



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2017

**ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE**

MARKS: 80

This memorandum consists of 27 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

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

SECTION A: POETRY**QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION****AN AFRICAN THUNDERSTORM – David Rubadiri**

- Use the following, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to the rubric at the end of the paper to assess this question.

In a carefully planned essay, critically discuss how the poet uses structure, imagery and sound devices to indicate the danger of the oncoming storm. Your essay must be 250–300 words (about ONE page) in length.

- **STRUCTURE:** The poem has three stanzas of different lengths written in free verse. Some lines have only single words ('Turning', 'sharply', 'madly', 'women') which emphasise the suddenness of the impending storm; it is as if there is not enough time to write full lines, which adds to the sense of urgency.
- The irregular length of the lines appears to add to the confusion of scudding clouds, mothers calling for their children, children enjoying the mayhem, and clearly not understanding the dangers of a thunderstorm.
- The prevalence of present participles ('hurrying', 'turning', 'whirling', 'clinging', 'dangling') strongly suggests movement and possible danger.
- **IMAGERY:** The similes ('Like a plague of locusts', 'Like a madman', 'Like dark sinister wings', 'Clothes waver like tattered flags') depict unpleasant and ominous images, that add to the idea that the storm is going to be dangerous; unpleasant.
- Clouds are ominously present as 'dark sinister wings', surrounding the village and waiting to 'attack'.
- The wind makes a 'din'; the noise adds to the confusion.
- The repetition of 'trees bend to let it pass' indicates that even trees are not strong enough to withstand the power of the storm. It also shows that the trees are subservient to the storm's power ('bend to let...').
- The unpredictable movement of lightning ('jagged blinding flashes') is dramatic and potentially dangerous.
- **SOUND DEVICES:** The onomatopoeic 'whirling', 'wind whistles', 'toss and turn', 'tattered flags' suggest the noise made by the strong wind.
- Finally, 'rumble', 'tremble and crack' clearly indicate the presence of the storm – it is now audible and real.

[10]

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

2.1 Comment on the repetition of the title in the poem.
The repetition of 'remember' emphasizes (1) the speaker's wish that her beloved would not forget her. (1) (2)

2.2 How does the use of pronouns reveal the nature of the speaker's relationship?
The use of first and second person pronouns indicates a personal and close relationship. (2)

2.3 Discuss critically the poet's use of format to indicate different tones.
It is a Petrarchan sonnet.
The octave describes the lover's absence and what life would be without the other person. The tone is at once adamant and contemplative.

The sestet starts with 'yet' to indicate there is a change – instead of memories, the beloved should forget and rather move on with life. The tone is one of conciliation and acceptance.

The format supports the development in the tone of the poem.

Award 3 marks if at least two characteristics of a Petrarchan sonnet have been addressed and the different tones are discussed. (3)

2.4 To what extent do you think that this is a love poem if references are made to 'silent land' (line 2) and 'darkness and corruption' (line 11)? Refer to the whole poem in support of your answer.
It is a love poem. It is clear that the couple share an intimate relationship. The couple is realistic about life; they admit that they will not be together forever. In a way this proves that their love is strong enough to address such harsh realities as death ('silent land', 'darkness').

Mark globally. (3)
[10]

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

3.1 Explain the metaphor in line 1.
The frost came 'in the night', in darkness, without warning, like a thief would do. The frost changed ('stole') the landscape; it took without permission and left the speaker bereft. (2)

3.2 Describe how the unusual word 'blossomers' in line 7 helps create an unusual image in the same line.
The unusual word 'blossomers' supports the idea that the elm trees bore 'crystal' flowers – hardly possible. (2)

3.3 The speaker suggests that the appearance of the frost is fleeting and misleading. How does he convey this in lines 10-13?
He compares the frost to a young girl who only wears her beautiful wedding gown ('bridal gear') for a few hours, instead of the full duration of her wedding celebrations – viz. fleeting. She is left with the reality of her 'raw country' life when she no longer wears the lovely wedding dress – the beautiful wedding was short-lived, and she faces her 'raw country' life again – viz. misleading.

Award 3 marks for logical explanation that includes the ideas of fleeting and misleading. (3)

3.4 Comment on the poet's use of diction in the last four lines to create the final tone.
Words such as 'deep below', 'stiff' and 'grip' suggest that the frost bout prevents the arrival of spring. But in the last two lines 'unclenches' suggests otherwise. The last phrase – 'lets our future breathe' – brings relief with the use of the collective 'our' and the word 'breathe'. The final tone is positive, affirmative, confident.

Award 3 marks for 2 examples well discussed and a reference to tone. (3)
[10]

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION

AN AFRICAN ELEGY – Ben Okri

- 4.1 Refer to lines 6–7. Comment on the use of ‘burn’ and ‘golden’ to indicate a change in feelings.

The word ‘burn’ indicates pain caused by heat. The same situation becomes ‘golden’ when he decides to be happy instead. The ‘burn’ becomes ‘golden’ – rich, beautiful, without any pain.

