



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

2022

MARKS: 80

TIME: 2½ hours

This question paper consists of 26 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.

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SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
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2. 'Remember'	Contextual question	10	7
3. 'Motho Ke Motho Ka Batho Babang'	Contextual question	10	8
4. 'The Garden of Love'	Contextual question	10	9
AND			
Unseen Poetry: COMPULSORY QUESTION			
5. 'Living Space'	Contextual question	10	10
SECTION B: NOVEL			
Answer ONE question.*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
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SECTION C: DRAMA			
Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	17
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***NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

CHECKLIST

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

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

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

AN AFRICAN ELEGY – Ben Okri

1 We are the miracles that God made
2 To taste the bitter fruit of Time.
3 We are precious.
4 And one day our suffering
5 Will turn into the wonders of the earth.

6 There are things that burn me now
7 Which turn golden when I am happy.
8 Do you see the mystery of our pain?
9 That we bear poverty
10 And are able to sing and dream sweet things

11 And that we never curse the air when it is warm
12 Or the fruit when it tastes so good
13 Or the lights that bounce gently on the waters?
14 We bless things even in our pain.
15 We bless them in silence.

16 That is why our music is so sweet.
17 It makes the air remember.
18 There are secret miracles at work
19 That only Time will bring forth.
20 I too have heard the dead singing.

21 And they tell me that
22 This life is good
23 They tell me to live it gently
24 With fire, and always with hope.
25 There is wonder here

26 And there is surprise
27 In everything the unseen moves.
28 The ocean is full of songs.
29 The sky is not an enemy.
30 Destiny is our friend.

In this poem the resilient spirit of the African people is explored.

Discuss this statement with reference to **diction**, **imagery** and **tone**.

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

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

REMEMBER – Christina Rossetti

1 Remember me when I am gone away,
2 Gone far away into the silent land;
3 When you can no more hold me by the hand,
4 Nor I half turn to go yet turning stay.
5 Remember me when no more day by day
6 You tell me of our future that you planned:
7 Only remember me; you understand
8 It will be late to counsel then or pray.
9 Yet if you should forget me for a while
10 And afterwards remember, do not grieve:
11 For if the darkness and corruption leave
12 A vestige of the thoughts that once I had,
13 Better by far you should forget and smile
14 Than that you should remember and be sad.

- 2.1 Account for the speaker's use of euphemisms in the first two lines of the poem. (2)
- 2.2 Refer to line 4: 'Nor I half turn to go yet turning stay.'
Explain what this line reveals about the speaker's state of mind. (2)
- 2.3 Discuss how the structure of the poem reinforces the shift in the speaker's tone. (3)
- 2.4 The title of the poem is ironic.
Do you agree? Justify your response. (3)
- [10]**

QUESTION 3: CONTEXTUAL QUESTION

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

MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin**(A Person is a Person Because of Other People)**

1 By holding my mirror out of the window I see
 2 Clear to the end of the passage.
 3 There's a person down there.
 4 A prisoner polishing a doorhandle.
 5 In the mirror I see him see
 6 My face in the mirror,
 7 I see the fingertips of his free hand
 8 Bunch together, as if to make
 9 An object the size of a badge
 10 Which travels up to his forehead
 11 The place of an imaginary cap.
 12 (This means: *A warder.*)
 13 Two fingers are extended in a vee
 14 And wiggle like two antennae.
 15 (He's being watched.)
 16 A finger of his free hand makes a watch-hand's arc
 17 On the wrist of his polishing arm without
 18 Disrupting the slow-slow rhythm of his work.
 19 (Later. Maybe later we can speak.)
 20 *Hey! Wat maak jy daar?*
 21 – a voice from around the corner.
 22 *No. Just polishing baas.*
 23 He turns back to me, now watch
 24 His free hand, the talkative one,
 25 Slips quietly behind
 26 – *Strength brother*, it says,
 27 In my mirror,
 28 A black fist.

- 3.1 Refer to lines 1–2: 'By holding my ... of the passage.'
 What do these lines suggest about the speaker's situation? (2)
- 3.2 Account for the speaker's repetition of the words, 'I see' in lines 1, 5 and 7. (2)
- 3.3 Refer to line 22: '*No. Just polishing baas.*'
 Discuss how the prisoner's tone is ironic. (3)
- 3.4 Comment on the inclusion of different languages in this poem. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

THE GARDEN OF LOVE – William Blake

1 I went to the Garden of Love,
2 And saw what I never had seen:
3 A Chapel was built in the midst,
4 Where I used to play on the green.

5 And the gates of this Chapel were shut,
6 And Thou shalt not. writ over the door;
7 So I turn'd to the Garden of Love,
8 That so many sweet flowers bore,

9 And I saw it was filled with graves,
10 And tomb-stones where flowers should be:
11 And Priests in black gowns were walking their rounds,
12 And binding with briars my joys and desires.

- 4.1 Refer to line 4: 'Where I used to play on the green.'
What is implied by the word, 'play' in the context of the poem? (2)
- 4.2 Refer to lines 9–10: 'And I saw ... flowers should be'.
Discuss the mood conveyed in these lines. (2)
- 4.3 Refer to line 12: 'And binding with briars my joys and desires.'
Comment on the effectiveness of the image in the context of the poem. (3)
- 4.4 Refer to lines 5–6: 'And the gates ... over the door'.
Comment on how the speaker's tone reinforces the central idea of the poem. (3)
- [10]**

AND

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

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

LIVING SPACE – Imtiaz Dharker

1 There are just not enough
2 straight lines. That
3 is the problem.
4 Nothing is flat
5 or parallel. Beams
6 balance crookedly on supports
7 thrust off the vertical.
8 Nails clutch at open seams.
9 The whole structure leans dangerously
10 towards the miraculous.

11 Into this rough frame,
12 someone has squeezed
13 a living space

14 and even dared to place
15 these eggs in a wire basket,
16 fragile curves of white
17 hung out over the dark edge
18 of a slanted universe,
19 gathering the light
20 into themselves,
21 as if they were
22 the bright, thin walls of faith.

5.1 Refer to lines 1–7: 'There are just ... off the vertical.'

What impression of the building is created in these lines? (2)

5.2 Refer to lines 9–10: 'The whole structure ... towards the miraculous.'

Discuss the use of the word, 'miraculous' in the context of the poem. (2)

5.3 Refer to line 8: 'Nails clutch at open seams.'

Comment on the effectiveness of the image in the above line. (3)

5.4 Despite the uncertainty of life in these circumstances, the poem offers hope for the future.

Do you agree with this statement? Justify your response with reference to the final stanza.

(3)
[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

Dorian's passion for pleasure is in conflict with ethical and moral principles.

Critically discuss the validity of the above statement in relation to the novel.

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

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

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

EXTRACT A

'I should like to come to the theatre with you, Lord Henry,' said the lad.

'Then you shall come; and you will come, too, Basil, won't you?'

'I can't, really. I would sooner not. I have a lot of work to do.'

'Well, then, you and I will go alone, Mr Gray.'

'I should like that awfully.'

5

The painter bit his lip and walked over, cup in hand, to the picture. 'I shall stay with the real Dorian,' he said, sadly.

'Is it the real Dorian?' cried the original of the portrait, strolling across to him. 'Am I really like that?'

'Yes; you are just like that.'

10

'How wonderful, Basil!'

'At least you are like it in appearance. But it will never alter,' sighed Hallward. 'That is something.'

...

'Don't go to the theatre to-night, Dorian,' said Hallward. 'Stop and dine with me.'

