



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

MAY/JUNE 2024

MARKS: 80

TIME: 2½ hours

This question paper consists of 27 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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Prescribed Poetry: Answer ANY TWO questions.			
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Unseen Poetry: COMPULSORY question			
5. 'Beg a Rose'	Contextual question	10	10
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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 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.

THE SHIPWRECK – Emily Dickinson

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

Dickinson's poem examines how people are at the mercy of nature.

Discuss this statement with close 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.

THE MORNING SUN IS SHINING – Olive Schreiner

1 The morning sun is shining on
2 The green, green willow tree,
3 And sends a golden sunbeam
4 To dance upon my knee.
5 The fountain bubbles merrily,
6 The yellow locusts spring,
7 Of life and light and sunshine
8 The happy brown birds sing.

9 The earth is clothed with beauty,
10 The air is filled with song,
11 The yellow thorn trees load the wind
12 With odours sweet and strong.
13 There is a hand I never touch
14 And a face I never see;
15 Now what is sunshine, what is song,
16 Now what is light to me?

2.1 Refer to line 2: 'The green, green willow tree'.

Account for the repetition in this line. (2)

2.2 Explain the mood that is created by the phrase, 'a golden sunbeam' in line 3. (2)

2.3 Refer to line 9: 'The earth is clothed with beauty'.

2.3.1 Identify the figure of speech used in this line. (1)

2.3.2 Discuss the effectiveness of the image. (2)

2.4 Refer to lines 13–16: 'There is a ... light to me?'

Critically discuss how these lines convey the central message of the poem. (3)
[10]

QUESTION 3: CONTEXTUAL QUESTION

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

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

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

- 3.1 Identify the atmosphere in line 1. (1)
- 3.2 Explain the effect of the punctuation mark in 'Listen!' (line 6). (2)
- 3.3 Account for the sun's being described as 'broad' (line 3) in the context of the poem. (2)
- 3.4 Refer to lines 6–8: 'the mighty Being ... like thunder – everlastingly.'
Discuss the effectiveness of the simile in these lines. (2)
- 3.5 Critically discuss how the structure of the poem is used to convey its central message. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA – Ingrid Jonker

1 The child is not dead
 2 the child raises his fists against his mother
 3 who screams Africa screams the smell
 4 of freedom and heather
 5 in the locations of the heart under siege

6 The child raises his fists against his father
 7 in the march of the generations
 8 who scream Africa scream the smell
 9 of justice and blood
 10 in the streets of his armed pride

11 The child is not dead
 12 neither at Langa nor at Nyanga
 13 nor at Orlando nor at Sharpeville
 14 nor at the police station in Philippi
 15 where he lies with a bullet in his head

16 The child is the shadow of the soldiers
 17 on guard with guns saracens and batons
 18 the child is present at all meetings and legislations
 19 the child peeps through the windows of houses and into the hearts of mothers
 20 the child who just wanted to play in the sun at Nyanga is everywhere
 21 the child who became a man treks through all of Africa
 22 the child who became a giant travels through the whole world

23 Without a pass

- 4.1 Identify and explain the mood that is created by the phrase, 'raises his fists' in line 2. (2)
- 4.2 Explain why the phrase, 'the child' is repeated throughout the poem. (2)
- 4.3 Refer to line 16: 'The child is the shadow of the soldiers'.
- 4.3.1 Identify the figure of speech used in this line. (1)
- 4.3.2 Discuss the effectiveness of this image. (2)
- 4.4 Refer to line 23: 'Without a pass'.
- Critically discuss the significance of this line in conveying the central message of the poem. (3)

[10]**AND**

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

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

BEG A ROSE – Moira Lovell

- 1 'Madam,' a pale voice sidled
 2 Through my car window, 'I'm hungry.'
 3 I stuffed ten cents into the gob¹
 4 Of the parking-meter. Its stomach hummed.
- 5 'Madam, I'm ...' but I was already in the rose shop
 6 Choosing thin pinks for dinner-table décor.
 7 The cash-till shot out its shuddering jaw
 8 And crammed in the titbits of my purse.
- 9 'Madam ...' the boy embraced the parking-meter
 10 Which flung up a red flag to advertise its emptiness.
 11 I looked down at the handful of roses
 12 Incensing the air with inedible aromas.

Glossary: ¹gob – a slang word for 'mouth'

- 5.1 The boy is described as having 'a pale voice' (line 1).
 What does this description reveal about the boy? (2)
- 5.2 Explain the use of the ellipsis in line 5. (2)
- 5.3 Refer to lines 7–8: 'The cash-till shot ... of my purse.'
 5.3.1 Identify the figure of speech used in these lines. (1)
 5.3.2 Comment on the use of this figure of speech in the context of the poem. (2)
- 5.4 Refer to lines 11–12: 'I looked down ... with inedible aromas.'
 Critically discuss the significance of these lines in conveying the central message of the poem. (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

The society in which Dorian Gray lives has a powerful influence on the events that unfold in his life.

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

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

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

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

EXTRACT A

So that was the story of Dorian Gray's parentage. Crudely as it had been told to him, it had yet stirred him by its suggestion of a strange almost modern romance. A beautiful woman risking everything for a mad passion. A few wild weeks of happiness cut short by a hideous, treacherous crime. Months of voiceless agony, and then a child born in pain. The mother snatched away by death, the boy left to solitude and the tyranny of an old and loveless man. Yes; it was an interesting background. It posed the lad, made him more perfect as it were. Behind every exquisite thing that existed, there was something tragic. Worlds had to be in travail, that the meanest flower might blow. ... And how charming he had been at dinner the night before, as, with startled eyes and lips parted in frightened pleasure, he had sat opposite to him at the club, the red candle-shades staining to a richer rose the wakening wonder of his face. Talking to him was like playing upon an exquisite violin. He answered to every touch and thrill of the bow ... There was something terribly enthralling in the exercise of influence. No other activity was like it.

...

He was a marvellous type, too, this lad, whom by so curious a chance he had met in Basil's studio; or could be fashioned into a marvellous type, at any rate.

[Chapter 3]

7.1 Place the above extract in context. (3)

7.2 Refer to lines 6–7: 'It posed the ... as it were.'

Explain why Dorian would have been considered 'perfect' in Victorian society. (2)

7.3 Refer to lines 1–6: 'So that was ... and loveless man.'

How do these lines influence your attitude to Dorian at this stage in the novel?
Substantiate your response.

(3)

7.4 Refer to lines 13–14: 'There was something ... was like it.'

Discuss what these lines reveal about Lord Henry.

(3)

AND

EXTRACT B

'Yes!' answered Dorian Gray. 'It was here I found her, and she is divine beyond all living things. When she acts, you will forget everything. These common, rough people, with their coarse faces and brutal gestures, become quite different when she is on the stage. They sit silently and watch her. They weep and laugh as she wills them to do. She makes them as responsive as a violin. She spiritualises them, and one feels that they are of the same flesh and blood as one's self.'

5

'The same flesh and blood as one's self! Oh, I hope not!' exclaimed Lord Henry, who was scanning the occupants of the gallery through his opera-glass.

'Don't pay any attention to him, Dorian,' said the painter. 'I understand what you mean, and I believe in this girl. Any one you love must be marvellous, and any girl who has the effect you describe must be fine and noble. To spiritualise one's age – that is something worth doing. If this girl can give a soul to those who have lived without one, if she can create the sense of beauty in people whose lives have been sordid and ugly, if she can strip them of their selfishness and lend them tears for sorrows that are not their own, she is worthy of all your adoration, worthy of the adoration of the world. This marriage is quite right. I did not think so at first, but I admit it now. The gods made Sibyl Vane for you. Without her you would have been incomplete.'

