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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2018

MARKING GUIDELINES

MARKS: 80

This memorandum consists of 24 pages.

NOTE TO MARKERS

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

GUIDELINES

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

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'THE ZULU GIRL'– Roy Campbell**

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

Despite the oppression and hardship experienced by the tribe, there is a sense of optimism for a better life in the future.

- The image, 'the hot red acres smoulder' indicates the harsh conditions under which the workers labour. The sun is so intense that the landscape appears ready to burst into flames. The reference to the 'gang' suggests that its members have no identity/individuality and work under compulsion. 'Sweating' further communicates their discomfort and the intensity of the heat.
- 'Flings' describes the frustration/exasperation experienced by the girl as well as her defiance of the system under which she labours.
- Her child's being 'tormented by flies' reinforces the impression of unhygienic and unbearable working conditions.
- In stanza 2, the harshness of the environment is intensified: there is little shade offered by the thorn-trees; the area is smeared with the blood of ticks –'ring of shadow ... ticks'. The girl searches the child's hair for ticks, emphasising the unpleasant conditions under which she lives.
- The intimate bond between mother and child allows the latter to imbibe not only nourishment but also her thoughts and feelings. While he 'grunts' in satisfaction, the mother's emotions 'ripple' through his 'frail nerves'. Her 'languors ...sighing' might imply her partial acceptance of her current state.
- The mother is proud of the heritage which she imparts to her son - 'old unquenched unsmotherable heat'. Although her tribe has been 'curbed' and beaten, they retain their 'dignity'. They are a fierce warrior nation that will not be quelled.
- The comparison of the mother to a hill suggests her shielding and protecting her child and, by implication, her tribe. 'The first cloud...in its breast' foreshadows the uprising of the people against their oppressors. The girl and her son represent the potential of her nation to liberate itself.
- 'The coming harvest' indicates the ultimate victory of the people when they reap the fruit of their uprising and overthrow their oppressors.
- Initially, the tone is sympathetic to the plight of the girl. It changes to awe at the immense strength and endurance of a downtrodden nation. There is a tone of optimism for a better future.

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'THE GARDEN OF LOVE' – William Blake**

- 2.1 The reader will expect the speaker to enter an area/state of being that is open, free and beautiful. It is a place of peace and tranquillity./The allusion to the Biblical Garden of Eden creates the expectation of spiritual perfection and natural beauty.

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

- 2.2 The Chapel should have offered a joyful experience. However, the speaker is indicating how the Chapel and, by implication, organised religion has intruded on his pleasant, carefree childhood memories. The line indicates Blake's disapproval of the invasive and destructive nature of authoritarian religion.

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

- 2.3 The words, 'gates' and 'shut' have connotations of restriction and loss of free will. In addition, they suggest a lack of welcome. The admonition, 'Thou shalt not' alludes to the Old Testament/Ten Commandments which forbade certain behaviours and reinforces the sense of restriction. This accounts for the speaker's indignant/angry/disappointed/dismayed tone.

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

- 2.4 Instead of life flourishing ('flowers'), the garden is now associated with death as it is filled with 'graves' and 'tomb-stones'. The priests in black gowns are like sinister figures on patrol. These lines reflect the speaker's criticism of authoritarian religion's depriving one of joy. He sees such religion as cruelly restrictive ('binding with briars my joys and desires') of individual freedom and fulfilment.

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

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'A HARD FROST'– Cecil Day Lewis**

- 3.1 The personification/comparison of the frost to a thief is disturbing: it suggests that the frost works silently and stealthily, taking that which does not belong to it.

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

- 3.2 While the speaker is delighted at the transformation of his world from the bleak harsh landscape of winter, he is equally pensive in that he knows that this transformation is temporary/effectively illusory.

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

- 3.3 The winter landscape is metaphorically compared to a plain/an unattractive country maid who is transformed on her wedding day by her bright and beautiful bridal outfit. Her beauty is short-lived since after her wedding she will return to her old self, as will the landscape after the frost has melted. The speaker's tone is of disappointment that this beauty is short-lived, and perhaps, he is disparaging of the frost's trickery.