'I can't, Basil.'	15
'Why?'	
'Because I have promised Lord Henry Wotton to go with him.'	
'He won't like you the better for keeping your promises. He always breaks his own. I beg you not to go.'	
Dorian Gray laughed and shook his head.	20
[Chapter 2]	

- 7.1 Place this extract in context. (3)
- 7.2 Account for the use of the word, 'lad' (line 1) to describe Dorian. (3)
- 7.3 Refer to line 18: 'He won't like ... breaks his own.'
- Discuss how this line contributes to your understanding of Lord Henry. (3)
- 7.4 Refer to lines 6–7: ' "I shall stay with the real Dorian," he said, sadly.'
- Comment on the significance of Basil's remark in relation to the novel as a whole. (3)

AND

EXTRACT B

Hallward turned again to the portrait, and gazed at it. 'My God! If it is true,' he exclaimed, 'and this is what you have done with your life, why, you must be worse even than those who talk against you fancy you to be!' He held the light up again to the canvas, and examined it. The surface seemed to be quite undisturbed, and as he had left it. It was from within, apparently, that the foulness and horror had come. Through some strange quickening of inner life the leprosies of sin were slowly eating the thing away. The rotting of a corpse in a watery grave was not so fearful.	5
...	
Dorian Gray glanced at the picture, and suddenly an uncontrollable feeling of hatred for Basil Hallward came over him, as though it had been suggested to him by the image on the canvas, whispered into his ear by those grinning lips. The mad passions of a hunted animal stirred within him, and he loathed the man who was seated at the table, more than in his whole life he had ever loathed anything. He glanced wildly around. Something glimmered on the top of the painted chest that faced him. His eye fell on it. He knew what it was. It was a knife that he had brought up, some days before, to cut a piece of cord, and had forgotten to take away with him. He moved slowly towards it, passing Hallward as he did so. As soon as he got behind him, he seized it, and turned round. Hallward stirred in his chair as if he was going to rise. He rushed at him, and dug the knife into the great vein that is behind the ear, crushing the man's head down on the table and stabbing again and again.	10 15
[Chapter 13]	

- 7.5 Refer to lines 1–3: 'Hallward turned again ... you to be!' (3)
Account for Basil's current state of mind.
- 7.6 Refer to lines 5–7: 'Through some strange ... the thing away.' (3)
Discuss the effectiveness of this image in the context of the novel.
- 7.7 Refer to lines 8–10: 'Dorian Gray glanced ... those grinning lips.' (3)
Using these lines as a starting point, comment on the power that the portrait holds over Dorian.
- 7.8 Refer to lines 10–12: 'The mad passions ... ever loathed anything.' (4)
In your view, is Dorian justified in his hatred of Basil? Validate your response. **[25]**

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

Pi's drive for survival is in conflict with his sense of ethical and moral principles.

Critically discuss the validity of the above statement in relation to the novel.

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

The ship sank. It made a sound like a monstrous metallic burp. Things bubbled at the surface and then vanished. Everything was screaming: the sea, the wind, my heart. From the lifeboat I saw something in the water.

I cried, 'Richard Parker, is that you? It's so hard to see. Oh, that this rain would stop! Richard Parker? Richard Parker? Yes, it is you!'

5

I could see his head. He was struggling to stay at the surface of the water.

'Jesus, Mary, Muhammad and Vishnu, how good to see you, Richard Parker! Don't give up, please. Come to the lifeboat. Do you hear this whistle? *TREEEEEE!* *TREEEEEE!* *TREEEEEE!* You heard right. Swim, swim! You're a strong swimmer. It's not a hundred feet.'

10

He had seen me. He looked panic-stricken. He started swimming my way. The water about him was shifting wildly. He looked small and helpless.

...

'What are you doing, Richard Parker? Don't you love life? Keep swimming then! *TREEEEEE!* *TREEEEEE!* *TREEEEEE!* Kick with your legs. Kick! Kick! Kick!'

He stirred in the water and made to swim.

15

'And what of my extended family – birds, beasts and reptiles? They too have drowned. Every single thing I value in life has been destroyed.'

[Chapter 37]

9.1 Account for Pi's reaction to seeing Richard Parker in the water.

(3)

- 9.2 Refer to line 16: 'And what of ... too have drowned.'
Discuss the impression of Pi created in this line. (3)
- 9.3 Refer to line 2: 'Everything was screaming: the sea, the wind, my heart.'
Comment on the effectiveness of this image in this context. (3)
- 9.4 Refer to line 7: 'Jesus, Mary, Muhammad and Vishnu'.
Based on your knowledge of the novel as a whole, discuss the significance of this reference. (3)

AND**EXTRACT D**

Richard Parker once again hesitated for hours before jumping off the boat. When he did, mid-morning, as soon as he landed on the shore he jumped back and half fell in the water and seemed very tense. He hissed and clawed the air with a paw. It was curious. I had no idea what he was doing. His anxiety passed, and noticeably surer-footed than the previous day, he disappeared another time over the ridge. 5

...

The next day, after another restful night on the boat – to which, once again, Richard Parker had returned – I was able to walk. Falling half a dozen times, I managed to reach the tree. I could feel my strength increasing by the hour. With the gaff I reached up and pulled down a branch from the tree. I plucked off some leaves. They were soft and unwaxed, but they tasted bitter. Richard Parker was attached to his den on the lifeboat – that was my explanation for why he had returned another night. 10

I saw him coming back that evening, as the sun was setting. I had retethered the lifeboat to the buried oar. I was at the bow, checking that the rope was properly secured to the stem. He appeared all of a sudden. At first I didn't recognise him. This magnificent animal bursting over the ridge at full gallop couldn't possibly be the same listless, bedraggled tiger who was my companion in misfortune? But it was. It was Richard Parker and he was coming my way at high speed. He looked purposeful. His powerful neck rose above his lowered head. His coat and his muscles shook at every step. I could hear the drumming of his heavy body against the ground. 15

I have read that there are two fears that cannot be trained out of us: the startle reaction upon hearing an unexpected noise, and vertigo. I would like to add a third, to wit, the rapid and direct approach of a known killer. 20

[Chapter 92]

- 9.5 Place this extract in context. (3)

- 9.6 Refer to lines 1–3: 'Richard Parker once ... with a paw.'
- Discuss how Richard Parker's behaviour in these lines foreshadows Pi's realisation about the island, later in the novel. (3)
- 9.7 Refer to lines 21–22: 'I would like ... a known killer.'
- Taking into consideration the whole novel, critically discuss how Pi manages his fear of Richard Parker. (3)
- 9.8 Were it not for Richard Parker, Pi would not have survived his ordeal at sea.
- Do you agree with this statement? Justify your response. (4)
- [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

Hamlet can be defined as a tragic hero because his downfall is caused by a weakness within himself and not by external factors.

Do you agree with this statement? Justify your response by a close reference to the text.

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

HAMLET

What hour now?

HORATIO

I think it lacks of twelve.

MARCELLUS

No, it is struck.

HORATIO

Indeed? I heard it not. Then it draws near the season,
Wherein the spirit held his wont to walk.

5

(A flourish of trumpets, and cannons shot off, within)

What does this mean, my lord?

HAMLET

The king doth wake to-night and takes his rouse,
Keeps wassail and the swagg'ring upspring reels,
And as he drains his draughts of Rhenish down

10

The kettle-drum and trumpet thus bray out

The triumph of his pledge.

HORATIO

Is it a custom?

HAMLET

Ay marry is't,

But to my mind, though I am native here

15

And to the manner born, it is a custom

More honoured in the breach than the observance.

This heavy-headed revel east and west

Makes us traduced and taxed of other nations.
 They clepe us drunkards, and with swinish phrase
 Soil our addition, and indeed it takes
 From our achievements, though performed at height,
 The pith and marrow of our attribute.

20

...

Enter the Ghost

HORATIO

Look, my lord, it comes!

25

HAMLET

Angels and ministers of grace defend us!

Be thou a spirit of health, or goblin damned,

Bring with thee airs from heaven, or blasts from hell,

Be thy intents wicked, or charitable,

Thou com'st in such a questionable shape,

That I will speak to thee. I'll call thee Hamlet,

King, father, royal Dane. O, answer me!

30

[Act 1, Scene 4]

11.1 Account for the appearance of the 'spirit' (line 5) at this point in the play. (3)

11.2 Refer to lines 8–12: 'The king doth ... of his pledge.'

Discuss how the diction in these lines conveys Hamlet's attitude toward Claudius.

(3)

11.3 Refer to lines 18–23: 'This heavy-headed revel ... of our attribute.'

Are Hamlet's concerns about the state of Denmark under Claudius's reign justified? Motivate your response.

(3)

11.4 Refer to lines 26–31: 'Angels and ministers ... speak to thee.'

Based on your knowledge of the play as a whole, discuss how these lines reflect Hamlet's dilemma.

(3)

AND

EXTRACT F

GERTRUDE

O me, what hast thou done?

HAMLET

Nay, I know not,

Is it the king?

He lifts up the arras and discovers Polonius, dead

GERTRUDE

O what a rash and bloody deed is this!

5

HAMLET

A bloody deed—almost as bad, good mother,

As kill a king, and marry with his brother.

GERTRUDE

As kill a king!

HAMLET

Ay, lady, it was my word.

(*To Polonius*) Thou wretched, rash, intruding fool, farewell!

I took thee for thy better. Take thy fortune!

Thou find'st to be too busy is some danger.