10

15

[Chapter 7]

7.5 Refer to line 1: 'It was here I found her'.

Briefly describe the events that have led Dorian to finding Sibyl.

(3)

7.6 Explain how Lord Henry's response (lines 7–8) to Dorian's description of 'these common, rough people' (line 2) reveals the class structure in Victorian society.

(2)

7.7 Refer to lines 15–16: 'This marriage is quite right.'

Using your knowledge of the novel as a whole, discuss Basil's response to the news of Dorian's upcoming marriage.

(3)

- 7.8 Earlier in the novel, Lord Henry refers to playing Dorian like an 'exquisite violin' and in this extract, Sibyl is referred to as making the audience 'as responsive as a violin' (line 5).

Comment on the significance of this image in the context of the novel. (3)

- 7.9 Refer to line 2: 'When she acts, you will forget everything.'

Using this line as a starting point, critically discuss how Dorian confuses life and art.

(3)
[25]

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

Pi's upbringing and the situations in which he finds himself have a powerful influence on his life.

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

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

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

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

EXTRACT C

When you've suffered a great deal in life, each additional pain is both unbearable and trifling. My life is like a *memento mori* painting from European art: there is always a grinning skull at my side to remind me of the folly of human ambition. I mock this skull. I look at it and I say, 'You've got the wrong fellow. You may not believe in life, but I don't believe in death. Move on!' The skull snickers and moves ever closer, but that doesn't surprise me. 5

...

Richard Parker has stayed with me. I've never forgotten him. Dare I say I miss him? I do. I miss him. I still see him in my dreams. They are nightmares mostly, but nightmares tinged with love. Such is the strangeness of the human heart. I still cannot understand how he could abandon me so unceremoniously, without any sort of goodbye, without looking back even once. That pain is like an axe that chops at my heart. 10

The doctors and nurses at the hospital in Mexico were incredibly kind to me. And the patients, too. Victims of cancer or car accidents, once they heard my story, they hobbled and wheeled over to see me, they and their families, though none of them spoke English and I spoke no Spanish. They smiled at me, shook my hand, patted me on the head, left gifts of food and clothing on my bed. They moved me to uncontrollable fits of laughing and crying. 15

[Chapter 1]

9.1 Refer to lines 13–17: 'The doctors and ... on my bed.'

Account for the response of the people in the hospital to Pi.

(2)

- 9.2 Refer to lines 1–2: 'When you've suffered ... unbearable and trifling.'
Explain why Pi makes this statement. (3)
- 9.3 Refer to lines 3–5: 'I mock this ... death. Move on!'
Discuss Pi's attitude towards death as reflected in these lines. (3)
- 9.4 Refer to lines 7–12: 'Richard Parker has ... at my heart.'
Comment on the impact that Richard Parker has had on Pi's life. (3)

AND**EXTRACT D**

Pi Patel: 'Tigers exist, lifeboats exist, oceans exist. Because the three have never come together in your narrow, limited experience, you refuse to believe that they might. Yet the plain fact is that the *Tsimtsum* brought them together and then sank.'

[Silence]

Mr Okamoto: 'What about this Frenchman?'

5

'What about him?'

'Two blind people in two separate lifeboats meeting up in the Pacific – the coincidence seems a little far-fetched, no?'

'It certainly does.'

'We find it very unlikely.'

10

'So is winning the lottery, yet someone always wins.'

'We find it *extremely* hard to believe.'

'So did I.'

...

'By the way, how do you explain the meerkat bones in the lifeboat?'

'Yes, the bones of a small animal were – '

15

'More than one!'

' – of *some* small animals were found in the lifeboat. They must have come from the ship.'

'We had no meerkats at the zoo.'

'We have no proof they were meerkat bones.'	20
...	
'Find yourself a forensic zoologist.'	
'All right, Mr Patel! You win. We cannot explain the presence of meerkat bones, if that is what they are, in the lifeboat. But that is not our concern here. We are here because a Japanese cargo ship owned by Oika Shipping Company, flying the Panamanian flag, sank in the Pacific.'	25
'Something I never forget, not for a minute. I lost my whole family.'	
'We're sorry about that. '	
'Not as much as I am.'	
[Long silence]	
Mr Chiba: ' <i>What do we do now?</i> '	30
Mr Okamoto: ' <i>I don't know.</i> '	
[Long silence]	
Pi Patel: 'Would you like a cookie?'	
[Chapter 99]	

- 9.5 Refer to line 14: ' "By the way, ... in the lifeboat?" ' (2)
Explain the presence of the meerkat bones in the lifeboat.
- 9.6 Refer to line 11: ' "So is winning the lottery, yet someone always wins." ' and line 21: ' "Find yourself a forensic zoologist." ' (3)
Account for Pi's tone in these lines.
- 9.7 Refer to line 5: 'Mr Okomoto: "What about this Frenchman?" ' (3)
Discuss how Pi's encounter with the blind Frenchman is crucial to your understanding of Pi's plight on the lifeboat.
- 9.8 Refer to line 33: 'Pi Patel: ' "Would you like a cookie?" ' ' (3)
Comment on the significance of Pi's offering the Japanese officials a cookie.
- 9.9 Refer to line 12: 'We find it *extremely* hard to believe.' (3)
Based on the Japanese officials' response to Pi's story, critically discuss Pi's perspective on faith. [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

At the end of the play, Horatio refers to Hamlet as a 'sweet prince'.

Assess the validity of Horatio's view of Hamlet with reference to the play as a whole.

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

GHOST

List, list, O list!

If thou didst ever thy dear father love ...

HAMLET

O God!

GHOST

Revenge his foul and most unnatural murder.

HAMLET

Murder!

GHOST

Murder most foul, as in the best it is,

But this most foul, strange and unnatural.

HAMLET

Haste me to know't, that I with wings as swift

As meditation or the thoughts of love,

May sweep to my revenge.

5

10

...

HORATIO

O day and night, but this is wondrous strange!

HAMLET

And therefore as a stranger give it welcome.

There are more things in heaven and earth, Horatio,

Than are dreamt of in your philosophy.

But come!

15

Here as before, never, so help you mercy, (How strange or odd some'er I bear myself, As I perchance hereafter shall think meet To put an antic disposition on)	20
That you at such times seeing me, never shall With arms encumbered thus, or this head-shake, Or by pronouncing of some doubtful phrase As 'Well, well, we know,' or 'We could and if we would,' Or 'If we list to speak,' or 'There be and if they might,' Or such ambiguous giving out, to note	25
That you know aught of me—this do swear, So grace and mercy at your most need help you!	
GHOST (<i>Beneath</i>) Swear.	
HAMLET Rest, rest, perturbed spirit! (<i>They swear a third time</i>) So, gentlemen, With all my love I do commend me to you;	30
And what so poor a man as Hamlet is May do t'express his love and friending to you God willing shall not lack. Let us go in together, And still your fingers on your lips I pray.	
The time is out of joint. O curséd spite That ever I was born to set it right!	35
[Act 1, Scene 5]	

- 11.1 Place this extract in context. (3)
- 11.2 Refer to line 4: 'Revenge his foul and most unnatural murder.'
- Give TWO reasons why the ghost refers to King Hamlet's murder as 'unnatural'. (2)
- 11.3 Refer to lines 18–19: 'As I perchance ... antic disposition on)'.
Account for Hamlet's decision to pretend to be mad. (3)
- 11.4 Refer to lines 30–33: 'With all my ... shall not lack.'
- Discuss the friendship that exists between Hamlet and Horatio with reference to the play as a whole. (3)
- 11.5 Refer to lines 35–36: 'The time is ... set it right!'
- Comment on how these lines reflect Hamlet's state of mind at this point in the play. (3)

AND

EXTRACT F

OPHELIA

My lord, I have remembrances of yours,
That I have longed long to re-deliver.
I pray you now receive them.