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

- 3.4 The speaker looks forward to the new cycle of life as the frost nudges the earth to release the seeds that will sprout in Spring, which will signify an end to the hardships of winter. The transformation in nature might possibly be equated to transformation in the life of people who experience hardship but can still look forward to a future that has the potential for a better life.

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

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'AN AFRICAN THUNDERSTORM' – David Rubadiri**

- 4.1 The impression is that the wind is unpredictable/out of control and dangerous, bringing with it chaos and disruption.

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

- 4.2 'Sinister' has connotations of something that is evil, frightening and destructive. The mood is oppressive, ominous and foreboding.

[Award 2 marks only if mood is discussed.] (2)

- 4.3 The women's panicked state and anxiety reflect their fearful attitude toward the storm. Their rushing about gathering their possessions and their children creates a sense of urgency. The children's having to cling to their mothers' backs intensifies the agitation of the mothers and their determination to protect their children. They dread the havoc that the storm might cause.

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

- 4.4 The conclusion is **appropriate** because the title creates the expectation that the poem is about a thunderstorm. The poem's focus is on the build-up to the storm. By focusing on the elements of the wind and the clouds, the speaker gives them a significance and power of their own. They are the harbingers alerting people to the approach of the storm. The lightning flash and the rumbling thunder create tension as the reader anticipates the final eruption of the storm.

Candidates might see the thunderstorm as an extended metaphor for the destructive effects of colonialism. Credit such responses on their merits.

Candidates might suggest that the conclusion is **not appropriate** since the storm does not actually break, despite its build-up having been described throughout the poem. It ends anti-climactically.

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

UNSEEN POEM (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION****'THE FACE OF HUNGER' – Mbuyiseni Oswald Mtshali**

- 5.1 The phrase suggests that the boy is so thin and emaciated that his ribs stick out and resemble the folds of a concertina. He is poverty-stricken and hungry.

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

- 5.2 Famine is being personified as it draws attention to the suffering of the boy. It is a powerful presence governing his life.

Candidates might refer to the idea that the boy becomes the material that is sculpted into an art piece titled 'Famine', almost like a stereotypical representation of the concept.

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

- 5.3 The simile compares the flickering movement of the boy's tongue to a chameleon's way of eating. The reference to 'confetti' suggests that food, for the chameleon is abundant as the flies appear to be plentiful in this poverty-stricken/unhygienic area. The image reinforces the boy's longing for the enticing food that is out of his reach and suggests the dehumanisation of the boy. It is effective in conveying the devastating impact of hunger.

[Credit valid alternative responses on their merits.]

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

- 5.4 The 'sky high shelf' implies that the means of the boy's survival are out of reach. Food is available in his society, but not for him. This is indicative of the speaker's sense of injustice at the divisions that exist in his society.

The impoverished child's growling stomach ('den of lions/roaring') is an indictment on the lack of concern shown by the privileged who allow such a situation to persist ('day and night'). The speaker's compassion/sympathy is evident in his exclamation, 'O! child'.

[Award 3 marks only if reference is made to both stanzas.] (3)
[10]

TOTAL SECTION A: 30

SECTION B: NOVEL***THE PICTURE OF DORIAN GRAY* – Oscar Wilde****QUESTION 6: *The Picture of Dorian Gray* – ESSAY QUESTION**

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

Candidates might argue that Dorian is changed by his involvement with various characters or they might argue that he is predisposed to develop into the person he becomes, regardless of his interaction with other characters.

