



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2020

**ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE**

MARKS: 80

This marking guideline consists of 29 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 marking guideline.
- 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**PRESCRIBED POETRY****QUESTION 1: ESSAY QUESTION****‘somewhere I have never travelled’ – ee cummings**

- 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 28 for the rubric to assess this question.

Cummings once commented that ‘love is the mystery-of-mysteries’. In a carefully planned essay, critically discuss to what extent this view of love is evident in the poem by referring to the **paradoxes**, **imagery** and **tone**.

Your essay must be 250–300 words (about 1–1½ pages) in length.

The speaker compares his love to an unfamiliar journey and shows that the power of this experience is beyond his own understanding. This adds to the mysterious quality of his experience of love.

PARADOXES

- Closing and opening: she has the power to open his heart – ‘unclose him’
- Fragility and power: The delicate nature of the one he loves is what makes his love more powerful.
- Vastness and smallness: His love is as extensive as countries but there is a paradox that this power is wielded by ‘small’ hands.

IMAGERY

- Personification – ‘your eyes have their silence’ – the speaker cannot ‘hear’ anything by looking at the woman’s eyes; she remains a mystery.
- Simile – ‘you open ... as Spring opens’ – refers to the transformative power of Spring in the same way that the other person transforms him emotionally. As an iconic symbol of love, the reference to a rose makes the sentiments even more intense.
- Simile – ‘as when the heart of this flower imagines’ – comparing the way a flower closes up when it snows, to his own closing up at the will of the person he loves.
- Personification – ‘not even the rain, has such small hands’ – highlights the paradox of the magical power this person wields over him despite her fragility.

tone

- Amazement/awe/wonder/reverence – her mere presence can overwhelm his senses.
- The speaker shows that his attraction to this person is simultaneously mysterious and wonderful. There is no logic to the immense power she has over him. The idea of love is inexplicable, mysterious and spiritual.

[Credit valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION**‘VULTURES’ – Chinua Achebe****2.1 How does the alliteration in line 2 contribute to the atmosphere?**

The alliteration of the d-sound is dull and blunt (‘drizzle of one despondent dawn’) and creates an atmosphere which is dark/grim/sullen/bleak. The atmosphere is ominous and uninviting.

[Award 1 mark for identifying the alliteration and 1 mark for atmosphere.] (2)

2.2 What does the speaker find ‘Strange’ in line 22?

The personification of love shows the contradiction of the extraordinary ability of the human heart to encompass simultaneously both evil and love. It is ‘Strange’ that in the most macabre of environments, ‘a charnel house’, the presence of love can exist.

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

2.3 Comment on the contrast between the description of the Commandant and his interaction with his child.

The Commandant is referred to as ‘daddy’ and by mentioning the purchase of a sweet treat for his children, it creates an endearing image of a loving father. This contrasts with the reference to him as an ‘ogre’, the unflattering physical description of ‘hairy nostrils’ and the repugnant image of him smelling like ‘human roast’ yet he still hugs his ‘tender offspring’ in a gesture of affection.

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

2.4 Refer to lines 48–51: ‘for in the very germ of that kindred love is lodged the perpetuity of evil’. Critically comment on the parallel drawn between the vultures and the Commandant at Belsen.

The vultures are associated with violence and death as they gorge on carrion; yet, they are capable of showing affection towards each other as ‘they incline their heads towards each other’.

The Commandant (‘ogre’) has ‘a tiny glow-worm tenderness’ despite his ‘cruel heart’. The contrast between the Commandant’s love he shows towards his family makes his evil deeds at the concentration camp seem even more horrific.

The difference is perhaps that the vultures act on instinct as opposed to humans, who have the ability to make moral decisions.

[Award 3 marks only if both vultures and Commandant discussed.] (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

‘A HARD FROST’ – Cecil Day Lewis

3.1 Why does the speaker refer to the frost as ‘precocious’ in line 2?

Precocious means having developed at an earlier age than is usual or expected. Like a child who behaves in a way too mature for her age, the frost that has appeared early is presenting unusual images of Spring.

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

3.2 How is the brilliance of that Winter morning captured in lines 7–10?

The brilliance and beauty of the atmosphere is inviting, alluring and almost mystical (‘amorphous’). It presents an image of life (‘creation’) as opposed to the harshness and lifelessness normally associated with Winter. The rare Winter sun makes everything sparkle and dazzle (‘the fields blaze with diamonds’).

[Award 2 marks for two relevant descriptions.] (2)

3.3 Critically discuss the effect of the image in lines 11–14. Refer to the tone in your response.

The white frost transforms the Winter bleakness into a ‘mockery’ of glamour and opulence. This is compared to an unattractive country maid who looks flattering in her bridal gear. However, her appeal will not last long once she discards her outward embellishments. The scene will also lose its beauty once the frost melts.

The tone is accusatory/disparaging/indignant.

[Award 2 marks for discussion and 1 mark for tone.] (3)

3.4 ‘Real transformation’ (line 16) is extraordinary. Critically comment on how this is shown in the poem.