HAMLET

No, not I,

I never gave you aught.

5

OPHELIA

My honoured lord, you know right well you did,
And with them words of so sweet breath composed
As made the things more rich. Their perfume lost,
Take these again, for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

10

HAMLET

Ha, ha! are you honest?

OPHELIA

My lord?

HAMLET

Are you fair?

OPHELIA

What means your lordship?

15

...

HAMLET

Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself
indifferent honest, but yet I could accuse me of such things, that it were better my
mother had not borne me. I am very proud, revengeful, ambitious, with more offences
at my beck, than I have thoughts to put them in, imagination to give them shape, or
time to act them in. What should such fellows as I do, crawling between heaven and
earth? We are arrant knaves all, believe none of us. Go thy ways to a nunnery ...
(Suddenly) Where's your father?

20

OPHELIA

At home, my lord.

HAMLET

Let the doors be shut upon him, that he may play the fool no where but in's own house.
Farewell.

25

[Act 3, Scene 1]

11.6 Refer to lines 1–3: 'My lord, I ... now receive them.'

Explain why Ophelia returns Hamlet's gifts.

(2)

11.7 Refer to lines 22: 'Where's your father?'

Critically discuss what Hamlet's question reveals about his attitude towards
Polonius in the context of the play.

(3)

11.8 Refer to line 16: 'Get thee to ... breeder of sinners?'

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)

11.9 Using this extract as a starting point, comment on the extent to which Hamlet's behaviour towards Ophelia contributes to her death later in the play.

(3)

[25]

OTHELLO

Have you prayed tonight, Desdemona?

DESDEMONA

Ay, my lord.

OTHELLO

If you bethink yourself of any crime

Unreconciled as yet to heaven and grace,

Solicit for it straight.

15

DESDEMONA

Alas, my lord, what may you mean by that?

OTHELLO

Well, do it, and be brief; I will walk by.

I would not kill thy unprepared spirit;

No, heaven forbid! I would not kill thy soul.

DESDEMONA

Talk you of killing?

20

...

OTHELLO

Therefore confess thee freely of thy sin,

For to deny each article with oath

Cannot remove nor choke the strong conceit

That I do groan withal. Thou art to die.

DESDEMONA

Then Lord have mercy on me!

25

OTHELLO

I say, amen.

DESDEMONA

And have you mercy too! I never did

Offend you in my life; never loved Cassio

But with such general warranty of heaven

As I might love. I never gave him token.

30

OTHELLO

By heaven, I saw my handkerchief in his hand!

O perjured woman! Thou dost stone thy heart,

And mak'st me call what I intend to do

A murder, which I thought a sacrifice.

...

EMILIA

Help, help, ho, help! O, lady, speak again!

35

Sweet Desdemona, O sweet mistress, speak!

DESDEMONA

A guiltless death I die.

EMILIA

O, who has done this deed?

DESDEMONA

Nobody; I myself. Farewell.

Commend me to my kind lord. O, farewell.

40

[Act 5, Scene 2]

- 13.5 Place this extract in context. (3)
- 13.6 Refer to line 31: 'I saw my handkerchief in his hand!'
Explain how the handkerchief comes to be in Cassio's possession. (2)
- 13.7 Refer to lines 5–7: 'I must weep ... it doth love'.
Comment on how these lines reflect Othello's state of mind at this point in the play. (3)
- 13.8 Refer to lines 27–30: 'And have you ... gave him token.'
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)
- 13.9 Refer to lines 39–40: 'Nobody; I myself ... lord. O, farewell.'
Drawing on your knowledge of the play, comment on the extent to which Desdemona is responsible for her own death. (3)
- [25]**

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

At the end of the play, Elizabeth says that Proctor 'has his goodness now'.

Assess the validity of Elizabeth's view of Proctor with reference to the play as a whole.

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

MARY	Abby, we've got to tell. Witchery's a hangin' error, a hangin' like they done in Boston two year ago! We must tell the truth, Abby! You'll only be whipped for dancin', and the other things!	
ABIGAIL	Oh, we'll be whipped!	
MARY	I never done none of it, Abby. I only looked!	5
MERCY	<i>(moving menacingly toward Mary)</i> : Oh, you're a great one for lookin', aren't you, Mary Warren? What a grand peeping courage you have!	
	BETTY, <i>on the bed, whimpers</i> . ABIGAIL <i>turns to her at once</i> .	
ABIGAIL	Betty? <i>(She goes to Betty.)</i> Now, Betty, dear, wake up now. It's Abigail. <i>(She sits Betty up and furiously shakes her.)</i> I'll beat you, Betty! <i>(BETTY whimpers.)</i> My, you seem improving. I talked to your papa and I told him everything. So there's nothing to –	10
BETTY	<i>(darts off the bed, frightened of Abigail, and flattens herself against the wall)</i> : I want my mama!	
ABIGAIL	<i>(with alarm, as she cautiously approaches Betty)</i> : What ails you, Betty? Your mama's dead and buried.	15
BETTY	I'll fly to Mama. Let me fly! <i>(She raises her arms as though to fly, and streaks for the window, gets one leg out.)</i>	
ABIGAIL	<i>(pulling her away from the window)</i> : I told him everything; he knows now, he knows everything we –	20
BETTY	You drank blood, Abby! You didn't tell him that!	
ABIGAIL	Betty, you never say that again! You will never –	
BETTY	You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!	
ABIGAIL	<i>(smashes her across the face)</i> : Shut it! Now shut it!	25
BETTY	<i>(collapsing on the bed)</i> : Mama, Mama! <i>(She dissolves into sobs.)</i>	
ABIGAIL	Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters.	

[Act 1]

- 15.1 Place this extract in context. (3)
- 15.2 Refer to lines 13–14: '*(darts off the ... want my mama!*'
Give TWO reasons for Betty's reaction. (2)
- 15.3 Refer to lines 27–28: 'And Tituba conjured Ruth Putnam's dead sisters.'
Discuss the role played by the Putnam family in the hysteria that follows. (3)
- 15.4 Refer to lines 1–2: 'Abby, we've got ... the truth, Abby!'
Is this a valid reflection of Mary's character? Justify your response with reference to the play as a whole. (3)
- 15.5 Refer to line 4: 'Oh, we'll be whipped!'
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)

AND**EXTRACT J**

PARRIS	<i>(not even glancing at the list now, and in a quavering voice, quietly):</i> Excellency – a dagger – <i>(He chokes up.)</i>	
DANFORTH	What do you say?	
PARRIS	Tonight, when I open my door to leave my house – a dagger clattered to the ground. <i>(Silence. DANFORTH absorbs this. Now Parris cries out.)</i> You cannot hang this sort. There is danger for me. I dare not step outside at night!	5
	REVEREND HALE <i>enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.</i>	
DANFORTH	Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.	10
HALE	<i>(coming to Danforth now):</i> You must pardon them. They will not budge.	
	HERRICK <i>enters, waits.</i>	
DANFORTH	<i>(conciliatory):</i> You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just.	15
PARRIS	<i>(with failing heart):</i> Rebecca will not confess?	
HALE	The sun will rise in a few minutes. Excellency, I must have more time.	