- Dorian's meeting Basil and his painting of Dorian's portrait makes Dorian aware of his beauty. This encourages his narcissism.
 - Lord Henry exposes Dorian to the theories of Aestheticism and Hedonism, which motivate him to embark on a life of sensory pleasure, and to value art, youth and beauty above everything else. It is this meeting that changes Dorian from the somewhat naive and wilful young man he was to the morally corrupt person he becomes.
 - Dorian is motivated to wish that the portrait should age instead of him because of his interaction with both men.
 - When Dorian realises that his wish has been fulfilled, he feels that the portrait absolves him of responsibility for any of his dubious actions. It gives him the licence to indulge in immoral behaviour.
 - Dorian's meeting of Sibyl has the potential to inspire him to love and goodness. However, he rejects her when she no longer displays artistic competence. Dorian's brief interaction with Sibyl has the opposite effect of keeping him 'straight' when he is persuaded by Lord Henry to view her as a pleasurable passing fancy and her death as a mere artistic expression.
 - Dorian is aware of the danger posed by Lord Henry's controversial statements, describing them as 'poisonous'. He is however, intrigued and enticed by them. This suggests a conflict within Dorian that his under-developed sense of morality is unable to process.
 - Dorian's guilt is undermined by his continued interactions with Lord Henry. The yellow book is an extension of Lord Henry's influence on him.
 - James Vane raises Dorian's awareness that there are consequences to his actions and makes him realise that he cannot live only via the senses.
-
- Candidates might refer to the negative influence that Dorian becomes on others, which in turn strengthens his resolve to avoid responsibility.
 - Candidates might argue that Dorian is always going to become a person of questionable integrity. He is initially seen as 'petulant' and 'wilful'. He chooses to live a life of excess and self-indulgence, becoming involved in increasingly sinful behaviour.

[Consider mixed/valid alternative responses.]

[25]

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

- 7.1 Sibyl is an actress in a shabby theatre. She is contracted to the owner of the theatre, making her reliant on him for a meagre salary. She lives in squalid surroundings with her mother and brother.

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

- 7.2 Lord Henry reacts in a spoilt, almost jealous manner. He feels entitled to Dorian's undivided attention. This is typical of his selfish demeanour and his desire to control Dorian's life.

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

- 7.3 Aristocratic Victorian society enjoys a life of hedonistic self-indulgence. They pass their time dining out and frequenting the Opera. They fill their days with frivolous activity. This is indicative of the purposelessness of their lives.

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

- 7.4 This statement about Sibyl's soul implies that Dorian has an intimate knowledge of the person she is. This is, however, not true as he barely knows her and is less concerned about who Sibyl really is than about her artistic performances and the characters she becomes. His lack of sensitivity to her soul ultimately destroys Sibyl. There is irony in Dorian's recognition of the concept of soul when he, in fact, progressively sullies his own soul.

Candidates might refer to it being ironic that Dorian is responsible for the death of the 'wonderful soul' as he drives Sibyl to commit suicide.

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

- 7.5 Although Dorian claims to be in love with Sibyl, he shows no concern for her as a person. He is only interested in her artistry and her ability to transform reality for him. She appeals to his aesthetic belief that art is superior to life. When Sibyl is no longer interested in acting, he loses interest in her and cruelly rejects her. Love ought to be selfless and unconditional but Dorian's love is neither. His love for Sibyl proves to be superficial and insincere.

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

- 7.6 In this extract, Lord Henry responds cynically to Dorian's remark, implying that women are never what they present themselves to be. Lord Henry speaks disparagingly and insultingly about women, including his wife. He holds them in little regard, seeing them as frivolous and flighty. His attitude is sexist and patronising.

[Award 3 marks only if reference is made to this extract and the novel as a whole.] (3)

- 7.7 When James Vane had confronted Dorian a week earlier about his role in Sibyl's death, Dorian was able to convince James that he was not the man that Sibyl had referred to as 'Prince Charming'. However, James has discovered that Dorian is indeed 'Prince Charming'. Hence his presence at Dorian's home to take his promised revenge.

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

- 7.8 Dorian's tone is sardonic/pessimistic/dejected. He has chosen pleasure over being happy, only to realise that the pursuit of pleasure has not fulfilled his expectations. He feels quite hopeless and despondent. He appears to lack enthusiasm for life. He has become cynical and disillusioned.