Transformation is often unseen and hidden below the surface. As opposed to the deceptive appearance of Spring, the ‘real’ Spring is beginning to make itself felt unnoticeably underground. The frost is vital in bringing new life to the earth. It loosens the thick clods of earth and releases the seeds to breathe new life. Beneath the superficial harshness of Winter there is the hope of Spring and the promise of a new beginning.

[Award 3 marks for 3 relevant points or 2 points well discussed.] (3)
[10]

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

- 4.1 **How does the simile in line 6 contribute to your understanding of the poem?**

A ‘plague’ suggests that the approaching thunderstorm is uncontrollable and unremitting. It is as destructive and dangerous as the disease is that one usually associates with a ‘plague’.

It may also be an allusion to the Biblical plague sent to punish the Egyptians.

[Award 1 mark for mood and 1 mark for explanation of simile.] (2)

- 4.2 **Explain the use of the capital letter in the following line: ‘The Wind whistles by’ (lines 14 and 25).**

The poet emphasises the importance of the wind. The capital letter also suggests that the wind is unique and different from other winds, almost exclusive in its intensity.

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

- 4.3 **Critically discuss how the use of the short lines convey the effect of the wind.**

The short lines increase the pace and thus they convey the chaos caused by the wind that precedes the thunderstorm. The wind is unpredictable in its direction (‘turning’, ‘whirling’, ‘madly’). Its destructive force is unmistakable and neither humans nor nature will be exempt from the powerful force of this thunderstorm.

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

- 4.4 **The approaching thunderstorm with the promise of rain should be considered a blessing in African society. Critically comment on how this idea is subverted in the poem. Refer to the tone in your response.**

The reactions of the inhabitants of the village are shown. The children are ‘delighted’ by the sights and sounds but they do not understand the ominous threat. The mothers are in disarray (‘expose dangling breasts’). They are aware of the destructive power of the storm and the negative impact on the village. The tone is enhanced by ‘the pelting march of the storm’ which is sinister and foreboding.

Candidates may refer to thunderstorm being a metaphor for the destruction imminent in colonisation and how little the people of Africa could do to stop it.

[Award 1 mark for tone and 2 marks for two relevant points.] (3)
[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**‘a teaching fantasy’ – Margaret Hatcher****5.1 Explain the comparison used in stanza 1.**

The words and ideas that are taught are compared to leaves falling from the trees in autumn.

[Award 2 marks if comparison is shown.] (2)

5.2 Suggest how the structure of the poem is appropriate to the season of autumn.

The indented shape is unconventional. It simulates the free and unstructured way in which the leaves would cascade from the trees during autumn.

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

5.3 Refer to stanza 2. Explain critically how the diction reveals the speaker’s attitude.

The verbs (‘float’, ‘drift’, ‘glide’, ‘whisper’, ‘dance’) suggest gentle and pleasant activities – they imply that the speaker wants her learners to enjoy her lessons; she is not harsh and controlling.

The use of the second person (‘you’, ‘your’) is personal and direct. The teacher addresses her learners directly; she wants them to engage and to be aware of her intentions.

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

5.4 Refer to the last line of the poem and comment on its appropriateness in the context of the poem. Consider the tone in your response.

Teaching is compared to the season, autumn. It is appropriate since the speaker hopes that what is taught may at some point transform the lives of learners as a season transforms the landscape. The tone is hopeful/optimistic/expectant.

[Award 2 marks for two ideas and 1 mark for tone.] (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**

In his novel *The Picture of Dorian Gray*, Oscar Wilde explores how the relentless pursuit of youth and pleasure becomes a destructive power.

In a carefully planned essay of 400–450 words (2–2½ pages) in length, critically discuss to what extent you would agree with this statement.

- 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 29 for the rubric to assess this question.

- It is the physical beauty of Dorian that affects all the characters and the developments in the novel.
- Dorian's beauty inspires Basil's 'artistic idolatry' and Lord Henry describes it as revealing 'all youth's passionate purity'.
- Lord Henry's praise of youth influences Dorian's wish for eternal youth. He convinces Dorian of the importance and value of youth and beauty.
- Lord Henry claims that the only way to get rid of temptation and pleasure 'is to yield to it'.
- This idea of Hedonism is the creed by which Dorian lives as he indulges his worst desires.
- Dorian becomes decadent, and his desire for new experiences contributes to his degeneration.
- In his narcissistic self-absorption he feels no need to take responsibility for his actions – the portrait will bear the burden instead.
- Valuing artistic beauty above all else allows Dorian to confuse his love for Sibyl's acting with a love for Sibyl herself. When Sibyl dies, it is the catalyst for the diminishing of Dorian's soul.
- The portrait absorbs his immoral values; it becomes 'bestial, sodden and unclean'. The decaying representation of Dorian's soul, the visible reminder of his sins, is a clear criticism of his lifestyle.
- The repulsive degeneration of his soul is not only reflected in the portrait but also in his visits to the sordid parts of London in search of sensual pleasure.
- Real life is too ugly for Dorian – 'how horrible real ugliness made things'.
- The yellow book becomes a template for Dorian's life and this allegiance leads to his death.
- The beauty of his life was always an illusion and, in the end, the reality of his sordid life is revealed in his death.
- Candidates might refer to Basil, Alan Campbell, James Vane as well as those whose lives have been ruined as a consequence of their association with Dorian Gray.