DANFORTH Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now.

[Act 4]

15.6 Refer to line 16: 'Rebecca will not confess?'

Explain what this line reveals about Rebecca Nurse. (2)

15.7 Refer to line 16: '*(with failing heart)*'.

In your view, is Parris's reaction here typical of him? Justify your response with reference to the play as a whole. (3)

15.8 Refer to line 15: 'It is not just.'

Comment on the significance of Danforth's words in the context of the play as a whole. (3)

15.9 Refer to lines 8–9: '*He is steeped ... he ever was.*'

Critically discuss the extent to which Reverend Hale is responsible for his condition at this point in the play. (3)
[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

MAY/JUNE 2024

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 26 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 six questions (novel) and/or all four 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****'THE SHIPWRECK' – Emily Dickinson**

- 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 25 for the rubric to assess this question.

- Nature is portrayed as a dominant force and people are subject to its destructive powers.
- A 'great storm' has wreaked havoc on a community and has caused loss of lives, grief and mourning.
- The storm causes the water to surge which stirs up the ocean bed creating a dangerous mixture of sand and water. The turbulent, whirling motion of the rough sea is similar to the bubbling movement of boiling water.
- Joy and elation are felt for the survivors who 'recovered the land' safely as they have escaped an almost certain death.
- However, this relief is short-lived and replaced by a sense of loss and grief for those who violently drowned at sea; 'Spinning' implies that the bodies were tossed around in the powerful sea. Their being so close to land ('shoals') heightens the tragedy. The magnitude of the deaths is in stark contrast to the few who have survived ('scant salvation').
- Nature is ruthlessly indiscriminate; the 'souls' are family and friends. By listing the intimate roles ('Neighbour and friend and bridegroom') that people played in each other's lives, the bereavement is more personal and severe.
- Winter is a season that is harsh and unrelenting: 'winter shakes the door' is a reminder that people are at the mercy of battering winds and extreme cold.
- Winter is also figuratively associated with the inevitable cycle of life and death.
- 'silence suffuses the story' implies that there are no words to explain to the children that nature is a destructive and lethal force.
- People cannot understand the mysterious ways of nature and therefore 'only the waves reply' when people try to make sense of the contradictory aspects of nature, which can both give life and take it away so violently.
- Initially, the tone is one of joy and relief that nature has been compassionate and has spared the lives of some people. However, this tone quickly changes to horror/dismay as the devastation of the storm is described. The concluding tone is mournful/sorrowful and grieving as the enormity of the tragedy is realised.

[Accept valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'THE MORNING SUN IS SHINING' – Olive Schreiner**

- 2.1 The word 'green' is repeated to emphasise the intensity of the colour of the tree./ The vitality of nature is evident. This implies that nature is abundant, vibrant and lush. The rhythm conveys the speaker's appreciation of the beauty of nature.

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

- 2.2 The reference to 'a golden sunbeam' creates a mood of happiness/joyfulness/cheerfulness. The warmth and light associated with the sun is both comforting and uplifting. A state of well-being is evident.

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

- 2.3 2.3.1 Personification (1)

- 2.3.2 Every part of the earth is adorned/decorated with beauty. The beauty is all-encompassing and surrounds/covers everything. Being surrounded by this beauty is uplifting and awe-inspiring.

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

- 2.4 In these lines the speaker refers to the loss of a loved one. She is consumed by her grief and she is not able to appreciate or take comfort in the beauty of nature. The repetition of the word 'never' emphasises the finality of death. Her despair renders the beauty of her surroundings meaningless to her; the rhetorical question which concludes the poem reinforces this.

The poem implies that one's emotional state influences one's perception and appreciation of the world.

[Accept valid alternative responses.]

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

(3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'IT IS A BEAUTEOUS EVENING, CALM AND FREE' – William Wordsworth**

3.1 There is an atmosphere of serenity/peace/relaxation/tranquillity. (1)

3.2 The exclamation mark compels the speaker's companion/the reader to focus on her surroundings./He is instructing her to pay attention to the magnificence of God's creation.

Candidates might also refer to the exclamation mark as reinforcing the commanding/imperative tone.

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

3.3 The sun appears huge on the horizon as it sets. The colours of sunset spread out across the vast ocean. The sun is a reminder of God's omnipotence/presence in the world.

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

3.4 The noise of crashing waves is compared to the sound of thunder. This emphasises the loudness and power of the waves. Both waves and thunder are evidence of God's miraculous creation.

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

3.5 In the octave of the sonnet, the speaker contemplates the beauty and power of God's creation. He is in awe of the 'tranquillity' and 'gentleness' surrounding him and feels a sense of reverence for nature's might. In the sestet, the speaker realises that children do not have these 'solemn' thoughts and moments because they are naturally close to God. Children have an instinctive appreciation of God's power and love.

[Award 3 marks only if there is a critical discussion.] (3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA' – Ingrid Jonker**

- 4.1 There is a mood of militancy, anger and rebellion. The act of raising one's fist is an act of defiance and resistance towards the oppressor. There is resentment of the older generation's subservience.

[Award 1 mark for the identification of mood and 1 mark for an explanation thereof.]

(2)

- 4.2 The phrase is repeated to reinforce the innocence of the child and highlight the tragedy of his death. The child represents the new generation which is not as easily subdued and which will rise up against the regime. The child's meaningless and unjust murder will not be forgotten but will rather serve as a symbol of hope/inspiration that change is coming and the apartheid regime will fall.

Candidates might also mention that the repetition indicates the number of child victims who suffered under the oppression of the government.

[Award 2 marks for two distinct points.]

(2)

- 4.3 4.3.1 Metaphor

(1)

- 4.3.2 The child is compared to the shadow of soldiers suggesting that the child will plague the soldiers' conscience. Even though the soldiers do not acknowledge their wrong-doings, their sins still follow them. The child is an omniscient presence and a reminder of the injustice that needs to be confronted.

Candidates might interpret the image to mean that the child is stalking the soldiers to seek revenge.

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

(2)

- 4.4 The speaker's reference to 'a pass' is a reminder of the oppression experienced by black South Africans and the indignity with which they were treated. It is only in death that the child is freed from having to carry 'a pass'. It is the story of his legacy that moves freely throughout the world raising awareness of the horrors of the apartheid regime. Symbolically, the child is able to move without restriction and is able to influence the minds of people to oppose the government of the day.

Candidates might refer to the tragic irony that it was an anti-pass protest that resulted in the death of this child.

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

(3)
[10]

UNSEEN POETRY (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION****'BEG A ROSE' – Moira Lovell**

- 5.1 By referring to the boy's voice as 'pale', the speaker is implying that his voice is faint/almost inaudible. His voice is weak and conveys no emotion; it is dull and lifeless, revealing that he is hungry.

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

- 5.2 The ellipsis is used to indicate that the speaker walks away quickly and was not interested in listening to the boy. He is unable to complete his sentence as his presence is ignored.