[Award 3 marks only if tone and attitude are discussed.] (3)

- 7.9 Lord Henry impresses Dorian with his witty aphorisms and his ideas about Aestheticism. His charm and intelligence convince Dorian to adopt the self-indulgent lifestyle he promotes. In doing so, Dorian seeks out increasingly immoral experiences, becoming more degenerate and corrupt with each experience. Dorian lives by the yellow book given to him by Lord Henry. Dorian's commitment to this lifestyle leads to his death.

Candidates might argue that Dorian must be held ultimately responsible for his own death. Despite the influence of Lord Henry, Dorian chooses to corrupt himself.

[Accept mixed/valid alternative responses.]

[Award 4 marks only if reference is made to this extract and the novel as a whole.]

(4)
[25]

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

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

Candidates might refer to characters in either or both versions of the story.

Candidates might argue that those whom Pi encounters change him and he will never be the innocent/naive young boy he was. Without these encounters, Pi might not have had the strength of character or survival skills to endure the suffering that he faced and to emerge with his humanity intact.

- Mr Adirubasamy's teaching Pi to swim saves his life when the Tsimtsum sinks. Pi also learns the skill of storytelling from him, which enables him to keep his mind occupied on the lifeboat and prevents him from descending into depression and madness.
- Pi refers to both Mr Kumars as 'the prophets' of his 'Indian youth'. They represent two apparently opposing views of religion and science. However, Pi comes to the realisation that their views are complementary. This encourages him to study both zoology and theology.
- Mr Kumar, the Biology teacher, teaches Pi to pay close attention to detail and it is this acute sense of observation that enables Pi to survive at sea.
- All three of Pi's religious mentors instil in him a strong sense of faith which sustains him on the lifeboat. His exposure to different religions encourages him to be tolerant and open-minded. All of their teachings define the way he lives his life.
- When Pi is on the lifeboat with the French cook, he encounters the brutality and savagery that humans are capable of. It is only through the French cook's lessons on survival that Pi is able to endure his ordeal.
- The adult Pi still bears the scars of the bestial acts of murder he engages in on the lifeboat. He has to live with the guilt of having taken a life to save his own.
- Pi's relationship with Richard Parker sustains him and gives him hope throughout his ordeal. Taming him keeps Pi occupied and prevents him from sinking into depression.
- Pi's assuming of Richard Parker's persona enables him to distance himself from the horrific things he has to do. However, the adult Pi still suffers from the guilt and trauma of his actions.
- The disbelief of the Japanese officials to Pi's story forces him to revise the story thus compelling him to acknowledge the inherent evil of which he is capable.
- Candidates might refer to the influence Pi's parents have on the person he becomes.

[Consider mixed/valid alternative responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 The narrator, who is travelling through India searching for inspiration for a novel, encounters an elderly man in a coffee shop in Pondicherry. He is intrigued when he is told that the narrator is a writer. The elderly man proceeds to tell the narrator the story that follows.

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

- 9.2 Mr Adirubasamy and Pi share a close bond. Pi affectionately refers to him as Mamaji. He takes Pi under his wing and teaches him to swim. Pi sees Mamaji as his mentor and he looks forward to his praise. Even though he lives on a different continent, the adult Pi maintains contact with Mamaji.

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

- 9.3 The narrator's tone is disbelieving/cynical/suspicious. He is sceptical about Mr Adirubasamy's assertion. Initially, he is suspicious as he believes that Mr Adirubasamy is an evangelist seeking to convert him to a particular faith.

[Award 2 marks only if tone is discussed.] (2)

- 9.4 As a child Pi learnt about the value of love and family. This is later manifested in the close bonds he shares with his own family. He developed a passion for God and a belief in the universality of all religions. His choice of theology as a field of study and his home in Canada reflect the continuation of these beliefs. The love and respect for animals that he developed as a child later influences his choice of career.

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

- 9.5 It is a miracle that Pi survives at sea for the length of time that he does without being attacked by Richard Parker or falling foul to the other dangers that surround him. Pi's faith sustains him and enables him to transcend the impossible odds he faces.

OR

The version of the story Pi narrates to the Japanese officials is indicative of his will to survive at any cost and his belief that God will sustain him. It is this belief that enables him to engage in the barbaric acts he commits in order to survive.