Candidates may argue that it is the repressive Victorian morality and 'monstrous laws' that encourage sin by making the soul grow 'sick with longing for the things it has forbidden to itself'.

[Credit mixed/valid alternative responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 **Briefly explain the circumstances of the meeting between Lord Henry and Dorian Gray.**

Lord Henry and Basil are in Basil's studio, discussing Basil's portrait of Dorian Gray. Lord Henry is intrigued by the beautiful subject of this portrait. When Dorian arrives for a sitting, Basil reluctantly introduces the two because he fears the negative influence Lord Henry may have on Dorian.

[Award 3 marks for 3 relevant points.] (3)

- 7.2 **Refer to line 4: 'They spoil every romance by trying to make it last forever'. To what extent does Lord Henry's attitude to women revealed here influence Dorian's relationship with Sibyl Vane?**

Lord Henry does not have a high opinion of women. He is disparaging and insulting in his views about women, including his wife. His attitude is sexist and patronising. To Lord Henry, Dorian's 'sudden mad love for Sibyl Vane was a psychological phenomenon of no small interest'. He promotes the idea that art is superior to life and this is why Dorian is excited by Sibyl's artistry. Consequently, it is a short-lived, superficial romance. Lord Henry convinces Dorian to see Sibyl's suicide as a beautiful artistic act and he is able to quell any remorse Dorian may have felt when she dies.

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

- 7.3 **'... he murmured, flushing at his own boldness...' (lines 8–9) Critically comment on what these lines reveal about Dorian's attitude towards Lord Henry at this stage.**

Dorian responds rather coyly to Lord Henry's cynical opinion that caprices are more desirable than lifelong relationships. He is interested in Lord Henry's outrageous opinions and Basil's fears that Lord Henry will 'influence' Dorian are coming true. At this stage, Dorian is not yet that confident in Lord Henry's company.

[Award 3 marks for 3 relevant points.] (3)

- 7.4 **Refer to lines 21–22: 'It was certainly a wonderful work of art, and a wonderful likeness as well'. Comment on the irony of Lord Henry's observation in the light of later events.**

Initially the portrait does capture the beauty and innocence of Dorian. However, later on the portrait becomes a reflection of Dorian's depravity and moral decline. The portrait shows nothing of its original beauty and innocence.

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

- 7.5 **How do the images in lines 1–5 reflect Dorian’s state of mind at this stage of the novel?**

A grim, ominous and macabre mood is created by the reference to ‘yellow skull’, ‘misshapen cloud’, ‘gloomy’ and ‘clogged with a grey-flannel mist’. Dorian is desperately alone and miserable. He cannot find peace after the innumerable acts of wickedness in which he has engaged, and the ugly images underline his discomfort.

[Award full marks only if reference is made to both the images and Dorian’s mood.]

(3)

- 7.6 **‘His soul, certainly was sick to death’ (line 7). Comment on the appropriateness of this utterance in the context of the novel as a whole.**

His soul has become so depraved that it is dubious whether it can ever heal. His actions and choices throughout the novel eventually torment him to such an extent that even he cannot bear to look at the grotesque portrait which manifests his soul. This ultimately leads to his death.

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

(3)

- 7.7 **Refer to lines 12–13: ‘... what right had Basil to have spoken to him as he had done?’ Explain whether Dorian’s indignation here is justified.**

No, Basil has only shown concern as a good friend. Basil is sincere. He withholds judgment regarding rumours he had heard. He encourages him to repent and is willing to support Dorian. At this stage Dorian is most in need of a friend but he rejects Basil’s kindness. Dorian is only attempting to justify the brutal murder of Basil. His callous disposal of the body marks his lowest point.

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

(3)

- 7.8 **Critically discuss how Basil’s exclamation in Extract A: ‘It is quite finished’ (line 18) could be considered prophetic of the journey Dorian takes in Extract B.**

Yes, it can. The completion of the portrait (Extract A) marks the beginning of the end for Dorian. After seeing his beauty in the portrait it prompts his wish that the portrait would age and he would remain young forever. His wish is granted and for 18 years he lives a life of self-indulgent pleasure, retaining his youthfulness while the portrait ‘bears the burden of his shame’. The vermilion signature on the portrait portends the horrors that Dorian commits which ultimately ends in the cruel deaths of many, including his own.

In Extract B he journeys to the opium den where he meets people he has wronged from his past, including James Vane. This suggests that Dorian’s retribution is imminent.

[Award full marks only if reference is made to both extracts.]