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

- 5.3 5.3.1 Personification (1)

5.3.2 By personifying the 'cash-till' as being fed money by the speaker, her indifference to the hunger of the boy is emphasised. The speaker is willing to spend her money on trivial material items instead of using it to assist someone who is hungry and in real need.

[Award 2 marks for a comment.] (2)

- 5.4 The roses are described as having a lovely smell but they are 'inedible'; they cannot be eaten and the boy remains hungry. The speaker sees having roses on her dinner table as more important than the boy's plight. The insensitivity and apathy of the wealthy towards the poor is apparent. The poem offers a comment about the selfishness of those who have money at the expense of those who do not.

[Award 3 marks only if there is a critical discussion.] (3)
[10]

TOTAL SECTION A: 30

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

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

AGREE

- Victorian society expects people to follow a strict moral code. However, the upper-class often act hypocritically and feel exempt from this expectation due to their status and wealth. They lead indulgent, frivolous lives.
- In a society where aesthetic principles are followed, Dorian's beauty is greatly admired, especially by Basil who regards him as a muse. This focus on his looks causes Dorian to become extremely vain and paranoid, and leads to his making a wish to remain young forever.
- Lord Henry encourages Dorian to follow the principles of aestheticism and hedonism; this contributes to his shallow and superficial nature. As a member of the upper class, Lord Henry plays a significant role in making Dorian aware of his beauty and exposing him to immoral ideas, especially via the 'yellow book'.
- This society's obsession with wealth and beauty is reflected in Dorian's materialistic and fickle acquiring of *objet de'art*.
- Dorian is held in high regard within his social class; he is admired by young men who aspire to be like him and he is a sought-after guest at parties.
- This society judges people by their outward appearances and not their actions. Dorian is always assumed to be innocent and good so he is never held accountable for his wrongdoing. He ruthlessly discards people; he plays a role in Sybil and James's death and murders Basil; yet he is never under suspicion and never has to take responsibility.
- Dorian adopts the principles of hedonism. He indulgently seeks pleasure and yields to all temptations such as visiting brothels and using opium. Dorian is again spared the consequences of his actions as these thrill-seeking endeavours do not appear to have the same consequences for him that they do for Adrian Singleton and Alan Campbell.
- People's adoration for Dorian and refusal to hold him accountable results in Dorian's developing narcissistic traits; he lacks empathy for others. This is apparent in all his interactions.
- Dorian becomes obsessed that the secret of his youth will be discovered and he will lose his standing in society. This paranoia actually prevents him from enjoying his care-free life as he feels compelled to stay near to the painting and consistently check that his secret has not been discovered.
- Over the course of his life, Dorian does not undergo any spiritual or psychological growth. Rather he remains immature and does not display any depth of character.
- Ultimately, Dorian does not develop any self-control or discipline. He is self-destructive and impulsively stabs the painting and ends his own life.
- Candidates might refer to Dorian's family's legacy and his innate propensity for evil as also having an impact on the events that unfold in his life.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]
[Credit valid alternative/mixed responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Lord Henry has just met Dorian at Basil's studio while Dorian was having his portrait painted. Lord Henry's interest in Dorian has led him to visit his uncle to find out more about Dorian's background.

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

- 7.2 Victorian society is obsessed with youth and beauty which are equated with innocence and purity. They also consider the upper class to be superior. Dorian is considered perfect as he is young, beautiful and wealthy.

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

- 7.3 The reader might feel sympathy towards Dorian when learning that his grandfather played a role in his father's death and his mother died shortly after his birth. As a result, Dorian was raised by his grandfather in a cold and loveless home. Growing up in such circumstances would have made Dorian feel lonely and neglected. He had no moral guidance and this might have contributed to his lack of firm principles.

[Award 1 mark for identification of attitude and 2 marks for a substantiation.] (3)

- 7.4 Lord Henry views people as objects that are at his disposal to experiment on in order to observe human nature. He is enthralled at the idea of exerting his influence and seeing how far he can push another person's boundaries. His egotistical and manipulative nature is reflected in his desire to control Dorian and mould him into a creature of his liking.

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

- 7.5 In search of a new sensation, Dorian decides to venture into the poorer areas of London. He attends an amateur theatre production of *Romeo and Juliet* in which Sibyl is performing. He is transfixed by her acting ability and returns on a number of occasions to watch her perform. He eventually accepts the theatre owner's offer to go backstage and meet Sibyl.

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

- 7.6 Lord Henry's repulsion and disgust of the lower class is indicative of the class structure of the time. He condescendingly views them as having no manners or culture and is horrified at the thought that he could have anything in common with them. This reveals the division that exists between the classes; the upper class view themselves as superior and treat the lower class with disdain.

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

- 7.7 Initially Basil is opposed to the engagement because of Sibyl's low status; however, he later encourages Dorian's upcoming marriage. He sees Sibyl as having the potential to influence Dorian positively and deter him from embracing a hedonistic lifestyle. He has Dorian's best interests at heart and wants him to lead a happy and wholesome life. His endorsement of the marriage is, however, irrelevant as Dorian is insincere in his desire to build a life with Sibyl.

[Credit valid alternative responses.]

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

(3)

- 7.8 Sibyl is able to get the audience to respond to her performance just as a violinist is able to control her instrument. This alludes to the influence that a person is able to exert on another. Lord Henry considers Dorian 'an exquisite violin' that he is able to influence; he 'plays' Dorian who responds eagerly to Lord Henry's provocative theories and prompts. The belief that art shapes and controls people is also suggested in this image.

[Award 3 marks only if the significance is commented on.]

(3)

- 7.9 Sibyl's artistry transports Dorian to other worlds. He admires her ability to transform herself into a range of characters and speaks about them as if they were real. Dorian is uninterested in who Sibyl really is and when she abandons her talent, he cruelly rejects her. Dorian's inability to distinguish between himself and his portrait sets him on a path of destructive behaviour as the portrait conceals his true nature. Over the years, Dorian focuses on collecting art and having artistic experiences in an attempt to avoid a meaningless existence. Ironically, it is his pre-occupation with aestheticism that prevents him from living a fulfilled life.

[Credit valid alternative responses.]

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

(3)

[25]

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

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

AGREE

- Pi grows up in a supportive, loving family. His father teaches him about animals and animal behaviour; this knowledge stands him in good stead aboard the life boat, and guides his choice of career. His mother encourages his love of reading; this allows him to appreciate the value of stories and the power of the imagination. His parents allow him to explore three religions simultaneously; his all-encompassing faith is the cornerstone of his character. Mamaji's teaching him to swim enables him to survive at sea.
- Pi's interactions with the three religious leaders and Mr Kumar, the atheist, strengthen his belief that common values exist between seemingly disparate views. He consequently displays adaptability and tolerance.
- Pi's experience of being bullied about his name teaches him resilience and resourcefulness; he looks for creative solutions to problems.
- When Pi finds himself alone at sea, his environment is life-threatening. He does not have access to food, water or shelter. He has to be inventive, resourceful and rational, drawing on his scientific knowledge to find ways to overcome the challenges he faces.
- His life is also threatened by the presence of Richard Parker on board the life boat. He draws on the knowledge he acquired as a child to tame the tiger. The courage, patience and perseverance it takes to train Richard Parker, as well as his determination to survive, are attributes that allow him to succeed as an adult.
- Pi is forced to evolve and adapt some of his values such as being a vegetarian and a pacifist. He realises that the only way to survive the threatening environment in which he finds himself is to kill fish and turtles to provide food for himself and Richard Parker. His integrity and morals are threatened but are outweighed by his will to survive.
- Pi's creation of an alter ego allows him to maintain the identity which developed during his childhood. He is able to distance himself from those actions that do not conform to his moral code.
- Being deprived of life's basic necessities strengthens Pi's self-control and his sense of gratitude.
- Pi's exploration of religion provides a spiritual foundation which grounds him throughout his ordeal. He has faith and hope, and even when his faith is challenged, he realises that having a strong, deep faith is essential to remaining hopeful and to living a fulfilling life.
- Through his study of religion, Pi realises the power of narrative in establishing core beliefs about the world. This allows him to create his own narrative to process his trauma, thus allowing him to become a well-adjusted and productive adult.
- As an adult, Pi is a stable, loving husband and father who is able to lead a constructive life despite his ordeals at sea.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]
[Credit valid alternative/mixed responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 Those who come into contact with Pi while he is in hospital in Mexico have heard about his survival story and are curious to hear more. They feel empathy for a boy who has withstood the extreme conditions that he endured for so long. His sensational/improbable story has gained him celebrity status.