Must refer to both words. (2)

- 4.2 Refer to lines 11–15. Describe, in your own words, what gives Africans the ability to ‘bless things’.

They appreciate what nature gives them (‘air’, ‘fruit’, ‘lights that bounce gently on the waters’) and find joy in its beauty. Despite their pain they see beauty and can thus ‘bless things’. (2)

- 4.3 Discuss critically the poet’s ironic choice of ‘elegy’ in the title.

An elegy is a sad song used when death has occurred. This poem, however, is about finding joy, about an optimistic spirit amidst hardship, and the ability to be hopeful even when things are difficult. It strongly contradicts the usual sad and mournful tone associated with death.

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

- 4.4 How does the speaker suggest Africans manage to deal with hardship? Refer to the last two stanzas in support of your answer.

They live close to their ancestors, and obey what they feel are messages from their ancestors. (‘And they tell me that / This life is good / They tell me to live it gently’)

They live close to nature, and see music and beauty in their natural surroundings. (‘The ocean is full of songs./The sky is not an enemy.’)

They accept their fate and move on despite it. (‘Destiny is our friend.’)

They are careful; mindful of their surroundings and passionate about life. (‘live it gently/With fire’)

Award 3 marks for any 2 points well discussed. (3)

[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**I THREW IT AWAY – Bob Dylan**

- 5.1 How do the words 'cruel' and 'fool' add to the speaker's opinion of himself in stanza 1?

He admits that he had behaved in an unacceptable, 'cruel' way, and that he is stupid ('fool') for having done so.

Candidate must refer to both words for 2 marks. (2)

- 5.2 Refer to lines 6–7. Explain how the metaphors indicate the speaker's love that he had thrown away.

He was given ('palm of my hand') a love that was powerful/large/natural ('mountain'). This love was everlasting, because it was like a river that 'ran through every day'.

Award 3 marks if both metaphors are well explained. (3)

- 5.3 The poet is a well-known composer and singer, who was awarded the Nobel Prize for Literature in 2016. Identify two musical characteristics in the poem.

***Rhyming couplets (lines 3-4; 8-9; 13-14; 18-19).
Repetition of the title in various forms.
Repetition/Refrain of the last two lines.***

Any 2. (2)

- 5.4 Refer to the last two stanzas. Identify the tone by close reference to the speaker's instructions in support of your answer.

***Regretful/urgent/sad tone.
He explains ('Take a tip') that love is a necessity; we cannot do without it – his advice is based on experience.
He warns that it will be painful ('a-hurtin') if you were to throw away someone's love.***

Tone = 1 mark

Two references = 2 marks

**(3)
[10]**

TOTAL SECTION A: 30

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

In a carefully planned essay of 400–450 words (2–2½ pages) in length, critically discuss to what extent Dorian Gray’s character is shaped by his association with Lord Henry.

- **Use the following, among others, as a guide to marking this question. Responses might differ, depending on the candidate’s sensitivity to and understanding of the novel.**
- **Refer to the rubric at the end of the paper to assess this question.**

- Initially, Dorian is a young man who is socially inexperienced and unsophisticated.
- His first meeting with Lord Henry is at Basil Hallward’s home, and Lord Henry is taken by Gray’s unusual beauty, and reckons ‘there was nothing that one could not do with him’.
- Lord Henry’s sophistication is no match for Dorian’s naivety. He decides quite coldly that he ‘would seek to dominate him’.
- Lord Henry openly disapproves of Dorian’s silly infatuation with Sibyl Vane. His marriage is one where he openly has very little in common with his wife, and she seems to abide by this unorthodox arrangement. He sees conventional relationships as interfering with an individual’s choices and freedom.
- Sibyl Vane’s death proves to be a turning point in Dorian’s life. He is left cold by her poor performance. He loved her when ‘he had thought her great.’
- He notices that Basil’s painting of him inexplicably shows a slight change – his expression has changed ‘with the touch of cruelty in the mouth’. He is haunted by this.
- He regrets treating Sibyl so cruelly, but she commits suicide before he can make amends.
- But Dorian admits to Lord Henry that he ‘cannot feel the tragedy as much as he’ wants to. This sets him on another and new course.
- He decides to be like the Greek gods – ‘strong, and fleet, and joyous’ – he has lost his innocence, and spends the night of Sibyl’s death enjoying the Opera.
- Dorian embarks on a life that is focused only on hedonistic pleasures of all types. He lives lavishly and on his own. He indulges in activities that are morally questionable.
- He continues his association with Lord Henry, who approves of his lifestyle.
- While Lord Henry sees Dorian as somebody he can corrupt, and he attempts to do so on several occasions, it is Dorian himself who makes the decision to lead an extraordinary flamboyant and excessive life. He does not require Lord Henry’s permission or advice to know how to conduct himself.
- When he is finally confronted with the hideous version of himself in the secreted painting, he realises how far he has gone. He does not blame anybody else for this.
- It is enough for him to commit suicide. It is as if, even for his very jaded palate, the absolute horror of what he had become is too much.
- Basil’s art piece – the perfect face and innocence – ends up nothing more than an empty wreck of a human being.