(4)

[25]

LIFE OF PI – Yann Martel

QUESTION 8: LIFE OF PI – ESSAY QUESTION

Life of Pi challenges the reader to embrace ‘a better story’ and sacrifice ‘dry yeastless factuality’.

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent you would agree with this statement with close reference to the novel.

- 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 29 for the rubric to assess this question.

Candidates might agree or disagree with this statement or they may offer a mixed response.

- At the outset the reader is introduced to ‘a story that will make you believe in God’. This vehicle of storytelling is to convince readers that there can be more truth and significance behind a story than strictly adhering to facts.
- By establishing the development of Pi’s pluralistic faith – a hybrid of Christianity, Hinduism and Islam – Pi chooses the better story for himself, the one that allows him to see ‘divinity in the ordinary’.
- When Pi faces unimaginable horrors after the sinking of the Tsimtsum, it is implied that his ‘story with animals’ is a coping mechanism for him and this becomes his ‘better story’.
- Pi’s feline alter-ego, Richard Parker, is created to help him embrace the savage aspects of his personality in order to survive and maintain his sanity. A committed vegetarian, he ‘descended to a level of savagery [he] never thought possible’. The ‘better story’ also helps Pi face his guilt. Regardless of facts, he creates this alternate reality for himself and this gives him the will to survive.
- Pi witnesses his mother’s murder, 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.
- The ‘murderous island’ may be a manifestation of his guilt as he creates a ‘free floating organism’ outside of himself and disconnects from a repulsive story.
- The Japanese investigators are intent on obtaining facts and ironically, ‘the truth’. They do not believe Pi’s story and he offers them ‘another story’ that is ‘dry and yeastless’.
- Mr Okamoto finally comes to realise that ‘the story with animals is the better story’, and Pi concludes that ‘so it goes with God’, confirming that truth and meaning is not dependent on ‘dry, yeastless factuality’.
- The adult Pi still suffers guilt and trauma after his horrific ordeal but it is the ‘better story’ that allows him to emerge with his humanity intact.
- In the end it is left for the readers to decide whether they will choose the more logical story or choose to have faith in something beyond crude reality and choose the ‘better story’.

[Consider mixed/valid alternative response.]

[25]

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**9.1 What has sparked ‘a new beginning’ (line 1) for Piscine?**

Pi has endured taunts and bullying for his unusual name. His schoolmates tease him and call him ‘pissing’. He makes an ingenious decision to deal with these verbal torments by instructing all to know him as ‘Pi’, illustrated by the mathematical explanation of the Greek letter, pi. It captivates his classmates. This delights Pi and increases his popularity.

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

9.2 Pi states that ‘Repetition is important in the training not only of animals but also of humans’ (lines 2–3). How does this knowledge ensure his survival while at sea?

Pi realises that his only hope for survival is to tame Richard Parker. He draws on his knowledge of animal behaviour to subdue Richard Parker. Through repetition with his whistle he is able to convince Richard Parker that he is the alpha male.

Pi attributes his survival to having a schedule which includes daily prayers and religious rituals. He makes very specific, quantitative lists, and keeps a journal to make sense of his circumstances. This brings him comfort from the nerve-wracking and lonely monotony of his daily existence at sea.

[Award 3 marks only if reference is made to both animal and human.] (3)

9.3 Consider the exchange between Pi and his brother Ravi (lines 11–16). Comment on Ravi’s change in attitude towards his brother.

Ravi is Pi’s older brother who, unlike Pi, is popular and athletic. Although Ravi loves to tease Pi, even about his religious affiliations, they are close. In this extract Ravi continues his banter but with no malice, only respect for the courage and ingenuity that Pi has shown in triumphing over his tormentors.

[Award 3 marks only if the change in attitude is shown.] (3)

9.4 Critically comment on Pi’s observation that he found ‘refuge’ in an ‘irrational number’ (lines 17–19). Refer to later events in the novel in your response.

Pi has a symbolic relationship with the mathematical, pi. Mathematical numbers are calculated and explained rationally and logically by the irrational number, pi. Pi is 16 when he is shipwrecked and pi is the sixteenth letter of the Greek alphabet. He uses pi to work out the circumference of the algae island. This island offers temporary salvation to Pi until his illusion of the island is shattered when he realises it is a carnivorous island. However, when relating his illogical story to the Japanese investigators, they would rather have facts and miss the ‘better story’. It is the irrational ‘better story’ that helps Pi to embrace life beyond his suffering.

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

9.5 Discuss the 'irony' (line 1) that Pi refers to here.

Initially the presence of a Bengal tiger on the lifeboat threatens Pi's survival. With his extensive knowledge of animals, Pi realises that this threat is surmountable. Although Richard Parker is dangerous, Pi tames him. It is the presence of Richard Parker that provides companionship and hope to Pi. Ironically, the creature that will probably kill him very easily, is also his saviour.

[Award 3 marks only if irony is shown.]