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

- 9.2 After experiencing the horrific ordeal of losing his family and being stranded at sea for 227 days, Pi understands the very nature of suffering. He acknowledges that any 'pain' he has experienced since then has been awful and a reminder of the suffering he underwent; however, it has also been put into perspective as insignificant in comparison to his tribulations on the lifeboat.

[Award 3 marks only if reference is made to both aspects of the quotation.] (3)

- 9.3 Having survived insurmountable odds, Pi displays a scornful/disrespectful attitude towards death. There are many occasions at sea when Pi might have died but he is able to stay alive, mainly through his faith, his adaptability and his aptitude for problem-solving. Pi's disdain is apparent as he feels he has already defied death; having faced death once, Pi is unafraid of death and is condescending in his attitude.

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

- 9.4 Pi thinks fondly of Richard Parker knowing that he owes him his life. However, his feelings towards Richard Parker are contradictory. Richard Parker is associated with the worst time of Pi's life but without him, Pi would have struggled to survive. Pi comes to value Richard Parker's companionship and is distraught when he disappears into the jungles of Mexico without so much as a backward glance.

Candidates might refer to the second/human story in which Richard Parker is Pi's alter ego: a side of himself he is both terrified of because of its savagery, and grateful to because without it, he would not have survived.

[Award 3 marks only if a comment is made on the contradictory nature of their relationship.] (3)

- 9.5 When Pi discovers that the algae island is not a safe haven, and he decides to leave, he kills and skins as many meerkats as possible to stock up on supplies to sustain him and Richard Parker while adrift at sea. By the time they land on the coast of Mexico, their supplies are exhausted and only the bones remain.

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

- 9.6 Pi's tone is sarcastic/mocking/scornful. He is contemptuous of/frustrated at their inability to think beyond the obvious. His observations are intended to highlight the narrow-mindedness of the Japanese officials. He wants to challenge them to consider alternative views.

[Award 1 mark for the identification of tone and 2 marks for an explanation thereof.]

(3)

- 9.7 Pi encounters the blind Frenchman on another lifeboat when he has almost given up hope. This encounter initially uplifts Pi. Their conversation focuses on food which is a reminder of Pi's starvation. He invites the blind Frenchman onto the lifeboat as he thinks that he has found a human companion with whom to share his struggles. As Pi is about to warn him about Richard Parker's presence, the blind Frenchman attacks Pi. In turn, Richard Parker (Pi's alter ego in the second story) kills the blind Frenchman. This attack reminds Pi of the savagery that is required to survive.

[Award 3 marks only if there is a well-developed discussion.]

(3)

- 9.8 Earlier in the interview, Pi repeatedly complains about being hungry and the officials keep giving him cookies. He does not eat these cookies but stores them under his bed sheet. It is unexpected when he generously offers the cookies back to the officials. He does this to cause a distraction and to avoid thinking about his lost family. Throughout his adult life, Pi continues to hoard food in reaction to the severe food deprivation he experienced while aboard the lifeboat.

[Award 3 marks only if the significance is commented on.]

(3)

- 9.9 Pi finds it easy to believe in something outside one's 'narrow, limited experience'. The Japanese officials, on the other hand, find his story about the animals far-fetched/implausible. They are there to gather facts and are unable to fathom that something is possible despite not having concrete evidence to prove its validity. They rely on 'dry, yeastless factuality'.

Pi tries to explain his experience to the officials, despite their not giving credence to the existence of the meerkats and the algae island. In the same way, he has faith in the existence of God; it cannot be verified as the 'facts' are unknowable. Pi is of the opinion that one simply chooses to have faith. Throughout his life, Pi has been a believer, without requiring tangible evidence for the existence of God.

[Credit valid alternative responses.]

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

(3)

[25]

TOTAL SECTION B: 25

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

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

VALID

- Hamlet is indeed the 'sweet prince' of Horatio's description; he is noble, sensitive and guided by his conscience. He is, however, overwhelmed by the situation that confronts him on his return to Denmark: not only is he dealing with the loss of his father but he is also faced with his mother's hasty remarriage to his uncle Claudius, as well as Claudius's ascension to the throne.
- Hamlet loved and revered his father. When he is confronted by the ghost of his father, he is tasked with avenging his father's murder. He feels woefully unprepared, and also has to cope with the fear that the ghost might be an evil demon come to corrupt him.
- He has to face the fact that, under Claudius's rule, Denmark has become 'rotten'. He views it as his patriotic duty to 'set things right'.
- His decision to assume an 'antic disposition' is based on an attempt to buy himself time and to verify the ghost's allegations without Claudius becoming suspicious.
- When Ophelia returns his gifts, Hamlet feels rejected. His discovery that she is being used as bait by Claudius and Polonius to gather information about Hamlet's state of mind serves to intensify his feelings of betrayal. He is also disillusioned by the disloyalty displayed by his old friends, Rosencrantz and Guildenstern.
- Hamlet's delay in acting against Claudius is an indication of how conflicted he is at the thought of committing an immoral act. His integrity is evident.
- Despite his misgivings and concerns about his eternal soul, Hamlet feels duty-bound to avenge his father's murder and restore order in Denmark. He accepts his fate and acts with resolution and courage.

INVALID

- Hamlet resorts to deception and underhandedness in his quest to uncover the truth about his father's death; these are not the acts of a 'sweet prince'. His honour and integrity are compromised by his desire for revenge. His attitude towards other characters becomes increasingly ruthless, callous and cruel.
- Hamlet's rejection of Ophelia contributes to her madness and ultimately her death.
- He berates his mother for her hasty, incestuous marriage to Claudius. His behaviour towards her is threatening and insulting.
- Hamlet kills Polonius impulsively and treats his body with disrespect. He shows no remorse for his act and refuses to disclose where he has hidden the body.
- Hamlet's argument that killing Claudius while the latter is praying would be 'hire and salary, not revenge' might be regarded as immoral and cruel.
- He cold-bloodedly sends Rosencrantz and Guildenstern to their deaths to punish them for their betrayal of him before returning to Denmark to complete his task of avenging his father's death.
- Hamlet finally avenges his father's murder by killing Claudius, but at the cost of his own life and the lives of many others.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

- 11.1 After Hamlet is informed about the appearance of the ghost, he decides to confront the ghost himself. Just after midnight the following night the ghost appears and beckons Hamlet to follow it. Hamlet defies his companions' attempts to prevent him from obeying the ghost and determinedly follows it.