[Candidates may refer to either one or both versions of the story for 3 marks.]

[Consider valid alternative responses on their merit.] (3)

- 9.6 Pi and the cook have eaten all the biscuits. He is now feeling ashamed and guilty because he has shown a lack of concern for the others who are also hungry. Pi's mother's silence hurts him and he apologises for upsetting her.

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

- 9.7 The French cook's behaviour sets an example for Pi to follow. He becomes increasingly capable of savagery in order to survive. Pi learns to be brutal and unfeeling after witnessing how the cook kills the sailor and, later, Pi's mother. He commits homicide and engages in cannibalism, which are actions he would never have contemplated prior to his encounter with the cook.

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

- 9.8 Pi and his mother separate themselves from the cook for their safety and as a way of rejecting his immoral behaviour. The issue of establishing boundaries is also evident in the first story when Pi physically distances himself from Richard Parker for the purposes of survival. In the second version, when Pi assumes the alter ego of Richard Parker, he does so to separate the violent side of his nature from that of the innocent boy he was.

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

- 9.9 In this extract, Pi realises that, despite his hatred of the French cook, he and his mother are reliant on him for their survival. In the first version of Pi's story, Richard Parker is dependent on Pi as the provider of food, while Pi relies on Richard Parker as a source of companionship. Pi's focus on training Richard Parker gives Pi a sense of purpose and helps him maintain his sanity. When a ship passes without noticing the lifeboat, Pi is devastated and appreciative of the tiger's presence, seeing him as motivation to persevere.

[Credit valid alternative responses.]

[Award 4 marks only if reference is made to this extract and the novel as a whole.]

(4)
[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 may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

A mixed response would demonstrate a comprehensive understanding of the text.

- Hamlet struggles to reconcile his conscience with the need to avenge his father's death. His dilemma is that he is prone to philosophic speculation and a desire to make judgements based on reason. He vacillates rather than reacts. While some might construe Hamlet's behaviour as weak and see him as responsible for his own fate, others might argue that Hamlet's vacillations are a consequence of his goodness.
- Hamlet has no control over certain events: the murder of his father, Claudius's ascension to the throne and his marriage to Gertrude.
- Hamlet acknowledges that fate plays a role in the way in which matters unfold: he says that 'there's a divinity that shapes our end'. This suggests that, although Hamlet's flaws may contribute to his downfall, there are elements beyond his control.
- Fate plays a role when the ship Hamlet travels on is attacked by pirates, resulting in his being saved and returning to Denmark.
- The machinations of Claudius, his collusion with Rosencrantz and Guildenstern, as well as with Polonius and Laertes, make it impossible for Hamlet to be held solely accountable for the tragic unfolding of events.
- When Hamlet does act, he does so impulsively (e.g. the killing of Polonius and his role in the killing of Rosencrantz and Guildenstern). He avoids acting with premeditation. He struggles to react to the Ghost's request.
- Candidates might argue that Hamlet's assumed madness is a fatal error of judgement that contributes to the tragic consequences.
- Candidates might argue that Hamlet is solely responsible for his fate because of his self-pitying attitude and his procrastination. The consequent train of events is a result of his failure to act timeously. He ought to have disclosed the presence of the Ghost to Gertrude and then perhaps events might have taken a different turn.
- Candidates who argue that Hamlet has no control over events will focus on issues of fate and/or restrictive circumstances rather than Hamlet's decisions.

[Credit valid alternative responses.]

[25]

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

- 11.1 Hamlet is unsure of the reason for the Ghost's appearance and considers the possibility of the Ghost having malignant intentions. Hamlet realises that if Claudius knows about the Ghost's accusations, Hamlet's life would be in danger. Claudius will do everything in his power to maintain his throne.

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

- 11.2 The Ghost of King Hamlet wants Hamlet to know that he did not die of natural causes but was murdered. He names Claudius as his murderer and accuses him of seducing Gertrude and marrying her with such haste. The Ghost wants Hamlet to avenge his death.

