes's sword is poisoned.

[Award 2 marks for two distinct points.]

(2)

- 11.7 Hamlet might take Laertes by the hand or place his hand on his heart/shoulder to indicate the sincerity of his feelings. He genuinely regrets the wrong he has done to Laertes which he attributes to his madness. His tone might be sincere/apologetic/humble as he asks for forgiveness.

[Credit valid alternative responses.]

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

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

(3)

- 11.8 Laertes appears to accept Hamlet's apology fully, saying that he 'will not wrong it'. However, he intends to betray his word and murder Hamlet, hence the statement is dishonest and hypocritical. He will, in fact, kill Hamlet with his poisoned sword.

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

(3)

- 11.9 Initially, Hamlet was violent and confrontational toward Laertes at Ophelia's funeral. However, he now realises that they have both lost their fathers and Laertes has as much right as he to want to avenge his father's death. Hamlet recognises that he was wrong to scorn Laertes's grief and imply that Laertes's love for Ophelia was not as deep and strong as his own love was for her. Hamlet's attitude is now more empathetic and his demeanour is rational and reasonable.

[Credit valid alternative responses.]

[Award 3 marks only if a change in attitude is critically discussed.]

(3)  
**[25]**

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

While some characters are totally dishonourable, there are others whose honour is restored/redeemed. A mixed response would be the ideal response.

- Initially, Othello is a man of honour. He is dignified and controlled – a decisive leader who takes his duty to the Venetian state seriously and a good husband to Desdemona.
- However, when Othello falls prey to Iago's insinuations about Desdemona's unfaithfulness, Othello allows his jealousy and insecurities to overwhelm his rationality and this leads to his acting dishonourably.
- Othello treats Desdemona with contempt and suspicion, emotionally and physically abuses her, plots with Iago to murder both Cassio and Desdemona and refuses to allow Desdemona to defend herself, preferring to act on the flimsy evidence provided by Iago.
- When Othello realises Desdemona is innocent, he restores his honour by admitting his murder of her was unjust. He executes himself and accepts his damnation.
- Iago is totally dishonourable. His dissatisfaction at not being promoted; his jealousy of Cassio and Othello; his own contempt for virtue and his envy of the 'daily beauty' in others motivate him to destroy what is good. He plots the destruction of innocents like Desdemona and Cassio to take revenge.
- Iago is a master manipulator and exploits others for his own gain. He uses Roderigo as his dupe and cold-bloodedly kills him when he has outlived his usefulness. He treats Emilia with contempt, showing disrespect for women in general.
- Iago's lack of integrity is also evident in his display of racial prejudice and use of sexual innuendo and crude animal imagery when referring to Othello.
- Although Brabantio is an esteemed Venetian senator, he acts dishonourably. This becomes evident when he learns that his daughter has eloped with Othello. His prejudice prevents him from accepting the marriage. He accuses Othello of witchcraft and by renouncing Desdemona as his daughter, he does not redeem himself.
- Roderigo's reasons for pursuing Desdemona are morally questionable; he merely sees her as a prize to be acquired. He agrees to carry out dishonourable acts at Iago's bidding simply because Iago has promised to help him win Desdemona. He has been influenced by Iago to instigate a brawl with Cassio and agrees to Iago's plot to murder Cassio.
- On the whole, Cassio is an honourable man; however, his dereliction of his duties and his disrespectful treatment of Bianca display a lack of honour.
- Emilia dishonours herself by stealing Desdemona's handkerchief to please Iago. She redeems herself when she stands up to Iago and tells the truth about the events that have unfolded.
- Desdemona, by contrast, is honourable as she is kind and generous; her loyalty and love for Othello are constant, even when he treats her with dishonour.

[Credit valid alternative/mixed responses.]

**[25]**



**QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION**

- 13.1 Othello has married Desdemona without her father's consent. Brabantio is angered and threatens to take revenge. Iago, as Othello's 'trusted' ancient, has come to warn Othello that Desdemona's father, Brabantio has discovered the elopement and is on his way to confront Othello.

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

- 13.2 The Senate has received news of an imminent attack on the Venetian outpost of Cyprus and has met to discuss the threat. Othello has urgently been summoned as he is regarded as the only commander capable of protecting Cyprus from the Turks.

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

- 13.3 Othello is confident in his abilities as a soldier/general and is aware that he has served the Venetian state with distinction. He is also proud of his royal heritage and thus considers himself a suitable match for Desdemona. He is dignified and displays self-control.