[25]

QUESTION 7 – CONTEXTUAL QUESTION: THE PICTURE OF DORIAN GRAY

- 7.1 Lord Henry and Dorian Gray are discussing Sibyl Vane's mother. What are Sibyl's circumstances?

Sibyl comes from poor circumstances. Her mother is in debt to Mr Isaac. Mrs Vane is unimpressed by her daughter's intention to marry her 'Prince Charming'; she wants her to earn money to pay off their debts. James Vane, her 16-year-old brother, is a sailor who wants to escape his circumstances and emigrate to Australia.

Any 3 relevant facts.

(3)

- 7.2 Mention two things evident about Lord Henry's character in lines 1–4.

He is vain – he studies his beautiful rings. He is uncaring and indifferent; he is 'depressed' when he hears stories about people's sad lives.

Award 3 marks for 2 points well explained.

(3)

- 7.3 Refer to lines 8–13. Explain how Lord Henry tries to manipulate Dorian.

He is petulant. He accuses Dorian of missing their regular dates and being 'dreadfully late', which is untrue. Although Dorian still sees him every day, he requires an explanation from Dorian, and disapproves of him seeing Sibyl. Dorian feels obliged to explain his life to Lord Henry.

Award 3 marks for 2 points well explained.

(3)

- 7.4 What impression is created of Dorian's relationship with Sibyl in this extract?

Dorian is in love with all the characters Sibyl portrays on stage, and not with her true self. He has not spent time in her company to get to know her, yet confesses his love for her and says she has 'a wonderful soul'. He is inexperienced and his relationship with Sibyl is unrealistic.

Award 3 marks for 2 points well explained.

(3)

- 7.5 What are the reasons for Lord Henry's 'subtle sense of pleasure' (line 28)?

Under Lord Henry's influence, Dorian has become more worldly and less naïve. He socialises almost exclusively with Lord Henry. He is no longer restricted by his manners; he is adapting to Lord Henry's cynicism.

Award 3 marks for 2 points well explained.

(3)

- 7.6 Place the extract in context.
Dorian has taken a long cab ride to a part of town where there are opium dens and sneering women accosting men on the streets. He is a frequent visitor, because he is probably addicted to opium.

Award 3 marks for 2 points well explained. (3)

- 7.7 Critically discuss the relationship between Dorian and Adrian Singleton.
Dorian knows the much younger man, and probably introduced him to opium. Adrian is an addict; he lives in the squalid conditions because 'I'm quite happy here.' (line 8). Dorian offers Adrian help, and leaves 'with a look of pain in his face' (line 14); it is too late for Adrian.

Award 3 marks for 2 points well explained. (3)

- 7.8 Account for the change in Dorian Gray's character from the enthusiastic lover in Extract A to the world-weary opium den visitor in Extract B.
Extract A: He is in love with the idea of Sibyl's acting roles; (1) he is naïve and in Lord Henry's thrall. (1)

Extract B: He is looking for an opium den; he knows his way around a very bad part of town. (1) He has become immoral and corrupt due to Lord Henry's influence. (1)

**(4)
[25]**

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

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent Pi's determination to survive is shaped by external circumstances.

- **Use the following, among others, as a guide to marking this question.**
- **Responses might differ, depending on the candidate's sensitivity to and understanding of the novel.**
- **Refer to the rubric at the end of the paper to assess this question.**

- To some extent. Pi's stay on the boat forces him to come to terms with his situation; he faces dangers in many forms and deals with them as best he can.
- He grows up in a zoo, where he is familiar with animal behaviour. He knows that he has to control Richard Parker in order to survive. He trains him; by rewarding him with food, the tiger accepts him as his leader. He also knows that animals are not the same as humans, and that they are dangerous.
- Although his name means a number that is unending and irrational, Pi relies on his common sense to survive. Already at school he invents the name Pi to protect himself from school mates teasing him about his name. 'Survival starts by paying attention to what is close at hand and immediate.' On the boat, he is practical – he creates physical boundaries to ensure territorial positioning. He is intelligent – he rations his food and water; he uses solar stills to collect water; he builds a raft.
- In order to deal with terrible situations, such as the killing of the zebra and Orange Juice, Pi would resort to dealing with practical matters – he takes stock of the contents of the lifeboat; he develops a routine to train Richard Parker; he keeps a journal to make some sense of his circumstances.
- Pi has a deep sense of spirituality, which sustains him when life is 'nothing but grief, ache and endurance'. He convinces his parents that he can be a Hindu, a Christian and a Muslim, because he just wants 'to love God'. He often exclaims 'Jesus, Mary, Mohammed and Vishnu!' – he does not see faith as something that is bound by doctrine. This broad acceptance and devotion support him when things are difficult; when he finally reaches land, the soft sand of the beach was 'like the cheek of God'. His religious beliefs are also very real to him.
- Pi's ability to create a story with animals instead of humans, is another survival technique. He witnesses his mother's killing, the Chinese boy's suffering, and other unmentionable horrors. In order to survive these tormenting visions, he creates a 'better' story, which, in turn, contributes to his survival.
- He forms an unlikely bond with his worst enemy – Richard Parker. Because of the constant threat the tiger poses, Pi has to be on the alert at all times.
- Ironically, the creature that will probably kill him very easily, is also his saviour.