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

- 11.3 The audience might pity Hamlet, who is young and feeling overwhelmed by the information he has just received. He finds it difficult to accept the Ghost's indictment without proof. He is already deeply disturbed about his mother's marriage to Claudius and is perhaps feeling insecure about his ability to handle the mammoth task imposed on him.

OR

Candidates might argue that one cannot pity Hamlet at this stage. He is angry about the union between Claudius and Gertrude and the Ghost offers him an opportunity to avenge his death. He ought therefore to grab the opportunity and react immediately to rectify a situation that he finds untenable.

[Accept mixed responses.]

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

- 11.4 Hamlet's decision to feign madness serves as a useful weapon in his struggle against Claudius. It will allow him to gather information unobtrusively before he reacts to the Ghost's intimations. It will enable him to allay any suspicions that anyone might have while he plots his revenge.

Moreover, it is one of Hamlet's modes of procrastination in that he does not face what he regards as a distasteful/confusing/intimidating task.

Candidates might refer to Hamlet's feigned madness being a distraction to his seeking revenge.

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

- 11.5 Gertrude will later defend Hamlet's killing of Polonius when she informs Claudius that Hamlet reacted to a noise that he had heard and was unaware that it was Polonius behind the arras. She downplays Hamlet's agitated and violent state of mind. She also warns him of the poisoned drink in an attempt to save him from Claudius's treachery.

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

- 11.6 Gertrude chastises Hamlet for offending Claudius. Ironically, in his response, Hamlet indicates that it is his mother who has, in fact, offended *his* father, King Hamlet.

Furthermore, Hamlet feels that the offence is not his but hers because she not only married the man who murdered her husband, but also married him soon after her husband's death.

[Award 3 marks if one example of irony is identified and discussed.]

(3)

- 11.7 Hamlet is very angry and violently confronts Gertrude and prevents her from leaving. He may push her toward a chair or even perhaps place his hand on his sword in a threatening manner. His tone might be threatening/angry/forceful/assertive. He wants Gertrude to acknowledge her betrayal of him and his father by marrying Claudius.

[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)

- 11.8 Betrayal has to do with breaking faith/trust for one's own benefit. In this extract, Hamlet feels that his mother has betrayed both him and his father. Claudius's killing of his brother betrays family loyalties and also defies the concept of the divine right of kings. Characters betray others for personal gain: Claudius's usurping of the throne; to curry favour, Rosencrantz and Guildenstern's agreeing to betray a friend; to assert control, Polonius's arranging to have Laertes spied upon.

[Candidates may make reference to other examples.]

[Award 4 marks only if reference is made to this extract and the play as a whole.]

(4)

[25]

OTHELLO – William Shakespeare**QUESTION 12: OTHELLO – 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 may be used by the candidates to support their arguments.Refer to page 24 for the rubric to assess this question. |
|---|
- Despite Othello's many admirable qualities, he has serious insecurities that contribute to his tragic fate. His insecurities about his race, his age, his ignorance about Venetian society, especially Venetian women, surface only when his confidence in Desdemona's loyalty/faithfulness is undermined by Iago.
 - Othello allows himself to succumb to Iago's lies. He places his complete trust in Iago, allowing him to become his adviser and confidant, thereby compromising his integrity.
 - Although Othello asks for 'ocular proof' of Desdemona's betrayal, he does not question the evidence when it is presented to him.
 - Othello enters into an unholy alliance with Iago to kill both Cassio and Desdemona. This deliberate decision to commit murder compromises his morality and leads to his decision to execute justice on himself.
 - He also agrees to Iago's suggestion that he eavesdrop on Iago and Cassio's conversation, not realising that Iago is deceiving him. His gullibility in this situation contributes to his downfall.
 - Othello allows himself to be manipulated. Iago's suggestion of Desdemona's infidelity provides the excuse Othello needs to justify the destruction of the wife he believes cannot truly love him.
 - Othello's low self-esteem, jealousy and pride make him determined to ensure that Desdemona pays dearly for her supposed transgression.
 - Although Othello calls himself 'an honourable murderer', his actions in refusing Desdemona the chance to defend herself belie this claim.
-
- Candidates might argue that, rather than Othello's being responsible for his own fate, it is Iago who is the cause of his downfall.
 - Iago plays on Othello's insecurities, poisoning his mind against his wife.
 - Othello has no reason to disbelieve or mistrust Iago, as Iago is perceived to be 'honest' by numerous characters in the play.
 - Iago is an excellent judge of character. He is opportunistic, cunning and evil, and the naïve and unsophisticated Othello stands no chance against Iago's devious machinations.