He turns back, dropping the arras

Leave wringing of your hands. Peace, sit you down,

And let me wring your heart, for so I shall

If it be made of penetrable stuff,

If damnéd custom have not brassed it so,

That it be proof and bulwark against sense.

GERTRUDE

What have I done, that thou dar'st wag thy tongue

In noise so rude against me?

...

GERTRUDE

O Hamlet, speak no more.

Thou turn'st mine eyes into my very soul,

And there I see such black and grained spots

As will not leave their tinct.

HAMLET

Nay, but to live

In the rank sweat of an enseamed bed

Stewed in corruption, honeying, and making love

Over the nasty sty!

GERTRUDE

O speak to me no more,

These words like daggers enter in mine ears,

No more, sweet Hamlet.

...

Enter the Ghost in a night-gown

HAMLET

Save me and hover o'er me with your wings,

You heavenly guards! What would your gracious figure?

GERTRUDE

Alas, he's mad.

HAMLET

Do you not come your tardy son to chide,

That lapsed in time and passion lets go by

Th'important acting of your dread command?

[Act 3, Scene 4]

11.5 Place this extract in context.

(3)

- 11.6 Refer to line 10: 'Thou wretched, rash, intruding fool'.
Do you agree with this assessment of Polonius? Substantiate your response. (3)
- 11.7 Refer to lines 36–38: 'Do you not ... your dread command?'
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 14–15: 'Leave wringing of ... wring your heart'.
In your view, is Hamlet justified in his treatment of Gertrude? Validate your response by drawing on the play as a whole. (4)
[25]

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

Othello can be defined as a tragic hero because his downfall is caused by a weakness within himself and not by external factors.

Do you agree with this statement? Justify your response by a close reference to the text.

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

More of this matter can I not report.
But men are men. The best sometimes forget.
Though Cassio did some little wrong to him,
As men in rage strike those that wish them best,
Yet surely Cassio, I believe, received
From him that fled some strange indignity
Which patience could not pass.

5

OTHELLO

I know, Iago,
Thy honesty and love doth mince this matter,
Making it light to Cassio. Cassio, I love thee,
But never more be officer of mine.

10

...

All except Iago and Cassio off

IAGO

What, are you hurt, lieutenant?

CASSIO

Ay, past all surgery.

IAGO

Marry, God forbid!

15

CASSIO

Reputation, reputation, reputation! O, I have lost my reputation!

I have lost the immortal part of myself, and what remains is bestial.

My reputation, Iago, my reputation!

IAGO

As I am an honest man I thought you had received some bodily wound. There is more

offence in that than in reputation. Reputation is an idle and most false imposition—oft 20
got without merit and lost without deserving. You have lost no reputation at all, unless
you repute yourself such a loser. What, man! There are ways to recover the General
again. You are but now cast in his mood (a punishment more in policy than in malice)
even so as one would beat his offenceless dog to affright an imperious lion. Sue to him
again, and he's yours. 25

...

IAGO

Our General's wife is now the General. I may say so in this respect, for that he hath
devoted and given up himself to the contemplation, mark, and denotement of her parts
and graces. Confess yourself freely to her. Importune her help to put you in your place
again. She is of so free, so kind, so apt, so blessed a disposition, that she holds it a
vice in her goodness not to do more than she is requested. 30

[Act 2, Scene 3]

- 13.1 Place the above extract in context. (3)
- 13.2 Discuss Iago's intention in describing himself as 'an honest man' to Cassio, in line 19. (3)
- 13.3 Refer to lines 2–7: 'But men are ... could not pass.'
Discuss whether Iago is being sincere in absolving Cassio of blame in these lines. (3)
- 13.4 Refer to lines 16–17: 'I have lost ... remains is bestial.'
Critically discuss what Cassio's attitude toward reputation reveals about him. (3)

AND

EXTRACT H

LODOVICO
I do beseech your lordship, call her back.
OTHELLO
Mistress!
DESDEMONA
My lord?
OTHELLO
What would you with her, sir?
LODOVICO
Who, I, my lord? 5
OTHELLO
Ay, you did wish that I would make her turn.
Sir, she can turn, and turn, and yet go on.
And turn again. And she can weep, sir, weep.
And she's obedient, as you say, obedient,
Very obedient. Proceed you in your tears. 10
Concerning this, sir—O, well-painted passion!—
I am commanded home. Get you away;

I'll send for you anon. Sir, I obey the mandate, And will return to Venice. Hence, avaunt!	
<i>Desdemona off</i>	15
Cassio shall have my place. And sir, tonight I do entreat that we may sup together. You are welcome, sir, to Cyprus ... Goats and monkeys!	
<i>Othello off</i>	
LODOVICO	
Is this the noble Moor, whom our full senate Call all in all sufficient? This the noble nature Whom passion could not shake? Whose solid virtue The shot of accident nor dart of chance Could neither graze nor pierce?	20
IAGO	
He is much changed.	25
LODOVICO	
Are his wits safe? Is he not light of brain?	
IAGO	
He's that he is: I may not breathe my censure, What he might be. If what he might he is not, I would to heaven he were.	
LODOVICO	
What! strike his wife!	30
IAGO	
Faith, that was not so well; yet would I knew That stroke would prove the worst!	
[Act 4, Scene 1]	

13.5 Refer to line 1: 'I do beseech your lordship, call her back.'

Explain why Lodovico makes this request. (3)

13.6 Refer to lines 6–10: 'Ay, you did ... in your tears.'

Discuss how these lines influence your attitude toward Othello at this point in the play. (3)

13.7 Refer to lines 11–13: '-O, well-painted passion! ... for you anon.'

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

13.8 Desdemona is an innocent caught up in a world of deception.

In your view, is this assessment of Desdemona valid? Justify your response by drawing on your knowledge of the play as a whole. (4)
[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

John Proctor can be defined as a tragic hero because his downfall is caused by a weakness within himself and not by external factors.

Do you agree with this statement? Justify your response by a close reference to the text.

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

	PROCTOR starts to hand Danforth the deposition, and HALE comes up to Danforth in a trembling state.		
HALE	Excellency, a moment. I think this goes to the heart of the matter.		
DANFORTH	(with deep misgivings): It surely does.		
	...		
HALE	Excellency, I have signed seventy-two death warrants; I am a minister of the Lord, and I dare not take a life without there be a proof so immaculate no slightest qualm of conscience may doubt it.	5	
DANFORTH	Mr Hale, you surely do not doubt my justice.		
HALE	I have this morning signed away the soul of Rebecca Nurse, Your Honour. I'll not conceal it, my hand shakes yet as with a wound! I pray you, sir, <i>this</i> argument let lawyers present to you.	10	
DANFORTH	Mr Hale, believe me; for a man of such terrible learning you are most bewildered – I hope you will forgive me. I have been thirty-two year at the bar, sir, and I should be confounded were I called upon to defend these people. Let you consider, now – ... We cannot hope the witch will accuse herself; granted? Therefore, we must rely upon her victims – and they do testify, the children certainly do testify. As for the witches, none will deny that we are most eager for all their confessions. Therefore, what is left for a lawyer to bring out? I think I have made my point. Have I not?	15	
HALE	But this child claims the girls are not truthful, and if they are not –	20	
DANFORTH	That is precisely what I am about to consider, sir. What more may you ask of me? Unless you doubt my probity?		
HALE	(defeated): I surely do not, sir. Let you consider it, then.		

[Act 3]

- 15.1 Place this extract in context. (3)
- 15.2 Refer to line 17: 'the children certainly do testify.'
Discuss the reasons for the children's testifying in the witch trials. (3)
- 15.3 Refer to line 8: 'Mr Hale, you surely do not doubt my justice.'
Discuss the irony in Danforth's query. (3)
- 15.4 Using this extract as a starting point, comment on the dilemma that Reverend Hale faces in the play. (3)

AND**EXTRACT J**

PROCTOR	I cannot mount the gibbet like a saint. It is a fraud. I am not that man. (<i>She is silent.</i>) My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before.	
ELIZABETH	And yet you've not confessed till now. That speaks goodness in you.	5
PROCTOR	Spite only keeps me silent. It is hard to give a lie to dogs. (<i>Pause, for the first time he turns directly to her.</i>) I would have your forgiveness, Elizabeth.	
ELIZABETH	It is not for me to give, John, I am –	
PROCTOR	I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretence for me, a vanity that will not blind God nor keep my children out of the wind. (<i>Pause.</i>) What say you?	10
ELIZABETH	(<i>upon a heaving sob that always threatens</i>): John, it come to naught that I should forgive you, if you'll not forgive yourself. (<i>Now he turns away a little, in great agony.</i>) It is not my soul, John, it is yours. ... Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. (<i>He turns his doubting, searching gaze upon her.</i>) I have read my heart this three month, John. (<i>Pause.</i>) I have sins of my own to count. It needs a cold wife to prompt lechery.	15
PROCTOR	(<i>in great pain</i>): Enough, enough –	20
		[Act 4]

- 15.5 Comment on the change in the relationship between Elizabeth and John Proctor in the course of the play. (3)
- 15.6 Refer to lines 18–19: 'I have read ... to prompt lechery.'
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

- 15.7 Refer to lines 1–4: 'I cannot mount ... rotten long before.'
Comment on the accuracy of Proctor's self-evaluation. (3)
- 15.8 Elizabeth is an innocent caught up in a world of deception.
In your view, is this assessment of Elizabeth valid? Justify your response by drawing on your knowledge of the play as a whole. (4)
[25]
- TOTAL SECTION C: 25**
GRAND TOTAL: 80



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

2022

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 25 pages.