- Richard Parker allows Pi to distance himself from the horrors of reality, and is a striking and memorable coping mechanism. The constant tension between the two, helps Pi to focus and stay alive. He disappears into the bush when Pi is rescued; Pi no longer needs him, because he has been saved.
- Whether one chooses to believe Pi's first or second story, it is clear that his uncanny ability to overcome and to endure extremely difficult and even harrowing circumstances, and his will to survive, make him a champion character.

[25]

QUESTION 9: CONTEXTUAL QUESTIONS – LIFE OF PI

- 9.1 Pi had invited Mr Kumar to the zoo. Describe their relationship.
Mr Kumar is a baker. He is a shy and devout Sufi, and teaches Pi about the Muslim religion. Pi admires his spirituality and wisdom, and invites him to the zoo because he has never been to one.
- Award 3 marks for any 3 points. (3)**
- 9.2 What type of person is Mr Kumar? Refer to lines 3–15 in support of your answer.
***He is a devout Muslim – he quotes from the Qur’an.
 He is uneducated – he has never seen or read about a zebra.
 He is naïve – he thinks zebra stripes are painted on.***
- Award 3 marks for 3 points. (3)**
- 9.3 Mr Kumar’s first visit to the zoo indicates a reversal of roles between him and Pi. Discuss.
Mr Kumar is now the learner. Pi is in charge of the situation. The zoo is intellectually and literally his home, and he has a lot to share and explain, just as Mr Kumar shared and explained Islam. They are both good listeners and keen to learn.
- Award 3 marks for 2 points well explained. (3)**
- 9.4 Refer to lines 20–24. Discuss the roles of the two Mr Kumars in Pi’s life and provide an explanation for the fact that both men share exactly the same name.
***Mr Kumar, the baker: He introduces Pi to the Muslim faith, and Pi takes to the religion that focuses on ‘brotherhood and devotion’. (1)
 Mr Kumar, the teacher: He is Pi’s Biology teacher and an atheist. His love of Science and the animal world is one of the reasons Pi studies Zoology in Canada. (1)
 They have the same name to indicate Pi’s understanding that religion and science are intertwined; they are equally essential in a human’s life. (1)***
- (3)**
- 9.5 How does this encounter with the zebra keenly eating the carrot (line 29) compare to a later encounter with a zebra on the boat?
The situation in the zoo could not be more different. (1) This zebra is in an enclosure and well-fed. (1) The zebra on the boat is frightened and in an unusual and dangerous place. He becomes the prey of a vicious attack by the berserk hyena – a very different scene to the contained one in the zoo. (1)
- (3)**

- 9.6 At this stage Pi is blind. Discuss Pi's state of mind when he euphemistically refers to the castaway's 'overeager embrace' (line 3) and calls him 'brother' (line 3).
Pi is delirious from exposure and hunger – the physical cause of his blindness – and is probably hallucinating. (1)
He does not understand that the castaway wants to eat him, and that he is not embracing him out of friendship or love. He is not his 'brother'. Pi is endangering himself by trusting the bloodthirsty castaway. (2) (3)

- 9.7 'This was the terrible cost of Richard Parker.' (line 14) Critically comment on the nature of the relationship between Pi and Richard Parker.
Pi depends on this dangerous character (tiger?). He is his only companion on the lonely trip. Pi trains him, which gives him a purpose. Richard Parker also stands for Pi's instinctive side – it allows him to commit brutal acts in order to survive. Richard Parker's strength and intelligence help Pi to survive. He is probably Pi's own creation, which helps him cope with the terrible brutality and inhumane circumstances he has to endure on the boat.

Award 3 marks for a full understanding of the dynamics of the relationship. (3)

- 9.8 'Something in me died that has never come back to life.' (lines 16–17). Briefly relate how the confident Pi from Extract C had become Pi who carries death in his soul in Extract D.
Extract C: Pi is still in India, and he is discovering the world through the eyes of his teachers. There is only potential and adventure for Pi to consider.
Extract D: Pi has spent a lifetime of days on the boat, adrift in the Pacific Ocean. He is slowly dying of hunger, and has witnessed horrors aplenty. He has lost all hope of being rescued. He prepares to die. He has seen enough. Pi's survival has come at the cost of another's life. He has lost his innocence and resorts to cannibalism. He will never be the same boy he was in Extract C.

Award marks for any other relevant answer. (4)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA**QUESTION 10: ESSAY QUESTION – OTHELLO**

'A tragic hero is a character who comes to misfortune through a fatal character flaw.'

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent the quotation is true about Othello.