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

- 13.4 Brabantio is opposed to Othello and Desdemona's marriage because of his racial prejudice. Othello is black and although Brabantio has invited him to his home in his capacity as general in the Venetian army, he is strongly against his daughter marrying a black man. He would have preferred his daughter to marry someone of her own station and race. He regards Othello as a sorcerer who has bewitched his daughter and kidnapped her, simply because of his race. He cannot imagine that Desdemona would willingly marry Othello.

[Award 3 marks for a well-developed comment.] (3)

- 13.5 Iago feigns anger toward Brabantio although he is instrumental in provoking Brabantio's outburst. He claims to 'lack iniquity' and states that committing murder is against his principles. However, he plots the murder of Desdemona and Cassio and cold-bloodedly kills Roderigo. He is so unscrupulous that he will go to any lengths to serve his own ends.

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

- 13.6 Othello's disturbed/agitated state of mind/anger might be attributed to his belief of Desdemona's infidelity being confirmed. Iago has informed him that he had seen the handkerchief Othello gifted to Desdemona in Cassio's possession. When asked to produce the handkerchief, Desdemona is unable to do so, thus seemingly confirming to Othello that she is committing adultery.

[Award 1 mark for Othello's state of mind and 1 mark for an explanation thereof.] (2)

- 13.7 Iago might rub his hands together or hold his hands outstretched. He might turn away and smile/smirk with satisfaction as his plan to drive Othello mad with jealousy is working. His tone might be anticipatory/excited/gleeful/happy/gloating/triumphant as he rushes off to see the result of his machinations and to goad Othello even further.

[Credit valid alternative responses.]

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

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

(3)

- 13.8 In these lines, Desdemona excuses Othello's aggressive behaviour and attributes its cause to matters of state. She criticises herself for being judgemental instead of being understanding and supportive. She feels that she has falsely accused him. She is unaware that her alleged infidelity is the cause of Othello's 'unkindness'. Her self-assessment is inaccurate as she is not by nature judgemental or unfair.

[Credit valid alternative responses.]

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

(3)

- 13.9 According to Emilia, jealousy is an inherent characteristic; she implies that husbands are naturally jealous of their wives and act out of jealousy for no cause at all.

Othello's many insecurities contribute to his feelings of jealousy which have been exacerbated by his gullibility and trust in Iago. Iago has only to produce 'ocular proof' and unsubstantiated claims of Cassio speaking of Desdemona in his sleep, for Othello to be consumed by jealousy. His belief in her infidelity causes him to lose all sense of rationality and completely succumb to his jealousy.

Emilia's view of jealousy is applicable to Iago who is envious by nature; there is no substantial cause for his jealousy but it defines all his actions. It is his hatred of others that motivates his envy.

[Credit valid alternative responses.]

[Award 3 marks only if a critical discussion of either Othello **OR** Iago is included.]

(3)  
[25]

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

While some characters are totally dishonourable, there are others whose dishonourable acts might be justified in light of the witch trials. A mixed response would be the ideal response.