(3)

9.6 Explain how Richard Parker had acquired his name and how this could establish a connection between the tiger and Pi.

Pi is named after the Piscine (pool) Molitor in Paris. The tiger, originally named 'Thirsty' ends up with a human name due to a clerical error. Both their names are water-related. The tiger's human name blurs the distinction between animal and human and Pi eventually anthropomorphises Richard Parker. If the reader chooses to believe the second story, then Richard Parker is actually Pi himself. He represents the animal side of Pi that survives by killing and eating even human flesh. He disappears at the end of the story because Pi has returned to civilisation and his alter ego will never need to surface again.

[Award 3 marks for three relevant points.]

(3)

9.7 Comment on the significance of the 'hyena' (line 8) in the context of the novel as a whole.

In both stories, the hyena/French cook displays many negative qualities, such as greed, stupidity and viciousness which emanate from its cowardice. Hyenas are scavengers who prey on the weak but are cowardly when facing a more formidable adversary. The hyena is a reminder of the savagery of which humans are capable when survival is at stake. Pi learns to be brutal and engages in cannibalism and murder, actions which he would never have contemplated prior to his encounter with the hyena/French cook.

[Award 3 marks for three relevant points.]

(3)

- 9.8 In Extract C, Pi uses the analogy of a choir to describe an event while in Extract D he introduces the reader to the 'prusten' sound. How do these sound analogies contribute to the mood in each of these extracts?

In both there is a sense of triumph.

The harmonious jubilation of Extract C marks Pi's victory over his classmates' mockery of his name. Here the mood is one of pride and pleasure.

In Extract D, Pi no longer feels threatened by the presence of the Bengal tiger. The mood is one of contentment and peace as Pi and Richard Parker have slipped into a companionable existence aboard the lifeboat.

In both, Pi shows his resourcefulness and incredible ability to cope with adverse circumstances.

[Award full marks only if the mood in both extracts is discussed.] (4)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

***OTHELLO* – William Shakespeare**

QUESTION 10: *OTHELLO* – ESSAY QUESTION

Iago describes Othello as having ‘... a free and open nature, that thinks men honest that seems to be so, And will as tenderly be led by th’nose As asses are’.

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent Iago’s observation leads to Othello’s demise.

- 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 29 for the rubric to assess this question.

Candidates may agree or disagree with this statement.

OTHELLO DOES HAVE A ‘FREE AND OPEN NATURE:

- He is a trusted soldier who leads the army against the Turkish invasion of Cyprus – he is described as ‘valiant’ and ‘brave’ and trusts his men implicitly.
- He defends his elopement, maintaining that their relationship is sincere – ‘I love the gentle Desdemona’.
- He honourably and confidently refuses to hide from Brabantio as he knows his conscience is clear – ‘my perfect soul shall manifest me rightly’.
- He is respected and the Duke admires Othello so much that he convinces Brabantio to accept his new son-in-law – ‘your son-in-law is far more fair than black’.
- Even Iago who claims to ‘hate the Moor’ admits that he is a good man – ‘The Moor ... is of a constant loving noble nature and I dare think that he’ll prove to Desdemona a most dear husband’.

HOWEVER, HE DOES HAVE HIS FLAWS:

- He is too proud, too trusting, too impulsive and extremely insecure.
- His later behaviour towards Cassio and Desdemona is partially motivated by wounded pride – ‘I’d rather be a toad ... than keep a corner in the thing I love for other’s uses’.
- It is Othello’s gullibility that Iago uses to his advantage – he accepts Iago’s insinuations even before he has the ‘ocular’ proof.
- He is insecure because he is an outsider in Venetian society. He lacks the experience and local knowledge when it comes to Venetian women and so believes Iago’s assertion that they secretly cheat on their husbands. This makes him look silly and naïve.
- It is unforgivable that he secretly tests his wife’s loyalty, that he publicly insults and strikes her and that he absolves himself of blame, describing himself as an ‘honourable murderer’.

It can be considered that it is exactly Othello's free and open nature that elicits sympathy from the audience despite some of his appalling actions:

- He stood no chance against Iago's skilful and intelligent manipulations.
- As an outsider, he does feel unworthy of Desdemona and it is his love for her that makes the perceived betrayal so much more intense.
- He does show profound anguish while contemplating her murder and the audience can sympathise with his overwhelming grief.
- His suicide can be considered as either a brave, noble deed or the actions of a coward who does not take responsibility for his actions.

[Consider mixed/valid alternative responses.]

[25]

QUESTION 11: OTHELLO – CONTEXTUAL QUESTION

11.1 Place this extract in context.

The Duke has ordered Othello and the Venetian army to Cyprus to defend it against a Turkish invasion. Othello and Desdemona are reunited in Cyprus. Before Othello arrives, Iago notices that Cassio takes Desdemona away to speak to her privately. Iago intends to use this as a plot to frame Cassio so that he loses his newly gained promotion to lieutenant.

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

11.2 Comment on the appropriateness of the image that Iago uses in lines 9–10: 'O, you are well tuned now, But I'll set down the pegs that make this music'.