- **Use the following, among others, as a guide to marking this question.**
- **Responses might differ, depending on the candidate's sensitivity to and understanding of the drama.**
- **Refer to the rubric at the end of the paper to assess this question.**

- To a large extent this applies to Othello. He has more than one flaw, though. He is jealous because he realizes that he is 'in the vale of years' and therefore less attractive than Cassio; he is Black and not a Venetian; he is unsophisticated.
- At first, he is a very successful and admired soldier. He is in control of the Venetian army, and commands respect from the Duke and his senators ('brave Moor', 'warlike Moor', 'noble and valiant general').
- His elopement with Desdemona adds to the idea that he can do no wrong – he manages to get a beautiful and young woman to fall in love with him and to marry him.
- It is the cunning and devious Iago who is clever enough to see that Othello's weaknesses are enough to overshadow all that is admirable and lofty about the General.
- Othello's strength is also his weakness: his formidable military expertise is no match for the sophisticated machinations of Venetian society. He is socially uneducated about the 'soft phrase of speech', and thus does not question any of Iago's suggestions about Venetian women's rather loose behaviour.
- As a soldier, Othello trusts his fellow men. He does not doubt Iago. He would rather believe one of his men than his wife, because the rules that apply to warfare are simple and straightforward. The rules that apply to the emotional 'battlefield' of marriage and love are foreign to Othello. He is inexperienced and vulnerable, and Iago knows this too well – 'play the god with his weak function'.
- When Othello contemplates how much he loves Desdemona, he admits 'When I love thee not, Chaos is come again'; he is weakened when Desdemona is not there. He lacks the confidence that comes so easily when he is a soldier.
- Iago's suggestions about the disgraced Cassio as a possible suitor for Desdemona's attentions are believable, because Iago uses perfectly innocent situations to 'prove' infidelity.
- Desdemona's innocence and easy-going manner, especially in her dealings with Michael Cassio, contribute to Othello's poisoned suspicions.
- Once the 'erring barbarian' makes Iago his confidant, he is no longer in charge of his marriage, and he is no longer an effective general – his status has been diminished; Iago is now in charge.

- The audience has witnessed Othello's 'misfortune': the fall of the war hero. He has become a murderous husband, stupidly believing that 'she must die, else she'll betray more men'. His fall is also a literal one – he has epileptic fits, and falls into a trance. He has lost control of his life and of his body. There is nothing left of the hero Othello is in Act 1 at the end of the play.
- Allow for candidates who question whether Othello's death is, in fact, tragic. **[25]**

QUESTION 11: CONTEXTUAL QUESTION – OTHELLO

11.1 Place the extract in context.

The Venetian army had just arrived on Cyprus. The Turkish fleet is no longer a threat, and the soldiers are celebrating it. Othello and Desdemona are spending the night together.

Any 3 points. (3)

11.2 Describe the relationship between Othello and Cassio at this stage.

Othello has appointed Cassio as his lieutenant. They are on good terms. Othello trusts him, and leaves him in charge of the soldiers with the instruction that they behave with restraint.

Any 3 points. (3)

11.3 Comment critically on the situation where Michael Cassio is in charge of Iago.

It reveals a terrible resentment in Iago. (1) He is deeply unhappy that an inexperienced foreigner (Cassio is a Florentine) has a higher position than he has. (1) He believes he is the better candidate for the position. (1)

(3)

11.4 Explain the irony of Othello's utterance that 'Iago is most honest.' (line 7)

Iago is most dishonest. He hates Othello and resents Cassio. He suspects that Othello has slept with his wife, and he wants to punish him 'wife for wife'. He is plotting to harm Othello and Cassio.

Award 3 marks if clear understanding of irony. (3)

11.5 In lines 14–26 Iago and Cassio are discussing Desdemona. With close reference to these lines, point out the different attitudes the men reveal when they talk about Desdemona.

Iago: 'not yet made wanton', 'she is sport for Jove', 'full of game' (½) – he refers to Desdemona as a sexually active woman. His remarks are inappropriate, lascivious, lewd. He is not a gentleman. (1)

Cassio: 'exquisite lady', 'fresh and delicate creature', 'right modest', 'indeed perfection' (½) – he can only praise her. He focuses on her qualities as a decent, beautiful, good woman. (1)

(3)

11.6 Cassio eventually agrees to go out drinking with Iago. How does this decision determine his fate in the rest of the play?

Othello removes his rank and Cassio no longer has a position. Iago persuades Cassio to approach Desdemona to plead with Othello to reinstate him. This is exactly what Iago wants – this is proof that Desdemona is in love with Cassio.