NOTE TO MARKERS

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

INSTRUCTIONS

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

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'AN AFRICAN ELEGY' – Ben Okri**

- 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 24 for the rubric to assess this question.

The poem celebrates the resilience of the African people: their ability to endure their suffering and remain optimistic in the face of adversity.

- The poem defies the traditional idea of an elegy: it mourns the suffering experienced by Africans while being hopeful that something 'golden' will emerge from this pain. There is sorrow for what has been lost as well as praise for the indomitable African spirit.
- 'miracles' suggests that Africans are marvels because they are God's creation who are able to withstand the hardship that comes with being African. The ability to hope and recognise the 'wonders of the earth' indicates their irrepressible nature.
- The image, 'taste the bitter fruit of Time', implies that time exposes people to both the unpleasantness and sweetness of life's experiences and points to the potential for growth that these experiences bring.
- The phrase, 'We are precious' asserts that Africans are valuable/treasured.
- The speaker implies that, over time, the suffering of Africans will 'turn into the wonders of the earth'; there is hope that life will improve.
- The speaker suggests that attitude/perspective can influence the response one has to one's circumstances: something that 'burn(s)' or is irksome, can 'turn golden' when viewed with a positive attitude.
- The rhetorical questions request answers to life's paradoxes: Africans' magnanimous response ('sing and dream sweet things') to their deprivation is unusual and inexplicable (a 'mystery').
- Africans endure and have faith; they 'bear' their burdens without complaint. They are resilient and do not allow their troubles to compromise their humanity.
- The allusions to African mysticism as well as religious connotations ('secret miracles', 'bless') suggest that life is controlled by something greater than ourselves and that 'we' trust that our suffering has a divine reason/purpose. The ancestors ('the dead') and a divine being ('the unseen') are acknowledged.
- 'air' relates to that which is beyond ordinary understanding and is a reminder that life is not limited to what can be seen. Harmony and healing are inferred by the image of 'sweet' 'music'.
- The personification of the elemental forces of 'ocean' and 'sky' emphasises the synergy between people and nature; this allows Africans to have faith in the future.
- The connection between the past ('I too have heard the dead singing'), the present ('now', 'This life is good') and the future ('one day') contributes to the idea that Africans are not alone in their suffering and that their lives are part of a collective consciousness.
- The overall tone is positive/optimistic/hopeful. There are moments of amazement/awe as well as triumph/celebration. The speaker admires/praises the indefatigable spirit of Africans.

[Accept valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'REMEMBER' – Christina Rossetti**

- 2.1 The euphemisms, 'gone away' and 'silent land' are used by the speaker as a way of avoiding having to confront the finality of death. She finds it difficult to deal with her own mortality and uses the euphemisms as a coping mechanism. The euphemisms are less hurtful and blunt, for the sake of her beloved.

(2)

[Award 2 marks for one idea well discussed OR two distinct points.]

- 2.2 The speaker is ambivalent about her impending death: she knows that she is going to die; yet she would rather prolong her life for as long as possible./She displays a reluctance to leave her loved one, even while realising that death is inevitable.

(2)

[Award 2 marks for one idea well discussed.]

- 2.3 The tone in the octave of the sonnet is sombre and mournful as the speaker contemplates dying and being forgotten. There is an urgency as she is fearful that her loved one is going to forget her and she instructs/commands him to remember her. 'Yet' signals the shift of tone in the sestet; it is more comforting/consoling/accepting as she has made peace with the thought that forgetting is a natural process. She concludes by stating quite emphatically that she does not want memories of her to make him miserable and she is reconciled with the thought of being forgotten.

(3)

[Award 3 marks only if shift in tone is related to structure.]

- 2.4 **AGREE.**
The title seems to imply that the speaker's being remembered is paramount. However, as she reflects on how death will separate her from her loved one, she comes to the realisation that he cannot grieve indefinitely and that remembering is sometimes painful for the person left behind. After having appealed to him to remember her, she now urges him to bear in mind that it is acceptable to forget a loved one occasionally. While she cannot stand the thought of her loved one continuing without her, she would rather not cause him undue suffering because of her desire to be remembered. She releases him from feeling obligated to keeping her memory alive and puts his happiness before her own selfish fears.

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

[Award 3 marks only if irony is well discussed.]

(3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'MOTHO KE MOTHO KA BATHO BABANG' – Jeremy Cronin**

- 3.1 The speaker has a narrow/restricted view from his prison cell and the only way he can see further than his confined space is to use his mirror. The phrase, 'clear to the end of the passage' shows how isolated he is from the rest of the prisoners; he has been completely separated from them.

[Award 2 marks for one idea well discussed OR two distinct points.] (2)

- 3.2 The speaker acknowledges the presence of another person, who in turn acknowledges him; this provides him with a sense of community and makes his incarceration more bearable. He is reassured/comforted to know that he is not completely alone in his isolation. His seeing another person also allows him the opportunity to communicate, without words, with a fellow inmate.

[Award 2 marks for one idea well discussed OR two distinct points.] (2)

- 3.3 The prisoner's tone seems respectful and submissive. However, this deferential/placatory tone is a ruse to hide his defiance and subversion of an unjust system. His actions belie his tone as he is being deceptive and cunning to outwit the warder. He is using the innocent act of polishing to communicate with the speaker, something that is not allowed.

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

- 3.4 The use of an **indigenous language** in the title refers to the African concept of Ubuntu; this highlights the idea that people share a universal bond of togetherness and humanity, and that they are stronger when part of a collective. **Afrikaans** is used to characterise the prison warder who speaks in an authoritative/aggressive tone. It is a reminder of how Afrikaans was considered to be the language of the oppressor during Apartheid. While conventional language is used to communicate with the reader, **sign language** is used by the prisoners as a means of furtive communication. It is a language that excludes the warders and which needs to be translated for the readers. The **various languages** used in the poem contextualise it as South African; they define the power relationships within the poem, while also pointing to the diversity of the country and the solidarity that language can create.

[Award 3 marks for any two ideas well discussed.] (3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'THE GARDEN OF LOVE' – William Blake**

- 4.1 The word, 'play' is associated with childhood and a time of happiness/carefreeness. It implies a state of youthful innocence and exuberance where pleasure can be enjoyed, unrestrained by inhibitions.

[Award 2 marks for one idea well discussed OR two distinct points.] (2)

- 4.2 A sombre, ominous mood is evident in these lines. The 'graves' and 'tombstones' are associated with death and add to the gloomy, hostile mood. The lack of flowers reinforces this cheerlessness.

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

- 4.3 The Church's restrictive laws are compared to 'briars' as they are severe and used to bind/control; they are a painful restraint. People are made to feel ashamed and guilty of their natural instincts and the threat of being torturously punished is conveyed by the image. The Church discourages any natural expression of 'joys and desires'. The 'briars' might be an allusion to the crucifixion of Christ and the crown of thorns that he was made to wear.

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

- 4.4 The speaker's tone conveys his anger/indignation/distress/dismay at the changes he encounters in the garden. He is appalled that the garden, which used to be a place of happiness and freedom, has now become a place that is restricted and unwelcoming. He is bitter at the lack of freedom and the repressive nature of the Church; this is emphasised by 'Thou shalt not' written over the door.