It is appropriate.

Iago means to 'untune' the harmony of the marriage between Othello and Desdemona by 'loosening its strings'. He will sow suspicion and discord so that the love and warmth that Othello shows here will be replaced by jealousy and conflict.

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

11.3 Refer to lines 26–27: 'base men being in love have then a nobility in their natures more than is native to them'. How is Iago's attitude to Othello shown in this line? Refer to diction in your response.

Iago claims that all Roderigo needs to do is display the courage that even unworthy men demonstrate when they are in love. He is clearly disparaging towards Othello and believes he is 'unworthy'. He is determined to ruin him by placing negative thoughts about infidelity in his head. His reference to 'native' establishes Othello as an outsider which gives Iago an opportunity to mislead him about Venetian culture and Venetian women. He is determined to belittle Othello.

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

11.4 Describe the relationship between Roderigo and Iago.

Roderigo is in love with Desdemona. Roderigo is prepared to sell all his land to pay Iago to try to get Desdemona. He has already given him money and jewellery. It shows Iago's material greed and how truly manipulative he is, and how susceptible Roderigo is.

[Award 3 marks for 3 ideas or 2 ideas well discussed.] (3)

- 11.5 **What is the dramatic effect of Othello entering with a light at the start of this scene?**

The symbolic light is put out by Iago's deceit as Othello prepares to murder Desdemona – 'put out thy light'. It also represents the innocence and goodness of Desdemona. Othello uses it to comment on her pure appearance in the darkness of her bedroom. However, he is so steeped in Iago's machinations that he cannot control his jealousy. It is symbolic of Othello's conflict between the goodness of Desdemona and the evil of Iago. He eventually submits to the latter.

[Award 3 marks for 3 ideas or 2 ideas well discussed.] (3)

- 11.6 **In line 1 Othello refers to 'the cause'. How does this contribute to how Othello portrays himself as a figure of Justice as he prepares to take Desdemona's life?**

Justice implies fairness and impartiality. Desdemona is charged with infidelity (her 'crime') and in Othello's mind, the evidence points towards her guilt. He believes he is upholding the principles of chastity ('the cause'). He shows grief over what he has to do ('cruel tears') and justifies his actions as punishing out of love ('strikes where it doth love').

[Award 3 marks for 3 ideas or 2 ideas well discussed.] (3)

- 11.7 **Refer to line 26: 'Have you prayed tonight, Desdemona?'**

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

Othello might lean closer to her in the hope of getting her to confess her 'crime'. He may fall on his knees in a gesture of prayer so that she may find redemption before she dies.

He is so consumed by jealousy and convinced that his actions are justified that his tone may be confident/supportive/gentle/considerate/ controlled/composed tone.

[Accept valid alternative responses.]

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

11.8 Refer to both Extracts E and F: Critically discuss the change in Othello's attitude towards Desdemona.

In Extract E Othello is happy to have survived physical danger and be reunited with Desdemona. However, he is unaware of the 'war' that he has yet to face. The metaphoric war against his own insecurities and jealousies is what compels him to take the horrific action of murdering Desdemona in Extract F.

In Extract F, he believes he has been duped and 'discord' in their relationship has been caused by her infidelity. He has trusted in the 'honesty' of Iago rather than Desdemona's loyalty to him. He is convinced that he has to kill Desdemona.

[Award full marks only if both extracts are discussed.]

(4)
[25]

HAMLET – William Shakespeare**QUESTION 12: HAMLET – CONTEXTUAL QUESTION**

Hamlet is no 'sweet prince'. In pursuit of his revenge he becomes increasingly ruthless, callous and cruel.

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent you would agree with this assessment of Hamlet's character.

- 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 29 for the rubric to assess this question.

Candidates may agree or disagree with this statement.

A 'SWEET PRINCE':

- Everything seems to have gone wrong in his life: His father is dead, his mother dishonoured, and his country disgraced and weakened.
- He mourns for his father and is true to his feelings – 'o what a rogue and peasant slave am I'.
- He questions the validity of the ghost's claims, for fear it may be the devil trying to trap him.
- He does love Ophelia – 'forty thousand brothers with all their quantity of love could not make up my sum'.
- He is respected – 'oh what a noble mind is overthrown'.
- He is torn between avenging his father's death and the belief that revenge is sinful.
- He is in a difficult situation as he feels there is no one left to trust in 'rotten' Denmark.
- He is contrasted with the reckless Laertes and Fortinbras and delays his final revenge.
- He stoically accepts his fate and takes responsibility for his actions.

AN 'ARRANT KNAVE'

- His 'antic disposition' may seem deliberately deceptive.
- He kills his old friends, Rosencrantz and Guildenstern, without remorse.
- He expresses no horror at the impulsive murder of Polonius.
- He is misogynistic and cruel towards Ophelia – 'get thee to a nunnery'. His merciless insults and murder of Polonius drive her to madness and suicide.
- He berates his own mother – 'Did coldly furnish forth the marriage tables'.
- He treats his mother with disdain when he sarcastically remarks – 'I shall in all my best obey you madam'.
- He wants Claudius to suffer and his thoughts become 'bloody'.
- He becomes increasingly reckless and dismisses Horatio's advice – 'If your mind dislike anything, obey it'.