Award 3 marks for 3 full explanation. (3)

- 11.7 How accurate, in your opinion, is the metaphorical language used in lines 1–5 to describe Othello and Desdemona?
Desdemona is not a 'whore' – Othello is wrong. He is under the misguided impression that his wife is unfaithful. (1½)
Othello is behaving like a 'devil' – he is destroying an innocent person whose only sin is to love him. There is nothing good about his treatment of Desdemona. (1½) (3)
- 11.8 Othello reveals two different approaches towards Desdemona in Extract E and Extract F. How should an actor use his voice to show his attitude in each extract?
Extract E: In this extract, Othello is confident, calm, in love with his bride; it is their first night as a married couple. (1) His voice would show tenderness, passion, love. (1)
Extract F: Othello has made up his mind that Desdemona is a whore; she deserves to be killed. (1) He is full of hatred, and this will be shown in his strong, angry tone of voice. (1) (4)
[25]

THE CRUCIBLE – ARTHUR MILLER**QUESTION 12: ESSAY QUESTION – THE CRUCIBLE**

‘A tragic hero is a character who comes to misfortune through a fatal character flaw.’

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent the quotation is true about John Proctor.

- **Use the following, among others, as a guide to marking this question.**
- **Responses might differ, depending on the candidate’s sensitivity to and understanding of the drama.**
- **Refer to the rubric at the end of the paper to assess this question.**

- John Proctor’s strong character is in evidence when he arrives in Betty’s room and reprimands Mary Warren to return home or ‘I’ll show you a great doin’ on your arse’. He is coarse and straightforward, and unafraid to speak his mind, irrespective of the company in which he finds himself.
- His affair with Abigail is evident when they meet in Betty’s room at the start of the play. He rejects her advances, but it is clear that they shared a special bond at some stage. This is his flaw – the sin of adultery.
- He enjoys the support of others in the community, because he does not suffer fools. He will not conform.
- When circumstances compel him to plough his lands, he does not hesitate to do so, even if it means that he will have to do it on the Sabbath. This is a blatant contravention of Salem’s strong religious conventions. He is unafraid of what people think or say about him.
- He challenges Parris – “I am sick of Hell!” – and refuses that Parris baptizes his youngest child, because he ‘sees no light of God in that man’. He refuses to attend church or take part in its activities simply because that is what he is supposed to do. He is individualistic and strong-willed.
- His affair with Abigail, however, has caused a rift between him and his wife. Elizabeth is resentful, and does not trust her husband. She is cold towards him – ‘your justice will freeze beer’; ‘I cannot speak but I am doubted’.
- John does not confess his adultery to anyone. He realizes that it might change when Elizabeth is falsely and maliciously accused of witchcraft through Abigail’s scheming.
- During Hale’s visit, Cheever arrives to take Elizabeth into custody. Proctor is shocked; what was just a silly girls’ game had escalated into a proper witch hunt. He will have to admit his adultery in public and in court. His ‘flaw’ has blossomed into a much bigger issue, and he must deal with it.
- Once he has confessed his adultery, and he is reunited with Elizabeth in a touching scene, he vacillates. He considers lying to the court in order to save his and his wife’s lives.
- But the spectre of living a lie is too much for him; he is, in fact, a hero. His ‘flaw’ proves that the truth is more important than anything else, even life. He chooses to speak the truth. He is steadfast in his terrible decision not to agree to Hale’s desperate pleas to lie and thus remain alive.
- When Proctor dies ‘He have his goodness now’; he dies with his name intact, and freed from the flaws that made him a lesser man.

[25]

QUESTION 13: CONTEXTUAL QUESTION – THE CRUCIBLE

- 13.1 Relate the circumstances under which Reverend Hale is visiting Salem. ***He is an expert in detecting witchcraft. He is called to advise the people in Salem about the presence of the Devil and other demonic spirits in the shape of witches. He is confident and is recognised by many as an expert.***

Award marks for any 3 points. (3)

- 13.2 Comment on the dramatic impact the books would have as part of Hale's entrance to the stage. ***Books symbolise wisdom, knowledge, education. Hale brings all of that to Salem in the form of the books – it is literal proof of his expertise; he is without doubt the authority.***

Award marks for any 3 points. (3)

- 13.3 Refer to lines 7–12. Provide a possible reason for Hale recognising and meeting Rebecca before anybody else. ***He sees a kindred spirit. She is a good woman, and her goodness is known outside Salem, just as Hale is well-known in the area. Hale ignores the other more important people because for him, she stands out.***

Award 3 marks for a clear understanding of Hale's unusual gesture. (3)

- 13.4 From what you know about Parris, what does he imply when he explains 'No, no, these are farmers.' (line 25)? ***Farmers are simple people, therefore insignificant. He sees himself as more important than Proctor and Giles Corey. (2) There is division within the Salem community. (1)***

(3)

- 13.5 What does the audience learn from John Proctor's words in lines 31–32? Mention two things. ***He does not believe the stories about witchcraft. He is an independent and confident man – he is not swayed by current trends. He is sarcastic. He does not take part in the general town gossip – he leaves while the others are still talking.***

Award 3 marks for 2 points well explained. (3)

- 13.6 To what extent is Danforth's accusation that Parris is 'a brainless man' (line 3) true? Refer to the whole play in support of your answer. ***It is true. He is not so much a spiritual leader as a man desperate to have money and status. He demands the deeds to the house, and is quick to make accusations of witchcraft so that his daughter and niece's behaviour can be blamed on supernatural forces rather than on his inadequate care.***

Award 3 marks for 3 points. (3)

- 13.7 Comment critically on Danforth and Hathorne's responses to the explanation that neighbouring Andover's court has decided not to continue with prosecuting witchcraft cases.