[Award 3 marks only if tone and the central idea are fully discussed.] (3)
[10]

UNSEEN POETRY (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION****'LIVING SPACE' – Imtiaz Dharker**

- 5.1 The lines describe a rickety and ramshackle dwelling. The beams are perilously balanced and it seems as if the entire structure might collapse at any moment. The building is crudely and haphazardly constructed from a variety of ill-fitting materials.

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

- 5.2 The word, 'miraculous' conveys the speaker's amazement/wonder that the house, despite its precarious construction, continues to stand./Despite the dangerous nature of the structure, the occupants have faith that the building will remain standing and continue to provide them with shelter.

[Award 2 marks for one idea fully discussed.] (2)

- 5.3 'Clutch' implies that the nails are holding on tightly, almost in a desperate attempt to keep the structure together and stop it from falling apart. The phrase, 'open seams' however, emphasises how flimsy the building is and how tenuous the grip of the nails actually is. The image is effective as it shows how precarious life is for the people who live in these buildings; they are so desperate for shelter that they will use whatever materials they can find to fashion some sort of home for themselves.

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

- 5.4 AGREE.
The inhabitants of the shelter take a risk in bringing the eggs into a space where they might easily be destroyed. The 'eggs' represent new life; their potential to provide sustenance or to hatch is suggested in 'gathering the light/into themselves'. This implies that the residents are optimistic/hopeful that things will change for the better, if not for them, then for the next generation. The phrase, 'the bright, thin walls of faith' illustrates how the people are prepared to believe in a brighter future, no matter how flimsy/futile their hopes might be.

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

[Award 3 marks for any two ideas well discussed.] (3)
[10]

TOTAL SECTION A: 30

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

- | |
|--|
| <ul style="list-style-type: none">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 25 for the rubric to assess this question. |
|--|
- Victorian society is known for its conservative/restrictive morality. While there was an expectation that people would behave in a respectable manner, hedonism and aestheticism were encouraged among the wealthier members of society, often at the expense of ethical considerations.
 - Lord Henry advocates the pursuit of pleasure as the sole purpose of life, saying that one should live life 'fully and completely'. He shows no concern for the impact his reckless aphorisms will have on an impressionable Dorian, who fully adopts this philosophy.
 - Lord Henry also encourages Dorian to believe that duty to oneself is paramount; this contradicts the Victorian belief that one's duty was to work hard for the betterment of society. Believing that 'individualism has really the higher aim' threatens the moral fibre of society and leads Dorian to disregard the feelings of people like Sibyl, Basil, Alan Campbell and Hetty Merton.
 - Dorian subscribes to the Victorian belief that saw beauty as virtue and ugliness as a sign of corruption and vice; there was little concern for the quality of one's character and for many, doing what made one happy was the most important consideration.
 - Although Victorian society discouraged yielding to temptation, Dorian is persuaded that morals make the soul 'sick with longing' and that giving in to temptation is the only way to happiness.
 - Dorian's obsessive desire to preserve his good looks, regardless of the moral cost, stunts his maturity.
 - The portrait bears all the ugliness of Dorian's sins and soul. It represents his conscience but it is easily ignored and thus does not have a positive impact on Dorian's actions. The portrait allows for the separation of body and soul and allows Dorian to indulge his senses in the worst possible ways.
 - Dorian mimics the actions of the pleasure-seeking protagonist in the Yellow Book, without giving any thought to the dangers of such a libertine lifestyle.
 - Dorian initially seeks out new experiences because of the pleasure they bring him. However, they do not bring him the happiness/satisfaction he seeks. This leads to his despondency and discontent. He frequents opium dens to forget the awfulness of his sins/heinous acts and he indulges in increasingly depraved acts as a means of escaping from what he has become.
 - Dorian is implicated in one scandal after another and he shows little concern for his ruining the reputations of friends, like Adrian Singleton and Lady Gwendolen.
 - Dorian believes that he can free himself from his conscience by destroying the portrait; ultimately a lack of moral restraint destroys him.
 - Candidates might argue that Dorian does not see his lifestyle as being in conflict with society's moral code. He is still accepted and he is not openly condemned for his lack of morality, suggesting that his behaviour is enabled by the society in which he finds himself.

[Credit valid alternative/mixed responses.]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Basil has just revealed his completed portrait of Dorian. Seeing the way in which he has been portrayed sparks Dorian's obsession with his own beauty. This, together with Lord Henry's comment that youth and beauty are all there is to life, results in Dorian wishing for the portrait to change so that he can stay forever young and good looking.

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

- 7.2 'Lad' refers to a young boy or adolescent. By using the word in relation to Dorian, his child-like and innocent outlook on life is emphasised. He is still immature and inexperienced in the ways of the world. As a youngster, Dorian is impressionable and more likely to be influenced by the intriguing theories espoused by Lord Henry.

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

- 7.3 Loyalty and fidelity are unimportant to Lord Henry. He sees such concepts as out-dated/old-fashioned and repressive. Instead, he believes that the only person one should be devoted to is oneself. Lord Henry likes to be contrary and to oppose the generally accepted norms of society. He is selfish and self-serving. He also enjoys being cynical and making controversial statements.

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

- 7.4 Basil's remark suggests that he confuses Dorian (the person) with the representation of Dorian (the portrait) and he prefers his version; he is attracted to the beauty and innocence of Dorian as reflected in the portrait. This implies that Basil realises that Dorian is already falling under the influence of Lord Henry and that he prefers Dorian prior to the changes that are already starting to manifest themselves. This objectification of Dorian is unrealistic as Dorian's appearance and character should be allowed to change as he matures and experiences life. As the novel progresses, the real Dorian becomes a perversion of what Basil admires about him. Basil is unable to distinguish reality from art, and in fact prefers art to life.

[Accept valid alternative responses.]

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

- 7.5 Basil is shocked when he sees how his portrait of Dorian has changed. He is horrified when he realises the extent of Dorian's depravity, which is mirrored by the vile image on the canvas. He is dismayed at what Dorian has become and at how inaccurate his perception of Dorian has been.

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

- 7.6 The image effectively conveys the corrupting influence Dorian's behaviour has had on his soul. As leprosy eats away at the body, Dorian's sins have eaten away any goodness in his soul. He has become diseased and rotten to the core. Just as the effects of leprosy cannot be undone, so too is Dorian unable to reverse the effects of his moral degeneration, despite moments of remorse.

(3)

[Award 3 marks only if the effectiveness of the image is well-discussed.]

- 7.7 Dorian feels that the portrait instigates his behaviour and is therefore accountable for any actions he takes. This absolves him from taking responsibility. Knowing that his evil will be concealed by the portrait and that society can only guess at his depravity allows Dorian to act with impunity. He is free from censure and thus able to pursue his degenerate lifestyle. By giving him the freedom to do whatever he desires, the portrait's hold over Dorian is manifest. Such is the portrait's power that he gives up travelling abroad because he cannot bear to be too far away from it. He regularly rushes home to see if the portrait has borne witness to his immoral deeds.

[Award 3 marks for any two ideas well discussed.]

(3)

- 7.8 NO.

Dorian's hatred is not justified. Despite Basil's being the creator of the portrait that teaches Dorian to be vain, Basil has been nothing but a loyal and concerned friend. He tries to warn Dorian about Lord Henry's bad influence and, despite his initial misgivings, he supports and encourages Dorian's engagement to Sibyl. Basil is committed to Dorian, only seeing the best in him and only wanting the best for him. Dorian himself acknowledges that Basil is better than Lord Henry and that he would turn to Basil if he were ever in trouble. Basil's moral uprightness would have been a good example for Dorian to follow. It is this quality, however, that irks Dorian, making him feel judged and forcing him to confront his sinful nature. He projects his guilt and his anger onto Basil, so that he does not have to confront his culpability.

OR

YES.

Dorian's hatred is justified. Basil has idolised him because of his exceptional beauty, arousing his destructive narcissism. Dorian hates Basil because Basil's portrait made him aware of his looks, which in turn, led to his 'mad wish' that the portrait bear the signs of his aging while he remain young and beautiful. He hates Basil because his moral goodness highlights Dorian's own lack of morals.

[Accept valid alternative/mixed responses.]

[Award 4 marks for two ideas well discussed.]