- John Proctor is guilty of a number of questionable moral choices. However, he displays honour in his decision to remain true to himself.
- John sees himself as a hypocrite for having betrayed his own moral code. His affair with Abigail is less than honourable: not only does he betray his wife while she is ill but he takes advantage of a love-struck teenager. His confession and attempts to make amends reflect his desire to redeem himself.
- John's reluctance to inform the court of the girls' deception is a sign that he is eager to maintain his reputation; there is an element of vanity in such a desire. However, his confession to the affair indicates that his concern for his wife and the wives of his friends is stronger than his pride.
- John is determined to prove his integrity and refuses to take the easier option of signing his name to a false confession which will ruin his reputation, and the reputation of his family. He chooses death instead. This restores his honour.
- Abigail has no honourable qualities: she is a dissembler who manipulates and threatens people for her own gain. She is determined to win John back and is willing to send innocent people to their deaths in order to do so. She enjoys the status she holds in the witch trials and is happy to perpetuate the impression that she is a victim. When the villagers start to question the validity of the trials, she steals her uncle's money and runs away.
- Reverend Parris is greedy, self-centred and hypocritical. He supports the witchcraft allegations to deflect attention from his family's flagrant disregard of the prevailing moral code. His attempts to enrich himself at the expense of his parish are morally questionable. He acts dishonourably when he tries to sway the court against Proctor, and when he supports the execution of innocent people.
- Both the Putnams also display dishonourable characteristics. Putnam exploits the witch trials by using Ruth to call out innocent people as witches. In this way, he is able to take their land wrongfully. Anne Putnam accuses Rebecca of killing her infants, inferring that Rebecca is a witch. This ultimately leads to Rebecca's imprisonment and subsequent hanging.
- Neither Danforth nor Hathorne behave with integrity; they are more concerned about their personal positions and stature of the court than they are about the truth. Danforth's insistence that the proceedings and the executions continue despite the doubts raised about the girls' testimony is shameful.
- Reverend Hale regards himself as an expert in identifying witches. His arrogance initially blinds him to the girls' manipulation but when he realises that the court is not acting justly, he tries to intervene by raising his concerns. His denouncement of the court and his later attempts to convince the accused to save themselves by lying indicate his determination to act in a more honourable manner.
- Even Elizabeth resorts to lying, although her reason for doing so is honourable; she is desperate to defend her husband. She is a principled, righteous woman.
- Cheever and Herrick betray long-standing friendships, and Giles Corey foolishly betrays his wife, although he later acts honourably by refusing to name his sources and goes to his death standing up for his principles.

[Credit valid alternative/mixed responses.]

[25]



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

- 15.1 Betty and Ruth have taken ill after having been discovered dancing in the forest by Reverend Parris. The villagers have gathered at the Parris home and there is much speculation about witchcraft. Betty had been inert, and then hysterical when she ran to the window, wanting to 'fly'. Rebecca has stood by Betty's bedside and her presence has brought a sense of calm.

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

- 15.2 Rebecca is held in high regard by the villagers. She is respected and revered as an elder and an upstanding Christian. She holds a matriarchal position in the village, with people calling on her for guidance and advice.

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

- 15.3 The disagreement and aggression that is evident between Proctor, Putnam and Parris makes it clear that there is little love lost between them. Salem is far from being a society built on the Christian tenets of love, charity and neighbourliness. They are quick to look to the devil for explanations despite calling themselves Christians. Tensions abound and the rumours of witchcraft are quickly used by individuals, like Putnam, to settle grievances and to enrich themselves at the expense of their neighbours.

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

- 15.4 Mrs Putnam might place her hands on her hips, fold her arms across her chest or wag her finger. Her tone might be adamant, defensive or worried/desperate, because she is convinced that there is a supernatural explanation for the girls' behaviour.

[Credit valid alternative responses.]

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

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

- 15.5 The reader sees Proctor as a logical/rational man who speaks his mind and will not be intimidated by Parris. Proctor dislikes Parris and is angry with him for not following the protocol that is required before making a decision to call Reverend Hale to investigate the possibility of there being witches in Salem. Proctor challenges/confronts Parris as he feels that Parris is overstepping his authority. Proctor's questions might be seen as brash, confrontational and disrespectful.

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

- 15.6 Hale realises that Abigail is using the witch trials to take revenge on Elizabeth for dismissing her after she found out about Abigail's affair with John. She wants to get rid of Elizabeth.

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

- 15.7 Danforth is unwilling to listen to any testimony that contradicts his biased view of events. He has Elizabeth removed and quickly shuts down opposing arguments from Hale. Danforth is manipulated by Abigail's conniving behaviour, and is so convinced by her theatrics that he mimics her looking at the ceiling; there is a sense that he is intimidated by Abigail. It is clear that Danforth is not objective or impartial in his handling of the trial.

[Credit valid alternative responses.]

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

- 15.8 By calling Abigail a 'child', Danforth shows that he believes Abigail is young, innocent and truthful. However, she is deceitful, manipulative and conniving. In addition, she is no longer a child as she has had an affair with John. She has shown no mercy when incriminating innocent townsfolk, leading to their deaths.

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

- 15.9 A person's name is associated with the reputation that person holds. Proctor initially keeps silent about his affair with Abigail as he does not want to be perceived as an immoral man. His later confession and his willingness to sacrifice himself reflect his desire not to burden his family with disrepute but rather to leave a legacy of honour and integrity. Proctor is prepared to die to protect the integrity of his name.

[Credit valid alternative responses.]

[Award 3 marks only if a critical discussion is included.] (3)  
[25]

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

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

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

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

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

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

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

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