



EXAMINATIONS AND ASSESSMENT CHIEF DIRECTORATE

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REPUBLIC OF SOUTH AFRICA, Website: www.ecdoe.gov.za

2022 NSC CHIEF MARKER'S REPORT

SUBJECT	ENGLISH HL	
PAPER	2	
DURATION OF PAPER:	2½HRS	
PROVINCE	EASTERN CAPE	
DATES OF MARKING	8 DECEMBER 2021 – 21 DECEMBER 2022	

SECTION 1: (General overview of Learner Performance in the question paper as a whole)

- The standard of the paper was very fair.
- The choice of **prescribed poems** saw most candidates opting to do Question 4 which is more accessible and appeared in many past papers. There is an increase in the number of candidates opting for the poetry essay, perhaps realising that the rubric for this question advantages the candidate. Most just offer a paraphrase of the poem with a few relevant points which gets them a pass at the very least.
- A poorly answered question across all the genres were questions on imagery. These still remain problematic for candidates and they need more guidance answering such questions. Candidates also need to be encouraged to focus their responses on specific line references, most gave generalised responses that were not focused on the specific line references. The tendency to award 2 or 3 marks for contextual questions depending on the quality of the answers fortunately continues and adds a handy dimension to the marking process.
- **In Section B**, more candidates chose the contextual questions rather than the essay on *The Picture of Dorian Gray* than previous years. Candidates who chose to do the contextual questions on *The Picture of Dorian Gray*, generally produced better results as the questions were much more straight-forward in comparison to that of *Life of Pi* which was not just content-based.
- **In Section C**, the best overall results were for *Othello* and *Hamlet*. The *Othello* contextual question (Q13) produced considerably better results than the *Hamlet* contextual question (Q11). Candidates tend to achieve better results for the essays on the Shakespearean plays than the contextual questions, and this exam was no exception.
- The rubrics remained as they were last year, and all markers were familiar with the format; no additional training was necessary. For consideration is a revision of this rubric particularly including descriptors which informs the marking of weaker/narrative essays.
- It is worth mentioning that many centres submit scripts where the

question numbers are not entered on the front page. It adds considerably to administrative time when question numbers must be recorded on each script. This must be done before marking commences in order to assign groups to each genre. Chief invigilators should be informed at their training to insist that candidates do this. It would certainly save considerable time at the marking venue.

- A summary of the 100-script analysis is attached.

SECTION 2: Comment on candidates' performance in individual questions

- (a) General comment on the performance of learners in the specific question.
Was the question well answered or poorly answered?

SECTION A: POETRY

QUESTION 1: 'VULTURES'

An excellent choice for a poetry essay. Significantly more candidates opted to do this question. The rubric certainly does favour this choice since a 0 can only be awarded for an entirely creative essay. Weaker candidates still resort to weak paraphrasing which still earns them marks in the lower category of the rubric. This is a pity since the specific technical aspects of poetry like 'diction, imagery and tone' remains unchanged from previous papers. Candidates should be well prepared and encouraged to do the essay. This is clearly not the case.

QUESTION 2: 'somewhere I have never travelled, gladly beyond'

A difficult poem and candidates understandably did not fair well. It is not accessible to most of our candidates who showed in their responses that they could not identify and explain the imagery and message of the poem. Most candidates personalised the poem. Responses were about love in general.

QUESTION 3: 'FELIX RANDAL'

Very poor responses. The entry level question (3.1) was poorly answer as a result of the candidates' limited vocabulary. The marking guideline was very strict in the expected response. Most candidates focused only on the 'handsome' aspect. Generally the marks for this poem prove that candidates did not understand the vocabulary and central idea of this poem.

QUESTION 4: 'FIRST DAY AFTER THE WAR'

By far the most popular choice by candidates. It was, however, very difficult to mark since all the questions tended to overlap and candidates were repeating their responses in each of the questions. The marking guideline to 4.3 was prescriptive where the circle had to be unpacked. Probably a handful of candidates did this and received full marks for this question. 4.4 should have limited the focus of the lines. It encouraged candidates to just generally paraphrase the lines.

QUESTION 5: 'AFRICAN GRASS'

An improvement to see that candidates are reading instructions correctly and

recognise this poem as compulsory and attempt it. It was, however, not well received by the candidates. The entry level question was not well answered; candidates did not know the meaning of 'laden' while others could 'guess' correctly from the context. This may not have been the best choice of poem. Words like 'caressing' and 'lovers' possibly encouraged an incorrect interpretation – that this poem was about love. The marking guideline to 5.3 was prescriptive in the expected response. The difference between using a word like 'short' as opposed to 'shorter' determined the candidates' mark. This is unfortunate since this is an unseen poem which should be slightly more accessible. Very few candidates could actually score full marks on 5.3 especially since an entire stanza (9 lines) had to be unpacked.