They refuse to admit that they might be wrong. It is more important to them to retain their authority than it is to consider that innocent people might be losing their lives unnecessarily. They deny the rumours ('There is no rebellion in Andover'). Despite Parris's plea, Danforth repeats 'There will be no postponement'. Their pride is what costs the lives of innocent people like John Proctor and Rebecca.

Award 3 marks for clear understanding.

(3)

- 13.8 Refer to Extracts G and H. How would you instruct an actor playing Parris to use his voice to convey the different moods in each extract?

Extract G: Parris is impressed by Hale's visit, and wants to please him. He is obsequious; nervous. (2)

Extract H: Parris is sure that the trial is based on inaccuracies, and is pleading with the judge to change his mind. He is anxious that the judge would listen to him. (2)

(4)

[25]

HAMLET – WILLIAM SHAKESPEARE

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

QUESTION 14: ESSAY QUESTION – HAMLET

'A tragic hero is a character who comes to misfortune through a fatal character flaw.'

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent the quotation is true about Hamlet.

- Use the following, among others, as a guide to marking this question.
- Responses might differ, depending on the candidate's sensitivity to and understanding of the drama.
- Refer to the rubric at the end of the paper to assess this question.

- It is true, to an extent. Hamlet has to cope with an inordinately difficult situation which is not of his making.
- He loses his father at a young age, and then has to contend with the fact that his mother is behaving inappropriately by marrying his uncle so soon that 'The funeral baked meats / Did coldly furnish forth the marriage tables'.
- He meets with his father's ghost and suspects 'some foul play'. His father requests that he avenges his murder, but it becomes such a burden that he cannot cope.
- He puts on 'an antic disposition' and isolates himself from those closest to him. On the surface it might appear to be a 'character flaw', but Hamlet is clever enough to use his 'disposition' to ascertain what exactly is going on in the palace.
- He proves that Claudius is guilty during the play. He confronts his mother about her infidelity, but she refuses to cut ties with Claudius; she chooses her lover over her son.
- While all this is going on, Hamlet cannot do what his father asked him to do. He is torn between his filial duty to avenge his father's murder, and the belief that revenge is sinful. He cannot reconcile these opposites, and is tormented by his indecision.
- He finds his mother and Claudius repulsive; he feels the same about Ophelia, who really is innocent. But Hamlet is in the grip of a situation that offers no solution. He feels powerless, and wishes to 'shuffle off this mortal coil'.
- He cannot afford to share any of his doubts and suspicions with anybody, because he does not know whom to trust in the 'rotten state of Denmark'.
- He has an epiphany when he is sent to England by Claudius. He realises that his fate is in his own hands and that he has to act. His resolve shows a maturity and a sense of purpose.

- While he has to avenge his father's murder, he is also a murderer. Laertes kills him to avenge Ophelia's suicide. Both young men forgive each other as they are dying, but the true murderer, Claudius, is not forgiven. In this unlikely situation, Hamlet earns the admiration of the audience; the truth is out, and he is an active witness to Claudius's demise.
- Hamlet's heroism lies in the fact that he returns to Denmark to face probable death. He can only resolve his promise to his father by facing Claudius, and hopefully killing him.
- He is not a hero at the start of the play, but gradually develops to become the Danish crown prince.
- When he dies, he takes on his royal position and bequeaths his country to Fortinbras. He is Hamlet, the Dane.

[25]

QUESTION 15: CONTEXTUAL QUESTION – HAMLET

- 15.1 Place the extract in context.
This happens at the start of the play. King Hamlet's ghost appeared to the sentries at night. Hamlet decides to meet his father's ghost. When Hamlet encounters the ghost, it speaks for the first time.
- Any 3 relevant points. (3)**
- 15.2 Comment on the dramatic effect the ghost would have on an Elizabethan audience.
Elizabethans believed that ghosts were ungodly, and an evil presence from the Underworld. (2) They would realise that it does not bode well. (1) (3)
- 15.3 Refer to lines 10–24. How does the ghost try to persuade Hamlet to avenge his murder? Mention two things.
He identifies himself as his father's ghost. (1) He explains that his soul is 'doomed...to walk the night' (line 11) and that he is in Purgatory. (1) He is harbouring a secret so terrible that it would 'harrow up thy soul, freeze thy young blood, / Make thy two eyes like stars start from their spheres, / Thy knotted and combined locks to part, / And each particular hair to stand an end' (lines 17–20). (1) Hamlet is emotionally invested and has little choice but to listen to what the ghost has to say – it is his father who is suffering and who has no peace of mind. (1)
- Choose any 2.**
Award 3 marks for 2 points well explained. (3)
- 15.4 Why does the ghost refer to his murder as 'strange and unnatural' (line 29)?
Brothers are supposed to love one another; killing a brother is therefore 'strange and unnatural'. Some believed that marrying your sister-in-law was incestuous; as 'unnatural' as killing your sibling. Murder is 'strange and unnatural'; it is inhumane and universally seen as a disgusting and loathsome act.
- Award 3 marks for any 2 reasons well explained. (3)**
- 15.5 Explain how Hamlet's intention he expresses in lines 30–32 is ironic.
He will not act 'with wings as swift / As meditation' (line 30–31); instead, he will be plagued by an inability to act out the revenge he undertook when his father's ghost appeared to him. He will not get beyond 'meditation' in his desire to avenge his father's murder.
- Award 3 marks for a full understanding of irony. (3)**