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

- 11.2 Not only is the murder of King Hamlet unnatural as he is the anointed King, the fact that the murderer was his brother makes the crime more heinous.

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

- 11.3 Hamlet decides to 'put an antic disposition on' to find out more about his father's murder and to verify whether the ghost is speaking the truth. If Hamlet is believed to be mad, it will enable him to investigate the ghost's claim without arousing Claudius's suspicion, and to plan his course of revenge. Furthermore, he is not entirely comfortable with avenging his father's death; putting on an 'antic disposition' will allow him to delay taking action until such time as he can reconcile himself to avenging his father's murder.

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

- 11.4 Horatio is Hamlet's closest friend and confidant and the only person whom Hamlet trusts implicitly. He informs Hamlet of the appearance of the ghost; swears to keep the secret of Hamlet's 'antic disposition'; closely observes Claudius's reactions during the play, 'The Mousetrap'. He is aware of Hamlet's return to Denmark after being sent to England; and is at Hamlet's side during the duel with Laertes. Finally, the dying Hamlet entrusts him with clearing his name. His steadfast loyalty and friendship are evident throughout the play.

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

- 11.5 Hamlet conveys the idea that the world is in a state of disorder ('out of joint'). He expresses his frustration and despair ('O curséd spite') at the onerous burden that he feels has been placed on him. He feels obliged to comply with the ghost's command but is resentful that it is his destiny to restore order and harmony in Denmark. The concept of revenge is morally unacceptable to him and he finds it difficult to reconcile the ghost's demand with his personal beliefs.

[Accept valid alternative responses.]

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

- 11.6 Ophelia has been ordered by her father, Polonius, to return Hamlet's gifts. He has convinced her that Hamlet is merely trifling with her affections and does not truly love her. As his daughter, Ophelia is expected to obey her father.

[Award 2 marks for an explanation.]

(2)

- 11.7 Hamlet suspects that Polonius is hiding behind the arras and is eavesdropping on their conversation. He does not trust Polonius and is contemptuous of his deceitful behaviour. He is also resentful that Polonius was instrumental in Ophelia's rejection of his affection. Hamlet views Polonius as a foolish sycophant; this causes him to treat Polonius with suspicion and derision.

[Award 1 mark for identification of attitude and 2 marks for a critical discussion thereof.]

(3)

- 11.8 Hamlet might angrily point to Ophelia when addressing her or he might point to the doorway angrily while ordering her to a nunnery. His tone might be angry/bitter/contemptuous/scathing as he castigates Ophelia and by implication, all women for being responsible for giving birth to unscrupulous men.

[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 justification.]

(3)

- 11.9 In this extract, Hamlet's behaviour towards Ophelia is cruel and hurtful. Although there are extenuating circumstances for his behaviour, his treatment of her is unwarranted. This together with his killing of her father later in the play, might contribute to her falling into a state of depression, her descent into madness and ultimately her death.

However, it might be argued that Hamlet cannot be held responsible for Ophelia's death, since she allows herself to be manipulated by her father so that he might ingratiate himself with Claudius. Polonius, too, bears the blame for Ophelia's death by forcing her to reject the man she loves cruelly. Polonius exploits his position as a parent to force her into doing his bidding.

[Accept valid alternative/mixed responses.]

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

(3)

[25]

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

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

VALID

- Othello prides himself on his honour and integrity: all his actions are motivated by his sense of honour. This is evident when he rejects Iago's advice to hide when Brabantio discovers his elopement with Desdemona.
- Initially Othello's love for Desdemona is absolute. Their marriage is based on mutual respect and admiration. Othello regards Desdemona as his equal and admires her confidence and candour when she defends her marriage.
- When doubts are raised about Desdemona's faithfulness, Othello's insecurities are exposed. His belief that Desdemona has tainted his honour dictates his actions from that point on. Iago has exploited Othello's gullibility to engineer his downfall.
- Othello's military background influences his decision to become Desdemona's judge and executioner and to justify himself as an 'honourable murderer'; he reasons that he is preventing her from deceiving other men.
- His decision to kill Desdemona torments him as his love for her endures despite his belief in her perfidious behaviour. This clearly indicates that his actions are not motivated by hatred. Furthermore, he believes that by giving her an opportunity to repent, he is displaying honour.
- Honour is also the motivating factor in Othello's taking his own life: he executes himself in atonement for his crime of killing an innocent Desdemona, knowing that his actions will condemn him to eternal damnation.

INVALID

- Although Othello justifies his killing of Desdemona as the actions of an 'honourable murderer', in truth he kills her out of anger, jealousy and insecurity.
- He believes the flimsy circumstantial evidence presented by Iago. He allows his excessive pride to overrule his logic and his entering into an unholy pact with Iago to murder both Cassio and Desdemona reveals his deep desire for revenge. Othello feels the need to punish those who have tarnished his reputation and his egotistical nature will not be appeased until they are both dead.
- His abusive behaviour towards Desdemona and his vulgar language are indicative of his hatred towards her.
- Although Othello regards his actions as honourable, his refusing Desdemona the chance to defend herself contradicts this claim.
- Othello justifies his actions, claiming that he is ridding society of a promiscuous woman. However, he deludes himself that his actions are just. Even though he shows regret and remorse after he discovers her innocence, he does not acknowledge the flaws in his personality or take any blame.
- As a result of his hatred, Othello ends up losing everything of value and meaning to him – his wife, his career, his honour and nobility.

[Credit valid alternative/mixed responses.]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

- 13.1 Roderigo's hopes of marrying Desdemona are dashed and he becomes despondent when Desdemona elopes with Othello and their marriage is accepted by the Duke.

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

- 13.2 Iago uses Roderigo's apparent love for Desdemona in his plan to bring about Othello's and Cassio's downfall. He persuades Roderigo to sell his land and follow them to Cyprus so that he can continue to use Roderigo as his dupe. Iago has extorted money from Roderigo and also convinces him to make gifts of jewels which he claims will win Desdemona's favour.

[Award 3 marks for a detailed explanation.] (3)

- 13.3 Iago is Othello's trusted ancient and has fought alongside him in many battles. Iago uses Othello's high regard of Iago to carry out his revenge on Othello. He convinces Othello that Desdemona is in love with Cassio and is having an affair with him. Othello's complete trust in Iago leads to his believing Iago to the extent that he does not verify his allegations. Othello enters into an unholy pact with Iago to murder Desdemona and Cassio. Iago succeeds in destroying Othello's happiness and ultimately causes his death.

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

- 13.4 YES
Cassio is handsome and charming. He is honourable, as is evident in his loyalty to Othello and his respectful admiration of Desdemona. While on duty, Cassio becomes drunk and violent which later fills him with remorse. He is devastated that he has abused the trust that Othello has placed in him. He also regrets the loss of his reputation and is determined to make amends.

OR

NO
Cassio is irresponsible and becomes drunk and abusive when he is on duty. He gets involved in a brawl with Roderigo and assaults a superior officer, Montano. His treatment of Bianca is also despicable. He treats her disrespectfully and makes fun of her love for him.

[Accept valid alternative/mixed responses.]

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

- 13.5 Othello has been convinced by Iago that Desdemona and Cassio have betrayed and dishonoured him by having an affair. Othello and Iago have plotted to have both Desdemona and Cassio killed. Othello believes that Iago has been successful in carrying out his part of the plot and that Cassio is dead. He is now preparing to kill Desdemona as she lies asleep in their bedchamber.