SECTION B: NOVEL

QUESTION 6: ESSAY: 'THE PICTURE OF DORIAN GRAY'

Fewer candidates opted to do this essay question this year. The question was quite broad in scope and candidates showed through their responses that they understood the concept of 'boundaries' but did not provide evidence from the text on this. The phrasing of the question ('oneself and others') encouraged subjective and creative responses from weaker candidates. As with most of the essays, candidates do not always link both parts of the question (boundaries to the dangerous aspect).

QUESTION 7: CONTEXTUAL: 'THE PICTURE OF DORIAN GRAY'

7.3 This question does not allow for enough commentary for the full 3 marks.

7.4 & 7.9 are potential essay questions so candidates could write extensively on this and obtain full marks.

7.5 & 7.6 Responses here were confused since 7.5 links to the second extract and 7.6 to the first. They are very similar so candidates got their answers muddled.

7.8 This question proves again that candidates are falling short in answering questions on an image.

QUESTION 8: ESSAY: 'LIFE OF PI'

A popular choice but very poorly answered. The majority of the candidates focussed only on experiences on the boat while failing to show how Pi's unpleasant experiences in India strengthened him to deal with his experiences on the boat. Very few previous question papers contained questions on Pi's early years in India so this may have contributed to these incorrect responses. Too much of the film version is still submitted in the essays and this is certainly to the detriment of the candidates yet it still persists.

Many candidates confuse the 'two stories' with many inaccuracies

QUESTION 9: CONTEXTUAL: 'LIFE OF PI'

9.1 An entry level question but few candidates could get the 3rd mark since their responses relied on events in the film version.

9.3 Many generic responses not anchored in facts.

9.7 A welcome 'new' question which was answered well for the most part.

9.8 The marking guideline is very limited. Even though it does make allowance for valid alternatives, markers tend to look to the guideline for direction as to what may be acceptable.

SECTION C: DRAMA

ESSAYS

Not a fair balance between the essay questions. The Shakespeare dramas provided a focus for the candidates while 'The Crucible' essay was much broader. Candidates grappled with which family relationships should be included in their responses. The nature of the question as it relates to the 'outcome of the play' unfortunately led to narrative responses, concluding with how 'they all died'.

A persistent problem is the question on stage directions. Most candidates accidentally stumble upon a 'body language' and 'tone' which is not very convincing in context and they cannot be credited for it.

The contextual questions were content-based and were accessible to candidates who prepared for this paper.

QUESTION 11:

CONTEXTUAL: HAMLET

11.9 had some interesting responses. The word 'drawing' in the question was interpreted literally by a few candidates who actually did sketches of their responses. Perhaps this type of question should be reviewed for the future.

QUESTION 12; OHELLO

CONTEXTUAL

13.9 Candidates do not understand a question that invites the audience response although it has appeared in previous papers. The other dramas did not have a similar question.

QUESTION 14: THE CRUCIBLE

CONTEXTUAL

15.4 The marking guideline should consider the vocabulary of the candidates. The marking guideline offers words like 'paranoid' and 'insecure'. Markers are unsure of what similes may be acceptable.

(a) Provide suggestions for improvement in relation to Teaching and Learning
POETRY: Focus on teaching learners to identify and discuss tone, imagery and the message of the poem and to look beyond a literal interpretation of the poem. Candidates should be given more opportunities to practice answering typical questions on unseen poems.

NOVEL: Needs to be READ and understood. Candidates should not rely on film versions or summaries to get them through a Home Language paper. When teaching 'The Picture of Dorian Gray' candidates must understand Victorian society in order to understand how characters respond to their context. In 'Life of Pi' both versions of the story must be clear to the candidates.

DRAMA: Candidates must understand dramatic techniques and understand how an audience is meant to respond to it. Understanding must move beyond just knowing the narrative.

A literary essay is a higher-order writing skill that needs to be unpacked in a systematic way to clarify how logic and format form the basis of this type of writing. It needs to be taught and practiced using the PEEL or similar method.

A literary essay is not the platform to moralise or promote personal beliefs. Candidates must be taught to avoid common errors like using the past tense, using the first person, informal language and an inappropriate style. Candidates should have access to the marking rubric so that they are aware of how their essay will be assessed.

- (d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.