- 15.6 What do you think Gertrude implies when she calls for her son and not the King just before she dies? Mention TWO things.

She understands too late that Hamlet was right when he urged her to leave Claudius because he was dishonest and a murderer. She realises that Claudius probably has something to do with the poisoning. She finally turns to her son, whom she had neglected up to now because she was enthralled by Claudius.

Award 3 marks for 3 points, or 3 marks for 2 points well discussed. (3)

- 15.7 Suggest how an actor should act and speak Laertes's words in lines 7–14.

Laertes would probably not be upright anymore. He would speak clearly and slowly to indicate that he is dying and that he is serious and speaking the truth.

Act: 1 mark

Speak: 1 mark

Explanation: 1 mark

(3)

- 15.8 Refer to lines 19–21. Hamlet is a man of action in this scene. How does he finally avenge his parents' deaths?

He stabs Claudius for murdering his father. (1)

He forces him to drink the same poison that killed his mother, and that was meant for him. (1)

The revenge could not have been more complete nor poetic. He has finally achieved what was so impossible for an agonizingly long time. (2)

(4)

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80

SECTION A: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: POETRY [10 MARKS]

Criteria	Exceptional 8–10	Skilful 6–7	Moderate 4–5	Elementary 2–3	Inadequate 0–1
CONTENT Interpretation of topic Depth of argument, justification and grasp of text 7 MARKS	<ul style="list-style-type: none"> - In-depth interpretation of topic - Range of striking arguments extensively supported from poem - Excellent understanding of genre and poem 	<ul style="list-style-type: none"> - Shows understanding and has interpreted topic well - Fairly detailed response - Some sound arguments given, but not all of them as well motivated as they could be - Understanding of genre and poem evident 	<ul style="list-style-type: none"> - Fair interpretation of topic - Some good points in support of topic - Some arguments supported, but evidence not always convincing - Basic understanding of genre and poem 	<ul style="list-style-type: none"> - Unsatisfactory interpretation of topic - Hardly any points in support of topic - Inadequate understanding of genre and poem 	<ul style="list-style-type: none"> - No understanding of the topic - No reference to the poem - Learner has not come to grips with genre and text
STRUCTURE & LANGUAGE Structure, logical flow and presentation Language, tone and style used in the essay 3 MARKS	<ul style="list-style-type: none"> - Coherent structure - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct - Virtually error-free grammar, spelling and punctuation 	<ul style="list-style-type: none"> - Clear structure and logical flow of argument - Flow of argument can be followed - Language, tone and style largely correct 	<ul style="list-style-type: none"> - Some evidence of structure - Essay lacks a well-structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate 	<ul style="list-style-type: none"> - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style 	<ul style="list-style-type: none"> - Poorly structured - Serious language errors - Incorrect style
MARK RANGE	8–10	6–7	4–5	2–3	0–1

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

SECTIONS B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: NOVEL AND DRAMA [25 MARKS]

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT	12–15	9–11	6–8	4–5	0–3
Interpretation of topic; Depth of argument, justification and grasp of text 15 MARKS	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - Shows understanding and has interpreted topic well - Fairly detailed response - Some sound arguments given, but not all of them as well motivated as they could be - Understanding of genre and text evident 	<ul style="list-style-type: none"> - Fair interpretation of topic; not all aspects explored in detail - Some good points in support of topic - Some arguments supported, but evidence not always convincing - Basic understanding of genre and text 	<ul style="list-style-type: none"> - Unsatisfactory 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 	<ul style="list-style-type: none"> - No understanding of the topic - Weak attempt to answer the question - Arguments not convincing - Learner has not come to grips with genre and text
STRUCTURE AND LANGUAGE	8–10	6–7	4–5	2–3	0–1
Structure, logical flow and presentation; Language, tone and style used in the essay 10 MARKS	<ul style="list-style-type: none"> - Coherent structure - Excellent introduction and conclusion - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct 	<ul style="list-style-type: none"> - Clear structure - Logical flow of argument - Introduction and conclusion and other paragraphs coherently organised - Language, tone and style largely correct 	<ul style="list-style-type: none"> - Some evidence of structure - Logic and coherence apparent, but flawed - Some language errors; tone and style mostly appropriate - Paragraphing mostly correct 	<ul style="list-style-type: none"> - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style - Paragraphing faulty 	<ul style="list-style-type: none"> - 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.