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

- 13.6 Iago has persuaded Emilia to steal the handkerchief and has planted it in Cassio's lodgings to create the impression that it was gifted to him by Desdemona.

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

- 13.7 Othello is filled with anguish and despair at the thought of killing Desdemona. His mind is conflicted between his love for Desdemona and his need to execute justice. His love for Desdemona has been the foundation of his life and he is shattered at the thought of killing her. He refers to his tears as 'cruel' as, despite his love for her, he is determined on his course of action.

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

- 13.8 Desdemona might kneel on the bed/floor, her hands clasped in prayer, or she might clutch Othello in desperation as she pleads her innocence and begs for him to spare her life. Her tone might be imploring/pleading/adamant as she realises that Othello believes her to be guilty of adultery and is intent on killing her.

[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 justification.] (3)

- 13.9 Desdemona is completely innocent of any wrongdoing. She is falsely accused of committing adultery and she has not been given the opportunity to defend herself. It is too late to respond to Othello's accusation as he is convinced of her guilt and is determined to kill her. Therefore, she cannot be held responsible for her own death.

However, after her marriage her submissive behaviour might have contributed to her death. She passively accepts Othello's abuse and does not stand up to him.

Her loyalty to Othello and her defence of him is naively idealistic. She even tries to protect Othello from the consequences of murder by claiming that she is responsible for her own death. These traits might be seen as contributing to her death.

[Accept valid alternative/mixed responses.]

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

(3)
[25]

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

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

VALID

- Even though John Proctor is a principled man who is well respected by the Salem community, he is consumed with guilt over his affair with Abigail Williams. He feels like a hypocrite as he is not able to meet his own high moral standards.
- This affair results in Abigail wanting Proctor to marry her. She persuades Tituba to cast charms in the forest to get rid of Elizabeth, which is the catalyst to the witch trials.
- Proctor is told by Abigail that the girls' behaviour was 'just sport'. However, his pride prevents him from telling the court the truth as this will also publicly expose his adultery.
- By Proctor not exposing Abigail, the witch trials gain momentum and the girls exploit the power the court has given them. This results in many innocent people, including Elizabeth, being accused of witchcraft.
- Proctor is determined to defend his wife and the other accused; he begins to recover his 'goodness' when he approaches the court with a deposition, signed by Mary, stating that the girls are lying.
- When Abigail threatens Mary and coerces her into retracting her statement, Proctor realises that the only way to save his wife and the other innocent people is to confess to adultery, thereby discrediting Abigail and exposing her manipulation and lies. This speaks to his inherent 'goodness'.
- However, his confession is not confirmed by his wife who actually denies the affair happened as she is trying to protect Proctor's reputation. Additionally, Mary accuses Proctor of witchcraft and he is arrested and sentenced to death.
- Proctor is presented with a moral dilemma: he can save his life by lying and confessing to witchcraft or he can remain honest and deny witchcraft which will result in his execution.
- Even though Elizabeth has forgiven Proctor and sees him as a good man, he still has not forgiven himself and does not view himself as good. He justifies giving the court his confession as fair punishment for his adultery.
- However, when the court asks for a written confession, Proctor realises that his confession will legitimise the court proceedings, condemn his friends and tarnish his family's name.
- In order to regain his 'goodness', Proctor decides to remain honest and noble. He makes the ultimate sacrifice, giving up his life to preserve his family's good name. His death raises doubt about the justice meted out by the court and ultimately brings the witch trials to an end.

INVALID

- Candidates might argue that Proctor does not regain his goodness as he leaves his family to fend for themselves in a clearly hostile environment.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL

- 15.1 The girls have been dancing in the forest and after being caught by Parris, Betty has fallen into a stupor. This has led to rumours of witchcraft and Parris calling for a witch expert to come and investigate whether there is evidence of witchcraft in Salem.

[Award 3 marks for three distinct points.]

(3)

- 15.2 Betty does not want to be punished, either by her father or by Abigail. As Abigail's cousin, she is aware that Abigail is capable of vindictiveness. She feels vulnerable and wants the kind of protection and comfort that a mother would provide. She is also afraid of suffering Abigail's wrath should she not do what Abigail wants.

[Award 2 marks for any two reasons.]

(2)

- 15.3 Ann Putnam's jealousy and insecurity leads her to accuse Rebecca Nurse of being responsible for the death of her babies. Thomas Putnam encourages his daughter to accuse landowners in the village of being witches as a way of acquiring more land for himself. They opportunistically use the trials to settle personal grudges and seek vengeance.

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

(3)

- 15.4 YES

In these lines, Mary is presented as frightened and anxious about the consequences of their activities in the woods. Despite her being afraid of Abigail, she does try to stand her ground. She wants to tell the truth as she does not want to get into trouble. Later, her asserting herself as an important official of the court is revealed in her defiant attitude towards Proctor.

OR

NO

When Mary is threatened by Proctor, she is persuaded to tell the court the truth about the poppet. Despite a weak attempt to tell the court that the girls are lying, Mary is easily intimidated by Abigail's veiled threats and manipulation. Her lack of courage results in her becoming a pawn in Abigail's machinations.

[Credit valid alternative/mixed responses.]

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

(3)

- 15.5 Abigail might move towards Mary, with her hands on her hips or her fists clenched or pointing a finger at the other girls. Her tone might be threatening/nasty/angry or sarcastic/sharp. She is implying that she will ensure that she is not the only one who will be punished.

[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 justification.]

(3)

- 15.6 Rebecca's refusal to confess is an indication of her honourable character. She is steadfast/resolute in her beliefs. She is the moral touchstone in the village and her bravery is evident in her not buckling under the pressure of the court.

[Award 2 marks for two distinct points.]

(2)

- 15.7 YES

Parris is distressed about Rebecca's refusal to confess; her execution will cause an outcry amongst the villagers and he is concerned that this will turn them against the court – and him. This reflects his selfishness and cowardice which is also evident when he conceals the truth of the girls' dancing in the forest. His fear of his reputation being tarnished is greater than his concern for the loss of innocent lives.

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

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

(3)

- 15.8 Danforth feels that pardoning those awaiting execution would be unfair considering that many have already been hanged. He is uncompromising and his rigid refusal to listen to any counter-arguments is indicative of the injustice being perpetrated by the court. Even though he has some doubt about the veracity of the testimony he has heard, he is determined to proceed. He has a flawed understanding of justice; there should be an objective weighing up of evidence and fairness in sentencing. It is unjust to send people to their deaths when there is a strong possibility of their innocence. This is a miscarriage of justice.

[Accept valid alternative responses.]

[Award 3 marks only if the significance is commented on.]

(3)

- 15.9 When Reverend Hale arrives in Salem, he displays a steadfast belief that he knows everything about witchcraft. He is convinced by the 'evidence' offered by the girls and is proud of his contribution in ridding the town of witches. His suspicions are raised when upstanding citizens are accused and he attempts to test the veracity of the accusations by visiting Proctor in his home. He denounces the court when he realises that the girls are frauds and innocent people are being hanged. His confidence is shaken and he feels responsible and struggles to come to terms with his guilt. His pride in his expertise and his rigid understanding of morality initially blinds him to what the girls are doing. However, his experience humbles him; he is contrite and is willing to compromise his beliefs to save the lives of those who are awaiting execution.

[Accept valid alternative responses.]

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

(3)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
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.