Subject advisors should assist weaker centres by providing standard study guides. Candidates rely on incorrect information from the internet that is not what is expected at the level of this paper.

It becomes apparent to the marker when a candidate has not engaged with the text when the names of the main characters are misspelled. Candidates should be encouraged to read and not just rely on summaries of the plot.

Educators need to assist learners with understanding the language of the question paper so that they understand what response is required especially with questions that are scaffolded.

The dramas are often just understood by its plot and not by the dramatic techniques that is essential to this genre.

Essential to preparing candidates for this paper is coming to grips with writing a literature essay. Too many candidates rely on just re-telling the plot in a disordered manner with very little discussion or development of responses linked to the question.

Candidates must be reminded that adequate planning is essential to writing a well-structured essay. Very few candidates did any planning in the form of a mind-map, etc before attempting the essay question.

A suggestion from experienced markers is that the question should indicate a marking directive so that candidates can prepare their responses accordingly. They would know how the marks would be allocated, for example, for distinct ideas or attitude (1)+ comment (2). This would assist candidates in structuring their responses.

The most empowering suggestion to educators who hope to improve on teaching and learning and personal development is to avail themselves for marking this paper. The experience is invaluable, it is where educators can hone their skills and prepare their learners to achieve excellence.



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2022

MARKS: 80

TIME: 2½ hours

This question paper consists of 27 pages.



INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:

SECTION A: Poetry (30)
SECTION B: Novel (25)
SECTION C: Drama (25)
4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY
PRESCRIBED POETRY – Answer TWO questions.
UNSEEN POEM – COMPULSORY question

SECTION B: NOVEL
Answer ONE question.

SECTION C: DRAMA
Answer ONE question.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer questions ONLY on the novel and the drama you have studied.
 - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C. Use the checklist to assist you.
6. LENGTH OF ANSWERS:
 - The essay question on Poetry should be answered in about 250–300 words.
 - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.



8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:

SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly.



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Answer ONE question.*			
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NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.



CHECKLIST

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

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

NOTE: In SECTIONS B and C, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.



SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

Read the poem below and then answer the question that follows.

VULTURES – Chinua Achebe

1 In the greyness
2 and drizzle of one despondent
3 dawn unstirred by harbingers
4 of sunbreak a vulture
5 perching high on broken
6 bone of a dead tree
7 nestled close to his
8 mate his smooth
9 bashed-in head, a pebble
10 on a stem rooted in
11 a dump of gross
12 feathers, inclined affectionately
13 to hers. Yesterday they picked
14 the eyes of a swollen
15 corpse in a water-logged
16 trench and ate the
17 things in its bowel. Full
18 gorged they chose their roost
19 keeping the hollowed remnant
20 in easy range of cold
21 telescopic eyes ...
22 Strange
23 indeed how love in other
24 ways so particular
25 will pick a corner
26 in that charnel-house
27 tidy it and coil up there, perhaps
28 even fall asleep – her face
29 turned to the wall!
30 ... Thus the Commandant at Belsen
31 Camp going home for
32 the day with fumes of
33 human roast clinging
34 rebelliously to his hairy
35 nostrils will stop



36 at the wayside sweet-shop
37 and pick up a chocolate
38 for his tender offspring
39 waiting at home for Daddy's
40 return ...
41 Praise bounteous
42 providence if you will
43 that grants even an ogre
44 a tiny glow-worm
45 tenderness encapsulated
46 in icy caverns of a cruel
47 heart or else despair
48 for in the very germ
49 of that kindred love is
50 lodged the perpetuity
51 of evil.

Achebe's poem examines the contradictory nature of animals and people.

With close reference to **diction**, **imagery** and **tone**, critically discuss the validity of this statement.

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

[10]



QUESTION 2: CONTEXTUAL QUESTION

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

somewhere i have never travelled,gladly beyond – ee cummings

1 somewhere i have never travelled,gladly beyond
2 any experience,your eyes have their silence:
3 in your most frail gesture are things which enclose me,
4 or which i cannot touch because they are too near

5 your slightest look easily will uncloze me
6 though i have closed myself as fingers,
7 you open always petal by petal myself as Spring opens
8 (touching skilfully,mysteriously) her first rose

9 or if your wish be to close me,i and
10 my life will shut very beautifully,suddenly,
11 as when the heart of this flower imagines
12 the snow carefully everywhere descending;

13 nothing which we are to perceive in this world equals
14 the power of your intense fragility:whose texture
15 compels me with the colour of its countries,
16 rendering death and forever with each breathing