(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 should be used by the candidates to support their arguments.
 - Refer to page 25 for the rubric to assess this question.
- When Pi is stranded on the lifeboat with a tiger, he is faced with the struggle for survival, while at the same time trying to hold on to his sense of morality. His situation is life-threatening and he is faced with gruelling and inhumane circumstances. He also has to contend with despair at the loss of his family, his complete isolation and the fear of descending into madness.
 - Pi's ethical principles are grounded in his faith and his belief in compassion, love, humanity, dignity, reverence for all life and self-respect. However, in order to survive he has to go against his conscience and resort to acts that undermine his sense of morality.
 - Pi's transformation from a humane person into a bestial survivor suggests that morality is flexible according to one's circumstances. He has to decide which of his actions are ethical in the face of potential death.
 - At first, Pi endeavours to survive while clinging to his principles. He believes he can exist on the rations in the lifeboat and separate himself on his makeshift raft. However, when the raft is destroyed and the rations are depleted, he realises that he will have to forfeit his vegetarianism so that he and Richard Parker can survive. In both stories, he is forced to suppress his ethical code, resorting to barbaric acts such as cannibalism and the killing of the French cook.
 - Pi finds himself unable to face the depths to which a human can sink in order to survive. He adopts various means to cope with his challenges: he assumes the alter ego of Richard Parker and transfers the more horrific elements of his character onto the persona of Richard Parker. Pi is able to associate his inhumane acts with the predatory nature of the tiger, and in doing so he is able to preserve the purity of his moral code.
 - It might be argued that Pi never loses his faith/morality even though his beliefs are severely compromised. He prays five times a day and maintains as many religious rituals as he can on the lifeboat. When forced to take a 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.
 - By overcoming his spiritual doubts and adhering to his convictions, Pi is able to transform his faith into something more real, rather than being idealistic. He learns to accept all parts of his nature, instead of just what is moral, and he forgives himself for his brutal acts.
 - The most important lesson that Pi learns is that morality is not a fixed concept, but is dependent on circumstances. The fact that the adult Pi is able to live a happy and fulfilled life is clear evidence that he has managed to reconcile his sense of morality with the inhumane acts he perpetuated in order to survive.

[Accept valid alternative/mixed responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 Pi is overjoyed at the sight of another living being. He is comforted by Richard Parker's presence because he reminds Pi of home and makes him feel less alone. He is eager to rescue Richard Parker as it diverts his attention from his own sense of fear and loss. It is in Pi's nature to want to protect all forms of life. This is the beginning of Pi's fight for survival.

[Candidates might refer to the second story: Pi's instinctive awareness that to survive he would need to assume the alter ego represented by Richard Parker.]

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

- 9.2 Pi's distress at the loss of the animals that were aboard the *Tsimtsum* is proof of his sensitive and empathetic nature. He loves all of God's creatures and loves all creatures equally; he does not distinguish between human and animal life. He has a tendency to anthropomorphise animals, thus he sees the zoo animals as his 'extended family'.

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

- 9.3 The personification of elements of nature emphasises the power of the storm. 'Screaming' implies that the noises of the storm are high-pitched and terrifying. By giving his heart the ability to scream, Pi conveys the intensity of his distress/horror at the unfolding events. He is at the mercy of the vagaries of nature and the image conveys a sense of the panic and fear he is experiencing; the elements become a reflection of Pi's own feelings.

[Award 3 marks only if the effectiveness of the image is well-discussed.] (3)

- 9.4 Pi's reference to figures from three different religions indicates his multi-faith approach to life. He believes that love is at the heart of all religions and is able to see the commonality in their values and essential beliefs. Pi senses the divine presence in everything and it is second nature for him to refer to the different faiths he follows. His belief in a higher power, regardless of the name of the deity, sustains him during his ordeal at sea, and in his adult life. It gives him the strength and fortitude to endure suffering. The religious ritual comforts him and prayer connects him to a higher power.

[Credit candidates who discuss the specific significance of each of the four religious figures.]

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

- 9.5 After having had a perturbing interaction with the blind Frenchman, Pi and Richard Parker have come across an unusual island consisting entirely of algae and trees, and inhabited by meerkats. They have both ventured off the lifeboat for the first time in months and begun exploring the island.

[Award 3 marks for any three distinct points.]

(3)

- 9.6 Richard Parker instinctively realises that the island is dangerous; he is reluctant to set foot on the island and is cautious in his explorations. This raises Pi's alarm and he is circumspect in his forays on the island. When Pi becomes aware of the inhospitable/carnivorous nature of the island, he realises that it is safer to leave and continue on their journey. Although the island appears to be a haven, it does not offer enduring comfort. Pi realises the danger of staying in a place that does not satisfy his desire for a more meaningful life.

[Award 3 marks for any two ideas well discussed.]

(3)

- 9.7 Although Pi is afraid of Richard Parker, his taming the tiger allows him to manage his fear. By controlling the tiger, Pi lessens the threat that Richard Parker poses. Pi asserts his dominance and affirms himself as the alpha male on the lifeboat. Pi is able to contain his fear by thinking rationally and drawing on his knowledge of animal behaviour. His urinating in the lifeboat and his use of the whistle help Pi to establish and maintain territorial boundaries, which in turn ensures that the danger posed by Richard Parker is diminished.

[Credit valid responses that refer to the second story.]

[Award 3 marks for any two ideas well discussed.]

(3)

- 9.8 AGREE.
Richard Parker provides Pi with a reason to live. He offers Pi companionship, helps him ward off loneliness and prevents him from falling into despair and hopelessness. The routine of training and feeding Richard Parker keeps Pi's mind active; he has to recall his previous knowledge about animals and apply it to tame the tiger. Pi realises that if he can overcome the challenges created by the tiger's presence on the lifeboat, he can overcome the other hardships he faces in life. Pi follows the tiger's lead by giving up his vegetarianism in order to avoid starvation. Richard Parker also saves him from the attack by the blind Frenchman.

[Candidates might refer to the second story: Pi creates Richard Parker as his alter ego to separate himself from the more brutal, violent side of his nature that manifests itself on the lifeboat. Had Pi not assumed the predatory nature of the tiger, he would not have been able to avenge his mother's death, and ensure his survival.]

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

[Award 4 marks for two ideas well discussed.]

(4)
[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 25 for the rubric to assess this question.

Traditionally, a tragic hero is a man of integrity and potential greatness. He is admired and has considerable status in his society but he is also capable of weakness and sin. AGREE.

- Hamlet is initially portrayed as a sensitive intellectual, grieving for his father and distraught at his mother's hasty marriage to Claudius. He is also dismayed at how corrupt Denmark has become.
- When he becomes aware of his father's murder, he realises that it is his duty to avenge his father's death and to restore order to Denmark.
- Hamlet regards his failure to act immediately as a weakness and berates himself for his delay. Laertes and Fortinbras function as Hamlet's foils; they act with determination and certainty to avenge the deaths of their respective fathers.
- The ghost also rebukes Hamlet for his procrastination, referring to Hamlet's 'almost blunted purpose'.
- He has an opportunity to kill Claudius while he is at prayer. However, he hesitates as he does not want Claudius's soul to ascend to heaven, whereas his father's soul suffers in purgatory. While Hamlet's delay is purposeful, he is vindictive in wanting Claudius to suffer and this contributes to his downfall.
- Similarly, his sending Rosencrantz and Guildenstern to their deaths might be viewed as an act of vindictiveness.
- Once Hamlet returns from England, his doubts have been resolved. He is calm and accepts his duty to avenge his father's death.
- Hamlet's procrastination allows Claudius to act against him and to plot his death. This leads to many of the tragic consequences of the play, such as Hamlet's killing of Polonius and the death of Ophelia, Gertrude and Laertes.

DISAGREE.

- Candidates might argue that Hamlet's concern that the ghost intends to cause his damnation, and his need to ascertain Claudius's guilt delays his revenge. He assumes an 'antic disposition' to verify the ghost's accusations and to mislead his enemies. These are not weaknesses, but rather the actions of a rational thinker. His awareness that revenge results in self-damnation and his need to avenge his father's death with a 'perfect conscience' contribute to his being a tragic hero.
- Candidates might argue that, rather than an inherent weakness causing Hamlet's downfall, it is Claudius's corrupting influence that creates the conditions that make it impossible for Hamlet to survive. Claudius has won over the court, convincing them of his suitability as king and his having Hamlet's best interests at heart. Hamlet's youth and his perceived madness make it difficult for him to confront Claudius openly. In pretending to be mad, Hamlet loses credibility and his reputation is tarnished. When he kills Claudius, the court accuses him of treason and it is left to Horatio to restore Hamlet's honour.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

- 11.1 The ghost of King Hamlet has appeared to inform Hamlet of his father's murder by Claudius. It is in purgatory due to the unnatural nature of the King's death. He was not given an opportunity to confess his sins before he died. The ghost demands that Hamlet avenge his father's death so that it may find peace. It also accuses Claudius of seducing Gertrude into marrying him with unnatural haste.