[Accept mixed/valid alternative responses.]

[25]

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

- 13.1 Iago intends to use the handkerchief as 'ocular proof' of Desdemona's unfaithfulness. He plans to place the handkerchief in Cassio's lodging, thereby implying that Desdemona gave it to Cassio as a token of her love. This will validate Iago's accusations and will motivate Othello to act against Desdemona and Cassio.

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

- 13.2 Iago is generally disrespectful and dismissive of Emilia. He does not take her into his confidence or allow her to question his actions. He is rude and bullying. He deliberately uses her as a tool to further his selfish plans.

[Award 3 marks only if reference is made to this extract.] (3)

- 13.3 Iago's observation is accurate as Othello shows increasing signs of anguish. There is a clear sense of Othello's emotional breakdown. Earlier in the play, Othello refuses to believe that Desdemona could be unfaithful. At this point, his words indicate that he is coming closer to believing in her guilt.

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

- 13.4 Roderigo had wanted to marry Desdemona but had been unsuccessful. Iago promised to help Roderigo win Desdemona in return for Roderigo's help in bringing about Othello's downfall. He continues to help Iago because he is convinced that Iago will make good on his promise.

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

- 13.5 Throughout the play, Iago has been very adept at using words to persuade and manipulate. However, here he pledges to remain silent because he realises that nothing he says would be to his advantage and he is happy to thwart the process of justice. He is being spiteful.

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

- 13.6 Yes.
From the beginning of the play, Iago's intention has been to destroy Othello. He hates everything that is good, everything that has a 'daily beauty'. He does not believe in concepts such as love and virtue and seeks to destroy anything associated with these ideas. On a number of occasions, he also equates his actions with those of the devil.

OR

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

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

- 13.7 Othello is appealing to Lodovico and the assembled company to listen to the reasons for his actions. There is an element of pride and condescension in his tone when he mentions his 'service' to the State. He might raise his hand to stave off being seized by the guards/extend his hand in appeal/point to himself to emphasise his words. His tone becomes dismissive as he comes to realise the insignificance of his past deeds.

[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)

- 13.8 Feelings of jealousy are displayed by various characters. In this extract, Othello indicates that he is not easily made jealous but once his jealousy is aroused, he is consumed by it. His insecurities and fears lead him to believe Iago's lies. Iago's jealousy is spurred on by his feelings of inadequacy as he feels that he can never be the equal of Cassio and Othello. Roderigo is jealous of Othello's having Desdemona as his wife. Ultimately, jealousy manifests in different ways but always results in destruction of self and others.

[Candidates may make reference to other examples.]

[Award 4 marks only if reference is made to this extract and the play as a whole.]

(4)

[25]