It could be argued that the 'sweet prince' finds himself in an unusually complex situation: his father has just died, his mother tactlessly and hastily remarried his uncle and now the ghost of his father burdens him with the directive to avenge his death. In addition, he is tormented by thoughts that even his friends and girlfriend cannot be trusted; he has nowhere to turn. Thoughts of revenge and aggression fester in Hamlet's mind, corrupting his initially sweet and peaceful nature.

[Consider mixed/valid alternative responses.]

[25]

QUESTION 13: HAMLET – CONTEXTUAL QUESTION

- 13.1 Refer to the stage instructions ‘*A flourish of trumpets ...*’ at the start of the extract. What impression of King Claudius and his kingdom is created with this instruction?

The announcement of the King’s arrival by ‘*A flourish of trumpets*’ within the palace suggests that Claudius is vainglorious; self-important. He enjoys the display of his power and status.

He is accompanied by assistants and courtiers – he probably wants to establish his position with the presence of ‘others’.

[Award 3 marks for three ideas or two ideas well discussed. Specific reference has to be made to the quote.] (3)

- 13.2 Refer to line 5: Explain how Hamlet has been ‘transformed’.

He is displaying strange behaviour that is analogous to madness. He seems to be unbalanced and keeps to himself. He treats those around him with cruelty and derision. He did not enjoy the wedding festivities; instead, he is still in mourning.

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

- 13.3 Why does Claudius feel compelled to ‘remedy’ Hamlet’s strange disposition?

Claudius is insecure and suspects that Hamlet knows the truth about his role in his father’s death, and will sabotage his position as king. His ‘remedy’ is not out of sincere concern but rather to ensure that Hamlet is eliminated as a potential threat.

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

- 13.4 To what extent is Gertrude’s concern shown here sincere? Comment by referring to the drama as a whole.

Gertrude is passive and gullible and probably does not see through Claudius’ evil intentions. The fact that she remarried her husband’s brother so soon after his death makes her seem inconsiderate of her son’s feelings and decorum. Instead of showing maternal concern she reports Hamlet’s behaviour to Claudius and sides with Claudius in betraying his friendship with Rosencrantz and Guildenstern. She is redeemed in the end when she warns Hamlet of the poisoned cup.

[Award 3 marks for three ideas or two ideas well discussed.]
[Consider valid alternative responses.] (3)

13.5 Place this extract in context.

Hamlet sets the stage to prove the authenticity of the ghost and to expose Claudius' guilt. Horatio is the only one who is aware of the warning from his father's ghost. Hamlet and Horatio will observe the King carefully during the play of *The Murder of Gonzago*. The plot of the play closely resembles the manner in which Hamlet's father was murdered.

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

13.6 Consider Polonius' aside in line 22. How is this typical of his character?

He typically meddles in the lives of his children, even in the relationship between Hamlet and Ophelia. He uses Ophelia as bait to trick Hamlet. His fatherly advice may often be well-intentioned but his methods are always underhanded and shady. He is ignorant and filled with his own self-importance.

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

13.7 Refer to line 23: 'Lady, shall I lie in your lap?'

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

Hamlet might bow to Ophelia in a suggestion of exaggerating his adoration for her. He is disillusioned and does not really trust her. His request that she allows him to 'lie in (her) lap' is suggestive and not indicative of their true relationship.

His tone would be affected/mocking.

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

13.8 Refer to both Extracts G and H: Critically comment on how friendship and loyalty are contrasted in each of the extracts.

In Extract G, Rosencrantz and Guildenstern are shown to be shallow and easily flattered by Claudius and Gertrude's comments about their friendship with Hamlet. The 'service' they offer is disloyal merely to win favour with the king. Their lack of principle is indisputable.

In Extract H, Horatio remains steadfast throughout and Hamlet trusts him with his deliberate plan to trap the king. Hamlet acknowledges that he can confide in Horatio without having to resort to flattery to earn his confidence. Horatio's loyalty and unwavering support are apparent throughout the drama.

[Award full marks only if reference is made to both extracts.] (4)
[25]

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

John Proctor may have found his 'goodness' in the end but he must take responsibility for the conflict and destruction in Salem.

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent you would agree with this statement.

- 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 29 for the rubric to assess this question.

Candidates may agree or disagree with this statement.

RESPONSIBILITY:

- Proctor's affair is the catalyst for his downfall as well as the witch-hunts.
- He abuses his power as an employer, takes advantage of his wife's trust and immorally has an affair with such a young girl in this Puritan community.
- He is arrogant and stubborn by refusing to go to church because he dislikes Parris and his sermons.
- He claims to be remorseful but his initial strained relationship with his wife shows some hubris – 'I'll not have your suspicion anymore'.
- After the affair he does not admit that he spoke privately with Abigail, exacerbating the already broken trust.
- Even when he knows the witchcraft allegations are fraudulent, he will not testify to this in court as it would involve a public confession of the affair which would deeply tarnish his reputation.
- He only confesses once his own wife is charged with witchcraft but it is already too late as many innocent lives have been lost.