(3)

[Award 3 marks for any three distinct points.]

- 11.2 Hamlet's diction is indicative of his disgust/contempt/dislike of Claudius. He is disapproving of Claudius's immoral and self-indulgent behaviour since he has become king. The word 'wake' implies that Claudius stays up late every night carousing; 'rouse', 'swagg'ring upspring reels' and 'drains his draughts' emphasise the drunken revelry indulged in by Claudius and his cohorts. The connotation of 'bray' illustrates Hamlet's disapproval of Claudius's uncouth/coarse behaviour.

[Award 3 marks only if diction is related to attitude.]

(3)

- 11.3 YES.
Hamlet's concerns are justified as Claudius's debauchery has slandered/destroyed Denmark's reputation as a sober, admirable nation. Other nations ridicule Denmark for being a nation of drunkards and the former achievements of the country under King Hamlet's reign are undermined and ignored. The corruption of Denmark can clearly be attributed to Claudius as he is the instigator of the dissolute behaviour in the Danish court.

OR

NO.

Hamlet is biased and only focuses on Claudius's shortcomings. Candidates might argue that Claudius has brought stability to Denmark by negotiating peace with Norway.

[Accept valid alternative/mixed responses.]

(3)

[Award 3 marks for any two ideas well discussed.]

- 11.4 Hamlet's dilemma stems from his uncertainty about the origins and nature of the ghost. Although the ghost appears in King Hamlet's guise, Hamlet is afraid and cautious as he fears that the ghost might not be genuine. He considers the possibility that the ghost might be 'a goblin damned' and have malignant intentions. Before he can act on the ghost's demand for vengeance, he needs to determine whether the ghost can be trusted. Hamlet is faced with the dilemma of either being a dutiful son or acting according to his conscience.

(3)

[Award 3 marks for any two ideas well discussed.]

- 11.5 Claudius and Polonius have suggested that Gertrude speak with Hamlet privately in her chamber to find out what is troubling him. Polonius hides behind the arras to eavesdrop on their conversation. Gertrude is agitated by Hamlet's aggression and cries out in fear. Polonius echoes her cries, and Hamlet, thinking that it is Claudius hiding behind the curtain, fatally stabs him.

[Award 3 marks for any three distinct points.]

(3)

- 11.6 YES.

In his description, Hamlet is implying that Polonius is a despicable/shameful, impetuous/foolish busybody. This is apt as Polonius proves to be an unscrupulous, corrupt and self-serving politician. All his actions are prompted by his desire to ingratiate himself with Claudius. He is even prepared to use his children to serve his ends. His rashness is illustrated by the assumptions he makes about Hamlet's madness. His fondness for spying – sending Reynaldo to spy on Laertes in Paris, spying on Ophelia and Hamlet, and in this extract, spying on Gertrude and Hamlet – illustrates his intrusive behaviour.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Accept valid alternative/mixed responses.]

[Award 3 marks for any two ideas well discussed.]

(3)

- 11.7 Hamlet might point to the ghost and then place his hands on his breast, his eyes lowered to portray his guilt and remorse. He might turn slightly away from the ghost as he might be afraid to confront the ghost's disappointment/disapproval. His tone might be remorseful/apologetic/anguished/repentant as he acknowledges that he has let slip the opportunity for revenge while Claudius was at prayer.

[Accept valid alternative responses.]

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

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

(3)

11.8 YES.

Hamlet's treatment of Gertrude is justified. Hamlet regards her as fickle and condemns her behaviour. In his eyes, Gertrude has behaved immorally in remarrying so hastily without observing the proper period of mourning for King Hamlet. The ghost's reference to her as his 'most seeming virtuous queen', suggests to Hamlet that she might even have been adulterous. He also regards her marriage to Claudius as incestuous and immoral. Hamlet resents her for trying to persuade him to put aside his mourning and accept Claudius as his father so soon after King Hamlet's death. He feels that she has turned her back on him and he despises her easy compliance with Claudius's wishes.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Accept valid alternative/mixed responses.]

[Award 4 marks for two ideas well discussed.]

(4)
[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 25 for the rubric to assess this question.

Traditionally, a tragic hero is a man of integrity and potential greatness. He is admired and has considerable status in his society but he is also capable of weakness and sin.

AGREE:

- Othello's excellence as a military leader has propelled him to the highest ranks of the Venetian army. He is largely respected and trusted by the duke and senate.
- At the beginning of the play, he is portrayed as a noble man with many noteworthy qualities: he is controlled, courageous and dignified. He regards his duty to the state as paramount and is an admirable husband who respects his wife and treats her as an equal.
- However, Othello lacks discernment: he trusts Iago who is deceitful and cunning, rather than his faithful wife, Desdemona. This naivety and inability to recognise deception results in his destruction and the destruction of those around him.
- When Iago manages to convince Othello of Desdemona's unfaithfulness, Othello's unchecked jealousy comes to the fore. He allows his jealousy to overcome his rationality and becomes consumed with the desire for revenge.
- Othello's jealousy and misplaced trust are underpinned by his hidden insecurities about his race, his age and his lack of sophistication. Iago hints that Desdemona could not truly love Othello for himself and that her choosing Othello as a husband is unnatural. Othello believes these insinuations because they echo his deepest fears and insecurities.
- Othello is tormented by his feelings of love for Desdemona which conflict with his doubts about her fidelity. This results in his mental and physical collapse.
- Othello is also proud and arrogant: his suspicion of Desdemona's betrayal has tainted his character and undermined his stature in society. In his desire to regain his honour, he is determined to ensure that justice is done. However, his version of justice is flawed as he makes no attempt to listen to Desdemona's version of events. He sees his actions as honourable because he is ridding society of a promiscuous woman.
- Othello's descent into jealousy and the desire for revenge is accompanied by his moral deterioration. He becomes physically and verbally abusive and he makes an unholy pact with Iago to kill both Desdemona and Cassio.
- As a result of his weaknesses, Othello ends up losing everything of value and meaning to him – his wife, his career, his honour and nobility.
- When the truth of Desdemona's innocence is revealed, Othello is overcome by remorse and the desire to restore his reputation. His acknowledgement of his guilt and taking of his own life redeems him and establishes him as a tragic hero.

DISAGREE:

- Candidates might argue that external factors also contribute to his downfall: the prejudices of Venetian society; Iago's ability to manipulate and deceive almost everyone around him.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

- 13.1 Othello instructs Cassio to take charge of the watch, reminding him to practise self-restraint during the celebration. Despite Cassio's protestations, Iago persuades Cassio to take a drink and to invite some revellers to join them. Cassio becomes drunk and is provoked by Roderigo into a fight. When Montano attempts to intervene, Cassio turns on him, wounding him. On hearing the alarm bell, Othello arrives on the scene with armed attendants and demands an explanation from Iago.

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

- 13.2 By referring to himself as 'honest', Iago encourages Cassio to see him as someone trustworthy and reliable. He beguiles Cassio into believing in him. Iago creates the impression of being a supportive and well-meaning confidante. He wants Cassio to rely on, and value his advice so that he is able to pursue his malevolent schemes without arousing suspicion.

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

- 13.3 Iago is not being sincere. When asked by Othello to provide an explanation for what has occurred, Iago feigns reluctance to incriminate Cassio, and he appears to diminish the severity of the incident. However, his constant repetition of Cassio's name while giving his account has the effect of implicating Cassio as the instigator of the fight. Iago is the mastermind behind the incident and it is he who orchestrated the brawl by using Roderigo as his dupe. His goal is to discredit Cassio and bring about his dismissal.

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

- 13.4 Cassio's behaviour is rooted in a deep sense of honour. He prizes his reputation above all else; without his good name he feels that he is nothing. Cassio believes that his reputation is what makes him human; without it he is a beast. He is horrified when his drunken behaviour results in the loss of Othello's regard. He is overwhelmed with guilt and remorse for having betrayed Othello's faith in him.

[Award 3 marks for a critical discussion.] (3)

- 13.5 Lodovico is shocked and horrified at Othello's behaviour toward Desdemona. He has just witnessed Othello strike Desdemona, an action that is inconceivable by Venetian standards. He wants Othello to call Desdemona back so that he (Othello) may make amends and apologise to her for his unforgivable action.