THE CRUCIBLE – Arthur Miller**QUESTION 14: THE CRUCIBLE – 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 may be used by the candidates to support their arguments.Refer to page 24 for the rubric to assess this question. |
|---|
- John Proctor's guilt, his morally questionable actions and his desire to protect his name contribute to his tragic fate.
 - Despite being a self-acknowledged sinner, Proctor is 'a good man'. His adultery is the catalyst for Abigail's jealousy. His rejection of her encourages her wrath and desire for revenge.
 - Proctor sets high moral standards for himself but he considers himself a hypocrite because he deceives others by not revealing his adultery.
 - Proctor conceals the fact that Abigail has admitted that the girls' actions in the forest 'were just sport'. He does this because he does not want to expose himself.
 - His hesitation costs the village dearly as many innocent people – including his wife – are arrested and found guilty of witchcraft.
 - Proctor realises that the only way to save his wife and the wives of his friends is to confess to adultery, thus discrediting Abigail and urging the court to see the truth of Abigail's manipulation of its proceedings.
 - His individuality and defiance of the official value system contribute to his being viewed as a trouble-maker and the court's harsh treatment of him.
 - Proctor battles with his conscience but ultimately chooses to remain true to himself. He desires to live but he is determined to maintain his honour and integrity. He dies refusing to compromise his sense of truth.
 - Candidates might argue that Proctor is not entirely responsible for his fate. He was not to foresee the extent of Abigail's desire for him, or the extent of her vengeance.
 - The girls and many of the other villagers realise that the witch trials can be used for their ulterior motives.
 - The villagers also contribute to Proctor's fate by creating a climate of suspicion and restriction, and sanctioning the witch trials.
 - The lack of justice offered by the courts results in the deaths of innocent people.

[Accept mixed/valid alternative responses.]

[25]

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

- 15.1 Hale is kind and gentle toward Betty. He shows concern and compassion. Parris, by contrast, has scant concern for her well-being. He is more worried about the impact on his reputation.

[Award 3 marks only if both characters are discussed.] (3)

- 15.2 Hale's investigations encourage the girls to name those supposedly engaged in witchcraft. His leading questioning style gives the girls an idea of what sort of evidence the courts will find convincing. His enthusiasm when he thinks he has uncovered witchcraft blinds him and he loses his ability to be rational. However, when he realises that the girls are frauds, he attempts to stop the trials, first by appealing to Danforth and later by encouraging the condemned to lie to save their lives. His denouncing of the courts raises awareness among the villagers of the injustices that have been committed.

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

- 15.3 The girls approach Tituba because they believe that, as a black woman from Barbados, she has knowledge of witchcraft. As a slave, Tituba has no power to refuse them. Tituba might see this as a way of integrating herself into the society and gaining some status for herself. This is a way of her asserting a level of authority that she would otherwise not have.

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

- 15.4 Abigail's statement is ironic because she is neither good nor proper as she has had an affair with John Proctor. She can no longer be regarded as an innocent 'girl'. Also, she has behaved in other inappropriate ways such as laughing in church and dancing in the forest. Although Abigail says she has not 'sold' herself, she selfishly commits evil acts and so has, in effect, 'sold' herself to the devil.

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

- 15.5 Hathorne is uncompromising in his determination to see his form of justice meted out. He is not prepared to deviate from decisions taken by the court. He is afraid of losing credibility and having his reputation, and the reputation of the court, tarnished.

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

- 15.6 The actor might bang his fist on the table or cross his arms. He might be authoritative and firm in his pronouncement. Danforth is determined to continue with the executions as he does not want the authority of the court to be challenged.

[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)

- 15.7 Parris initiates the fears about witchcraft by calling in Reverend Hale to investigate the reasons for the girls' illness. His failure to disclose the truth about the girls' activities in the forest contributes to a climate that is conducive to the girls' accusing people of witchcraft. This, together with his selfish concern for his reputation, leads to the outbreak of hysteria. Despite his doubts, he continues to support the trials. It is only when Abigail runs away and his life is threatened that he tries to persuade Danforth to re-examine his decisions.

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

(3)

- 15.8 In this extract, Parris points out that because of the good reputation of people like Rebecca Nurse and John Proctor, the villagers might turn against the court if they are executed.

People's reputations are an indication of their characters and integrity, as well as how they are perceived in the village. In order to protect their reputations, individuals react differently. People like Parris and Abigail lie to protect their reputations. The court officials refuse to acknowledge the girls' deception because it would tarnish their reputations. Initially, Proctor does not disclose his adultery because he does not want his reputation ruined, but later, he stands for what is true. Like Proctor, Rebecca and Giles are prepared to lose their lives to protect the integrity of their names.

[Candidates may make reference to other examples.]

[Award 4 marks for three ideas well discussed OR four distinct ideas.]

(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.

SECTION 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.