PROCTOR'S 'GOODNESS':

- Proctor places great emphasis on his reputation but is prepared to proclaim his guilt publicly to stop Abigail's rampage through Salem.
- He is aware of his terrible role in allowing the fervour to continue.
- By the end of the play he is more concerned with personal integrity than his public reputation.
- Although he signs a confession, he realises that such a confession would dishonour his fellow prisoners, who are brave enough to die as testimony to the truth.
- A false admission would also dishonour him and his legacy.
- He is resolute in his decision not to agree to Hale's pleas to lie and live.
- He goes to the gallows redeemed and freed from the torture of his earlier sin.

Candidates could argue that the initial allegations of witchcraft stem from more than just the adulterous affair between Proctor and Abigail. A divided, fractious community simmered beneath the façade of this Puritan community. The allegations merely serve as a stimulus for jealousies, rivalries and antagonism to be exposed.

[Consider mixed/valid alternative responses.]

[25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

- 15.1 **Comment on the stage direction in line 4: ‘*holding back a full condemnation of her*’.**

There is a tension in the relationship between Proctor and Elizabeth. He holds back his anger because he knows he is the cause of the estrangement. Only later is it revealed that it is a result of his adulterous affair with Abigail.

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

- 15.2 **Account for Mary Warren’s change in attitude towards her employers.**

In this Puritan community young girls like Mary have very little power and play a subservient role. At the start of the witch trials Mary has been given some authority by her role as an officer of the court. She relishes this new-found privilege and speaks officiously about the importance of the ‘work’ she does there. She also holds the power to save or condemn them and others.

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

- 15.3 **Refer to lines 24–26: Comment on the appropriateness of the image used to describe Abigail’s character.**

The Biblical allusion here shows that Abigail savours being the centre of attention. She can command crowds with her ‘dissembling’ and skilfully manipulates and deceives an entire town. She easily intimidates the other girls into following her lead. Even the ‘weighty judges’ are duped by her ability to subvert justice and make fools of them.

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

- 15.4 **Consider Elizabeth’s suggestion to Proctor that he should ‘tell them it is a fraud’ (line 29). How does this not have the intended outcome?**

When Proctor does eventually attempt to do this in court, it is not only too late, he also condemns himself and Elizabeth. Part of his testimony that his wife never lies is what dooms him. Not even the truth can break the powerful frenzy that Abigail has initiated. There are already too many others who have admitted to witchcraft in order to save their lives and this gives credibility to the witch trials.

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

- 15.5 **What is the dramatic impact of Hathorne's utterance, 'The sun is soon up' (line 1)?**

It is the moment of suspense and revelation. The dawn of the new day will reveal the untruths that have been hidden. If Proctor confesses then, it gives integrity to the witch trials and not 'cast doubt on the guilt of those of them that died'. It is a moment of truth, the moment of John Proctor's crucible.

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

- 15.6 **Explain the irony in Hathorne's excitement at Proctor's willingness to confess.**

The Justice system stands for truth and integrity. He assumes that Proctor's confession will uphold the integrity of the witch trials. However, John Proctor's confession is a lie and he later chooses to do the right thing and defend the truth.

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

- 15.7 **Refer to lines 20–21: 'Do as you will, do as you will!'**

If you were the director of a production of *The Crucible*, how would you instruct the actress to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions.

The actress might turn away from Proctor to hide her own anguish at the possibility of his imminent death. She may also move closer to him and take his hand in a gesture of affection to show that she understands the difficult decision he must make; she gives him her blessing to make the right one. She might smile at him to show that her trust in him has been restored. Her tone may be sorrowful/forlorn/miserable or soothing/comforting.

[Accept valid alternative responses.]

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

15.8 Refer to both extracts I and J: How is Elizabeth's character presented in each of these extracts?

In Extract I, Elizabeth appears weak and easily intimidated, even by Mary who 'frightened all [her] strength away'. The source of the tension between her and Proctor is evident when she refers to Abigail in a sarcastic manner, 'I thought she were a saint to hear her'. She is clearly hurt and struggles to contain her resentment.

In Extract J she shows self-awareness and strength. Her forgiveness of John frees her from her own feebleness. She is no longer powerless but is able to offer John the strength to find his goodness and redeem himself; 'let none be your judge'.

[Award full marks only if both extracts are discussed.]

(4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

SECTION A: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: 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 - Some sound arguments given, but not all of them as well motivated as they could be - Understanding of genre and poem evident | 3 - 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 | 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 text |
| 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 - Incorrect style |

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

SECTIONS B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY – HOME LANGUAGE: 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 not always convincing - Basic 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 and 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.