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

- 13.6 The reader might be shocked/horrified/appalled/dismayed by Othello's response in these lines as he is insulting and derogatory in his remarks about his wife. By saying that Desdemona 'can turn, and turn, and yet go on', Othello insinuates that she is promiscuous and unfaithful. In saying, 'And she can weep, sir, weep', he implies that she is hypocritical and insincere in her distress. Othello degrades her further by describing her as 'obedient'; not only does he cast doubt on Desdemona's virtue but he also slights Lodovico, by implying that he is interested in a sexual liaison with Desdemona.

[Award 3 marks for two ideas well discussed.]

(3)

- 13.7 Othello might turn toward Desdemona, point at her dismissively and then violently wave her away. He might frown/glare at her. He is convinced that Desdemona has committed adultery and that she is pleased that Othello has been recalled to Venice and that her lover, Cassio will take his place as governor. His tone might be angry/sarcastic/insulting/contemptuous/infuriated at her betrayal and he deprecates Desdemona while she is grief-stricken.

[Accept valid alternative responses.]

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

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

(3)

- 13.8 YES.
Desdemona is an innocent victim of the lies spun by Iago in his plan to bring about Othello's downfall. She is unaware of the deception perpetrated by Iago and the effect that it has had on Othello. She is abused by Othello because he believes that she has betrayed their marriage vows by having an affair with Cassio. However, this is untrue. Despite Othello's mistreatment of her, she remains a faithful wife. Although she protests her innocence, Othello is so consumed by jealousy and the desire for revenge that her pleas are to no avail; her innocence leads to her death.

OR

NO.

Candidates might argue that some of Desdemona's actions and responses contribute to her not being 'an innocent'.

[Accept valid alternative/mixed responses.]

[Award 4 marks for any two ideas well discussed.]

(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 should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Traditionally, a tragic hero is a man of integrity and potential greatness. He is admired and has considerable status in his society but he is also capable of weakness and sin. AGREE.

- John Proctor is an honest and honourable man who is respected in his community.
- Despite his being a man of average status, he gains tragic stature when he faces insurmountable odds and refuses to concede his honour and dignity.
- He holds himself to a high standard of morality and, as a self-confessed sinner, he believes himself to be a hypocrite. While he may not be a devout Puritan, he behaves as honourably as possible, making every effort to redeem himself in his marriage.
- He has given in to temptation by having an affair with Abigail. His rejection of her is the catalyst for her anger, jealousy and desire for revenge.
- Proctor initially fails to see the threat Abigail and the girls pose to society; his lack of judgement causes him to dismiss their behaviour as 'sport'. He hesitates to act because he is afraid of what the villagers might think of him if his affair is exposed.
- He has already admitted the affair to his wife but a public admission would ruin his reputation. His pride prevents him from informing the courts, thus allowing Abigail and the girls to continue their reign of terror in Salem.
- When Proctor is eventually forced into a public confession, it is to save his wife from accusations of witchcraft. This might be perceived as a heroic gesture. It is however, too late as Danforth cannot bear to acknowledge that he has been duped by the girls' lies.
- Proctor's dilemma is whether to live and condemn his family to living with his tarnished reputation or die and leave his family without a father.
- Proctor wrestles with his conscience, eventually choosing his 'good name' and reputation over his life. He proves that he is a man of integrity. He refuses to bear false witness as he realises that not only would he be dishonouring his fellow prisoners but he would be dishonouring himself. He chooses to stand for what is right and true.
- Proctor's personal sacrifice saves innocent lives and restores justice to society.
- It might be argued that his biggest weakness is his unwillingness to sacrifice his name/pride in order to survive. His good action – not compromising his integrity – leads to his death.

DISAGREE.

- Candidates might argue that, although Proctor is a flawed person, his fate is tragic as it is not entirely of his own making; he pays for the flaws of his society. The repressive laws in Salem contribute to his, and others', desire to break free from restrictions and create a climate in which guilt must be deflected to others. Expectations of the theocratic society are too great for any individual to live up to; they absolve themselves by blaming others.

[Credit valid alternative/mixed responses.]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL

- 15.1 Giles Corey, Francis Nurse and John Proctor have approached Danforth to offer evidence that their arrested wives are innocent of witchcraft. John has persuaded Mary to tell the court that the girls have been lying. Giles has accused Thomas Putnam of manipulating the witch trials but refuses to give the name of the man who heard Putnam make a statement about benefitting from his daughter's involvement in the trials.

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

- 15.2 The girls have been caught dancing in the forest and to avoid being punished, Abigail initially testifies against Tituba for having lured them into an alliance with the devil. They are encouraged to identify the devil's agents among them. The girls are elevated to a position of power in the village and they use this to take vengeance on those who they believe have wronged them or their families in the past. They continue to testify to maintain the respect and awe in which they are now held.

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

- 15.3 Danforth believes he is leading a fair and objective investigation into the witchcraft allegations but his concept of justice is flawed. Hale is right to question the justice meted out by Danforth, who is unwilling to hear out the opponents of the court. He will not accept any challenge to his authority and is unwilling to admit that he has been misled by the lies of the girls.

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

- 15.4 Despite having initiated the witch trials, Hale is beginning to wonder whether witchcraft is at the root of the problems in Salem. The information supplied by Giles, John and Mary concerns him and he questions the validity of the girls' testimony. As a God-fearing man, he does not condone lying. However, he later comes to realise that saving the lives of innocent people by encouraging them to lie is preferable to their being executed. His doubts will no longer allow him to participate in the court proceedings but his guilt and conscience draw him back to Salem; he participates in the proceedings once more to ensure that true justice prevails.

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

- 15.5 Initially the Proctors' relationship was strained. John's affair with Abigail had caused Elizabeth to distrust him and she found it hard to forgive him. Their conversation was terse and impersonal. Now they converse on a deeper, more intimate level. Elizabeth is prepared to accept some responsibility for having pushed John toward another woman and he is adamant that she should not blame herself. Despite having been kept apart for months, they are closer than they were previously. They have grown in understanding of and love for one another.

[Award 3 marks only if the change has been addressed.] (3)

- 15.6 Elizabeth might look at Proctor with her hand on her heart/point to herself/put her hand on his arm to indicate that she shares the blame for his adultery and that she no longer holds him solely responsible for their marital problems. Her tone might be sincere/remorseful/penitent/accepting as she no longer sees herself as a victim and acknowledges that she contributed to the breakdown of their marriage.

[Accept valid alternative responses.]

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

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

(3)

- 15.7 Proctor is correct in saying that he is not a 'saint' but he proves his goodness by admitting his infidelity to save innocent people and expose Abigail's and the girls' lies. Although he does not attend church regularly, he tries to live a moral life. He implies that he is 'rotten' but in all other aspects of his life he has behaved with honour.

[Accept valid alternative/mixed responses.]

[Award 3 marks for any two ideas well discussed.]

(3)

- 15.8 YES.
Elizabeth's assertion that she was a cold wife does not justify John's adultery. In relation to the witchcraft allegations, she is completely innocent and at the mercy of Abigail's lies and the deception arising from the planting of a needle in the poppet given to Elizabeth by Mary Warren. She is a victim of Abigail's machinations. Elizabeth is trapped in a patriarchal society, where innocents are persecuted by powerful agents of the theocracy.

OR

NO.

It might be argued that Elizabeth is not entirely innocent as it is her coldness toward her husband that prompts him to look for affection elsewhere. His affair with Abigail motivates Abigail's actions in the forest and results in the deception perpetrated by Abigail and the girls.

[Accept valid alternative/mixed responses.]

[Award 4 marks for any two ideas well discussed.]

(4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 6 MARKS Interpretation of topic. Depth of argument, justification and grasp of text.	5–6 -In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	4 -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	3 -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	2 -Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	0–1 -No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
STRUCTURE AND LANGUAGE 4 MARKS Structure, logical flow and presentation. Language, tone and style used in the essay	4 -Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	3 -Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	2 -Some evidence of structure -Essay lacks a well- structured flow of logic and coherence -Language errors minor; tone and style mostly appropriate	1 -Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style	0–1 -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
CONTENT 15 MARKS Interpretation of topic. Depth of argument, justification and grasp of text.	12–15 -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	9–11 -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	6–8 -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	4–5 -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	0–3 -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
STRUCTURE AND LANGUAGE 10 MARKS Structure, logical flow and presentation. Language, tone and style used in the essay	8–10 -Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	6–7 -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	4–5 -Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	2–3 -Structure shows faulty planning. -Arguments not logically arranged -Language errors evident. -Inappropriate tone and style -Paragraphing faulty	0–1 -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
MARK RANGE	20–25	15–19	10–14	5–9	0–4

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.