17 (i do not know what it is about you that closes
18 and opens;only something in me understands
19 the voice of your eyes is deeper than all roses)
20 nobody,not even the rain,has such small hands

- 2.1 What does the phrase, 'never travelled' (line 1) reveal about the speaker's view of his relationship with his loved one? (2)
- 2.2 Explain why the speaker refers to himself using the lower case 'i' in the context of the poem. (2)
- 2.3 Refer to lines 7–8: 'you open always ... her first rose'.
Discuss the effectiveness of this image in the context of the poem. (3)
- 2.4 Critically discuss how the central message of the poem is conveyed in stanzas 4 and 5 (lines 13–20) of the poem. (3)
- [10]**



QUESTION 3: CONTEXTUAL QUESTION

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

FELIX RANDAL – Gerard Manley Hopkins

1 Felix Randal the farrier, O is he dead then? my duty all ended,
2 Who have watched his mould of man, big-boned and hardy-handsome
3 Pining, pining, till time when reason rambled in it and some
4 Fatal four disorders, fleshed there, all contended?

5 Sickness broke him. Impatient he cursed at first, but mended
6 Being anointed and all; though a heavenlier heart began some
7 Months earlier, since I had our sweet reprieve and ransom
8 Tendered to him. Ah well, God rest him all road ever he offended!

9 This seeing the sick endears them to us, us too it endears.
10 My tongue had taught thee comfort, touch had quenched thy tears,
11 Thy tears that touched my heart, child, Felix, poor Felix Randal;

12 How far from then forethought of, all thy more boisterous years,
13 When thou at the random grim forge, powerful amidst peers,
14 Didst fettle for the great grey drayhorse his bright and battering sandal!

- 3.1 What does the word, 'hardy-handsome' (line 2) convey about Felix Randal? (2)
- 3.2 Explain what 'reason rambled' (line 3) suggests about the effects of Felix's illness on him. (2)
- 3.3 Refer to line 10: 'My tongue had ... quenched thy tears'.
Discuss the effectiveness of this image in the context of the poem. (3)
- 3.4 Critically discuss the impression that is created of Felix Randal in the final stanza (lines 12–14) of the poem. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

FIRST DAY AFTER THE WAR – Mazisi Kunene

1 We heard the songs of a wedding party.
2 We saw a soft light
3 Coiling round the young blades of grass
4 At first we hesitated, then we saw her footprints,
5 Her face emerged, then her eyes of freedom!
6 She woke us up with a smile saying,
7 'What day is this that comes suddenly?'
8 We said, 'It is the first day after the war'.
9 Then without waiting we ran to the open space
10 Ululating to the mountains and the pathways
11 Calling people from all the circles of the earth.
12 We shook up the old man demanding a festival
13 We asked for all the first fruits of the season.
14 We held hands with a stranger
15 We shouted across the waterfalls
16 People came from all lands
17 It was the first day of peace.
18 We saw our Ancestors travelling tall on the horizon.

- 4.1 What does the word, 'songs' (line 1) convey about the speaker's view of events? (2)
- 4.2 Explain why the people would have 'hesitated' initially (line 4). (2)
- 4.3 Refer to line 11: 'Calling people from all the circles of the earth.'
Discuss the effectiveness of this image in the context of the poem. (3)
- 4.4 Critically discuss how the mood of the poem is created in lines 12–17 ('We shook up ... day of peace'). (3)
- [10]**

AND



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

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

AFRICAN GRASS – Shimmer Chinodya

1 Grass grows here, enough
 2 To thatch a thousand roofs.
 3 Tall khaki African grass
 4 Two heads taller than I, laden
 5 With beads of dew
 6 In the early morning. Shove armfuls aside
 7 To pass.

8 Grass caressing my bare thighs
 9 Sweeping past me, rustling softly
 10 like lovers.
 11 Adam and Eve once walked here
 12 Naked and innocent in this wild savannah;
 13 When the world was young
 14 And there was no one else to watch.

15 It's hard to think that this tall crop
 16 Coarse in its maturity
 17 Burst out of October's black burnt plains
 18 Green and succulent, and savouring the mellow sun
 19 Green to this height.
 20 But it's harder yet to think
 21 That this crop will crumple
 22 To veld fire ashes;
 23 Fruitless growth!

24 This whispering
 25 Shall be
 26 Gone.

- 5.1 What does the word, 'laden' (line 4) suggest about the dew? (2)
- 5.2 Refer to lines 8–10: 'Grass caressing my ... softly / like lovers.'
 Explain what these lines convey about the speaker's attitude toward the grass. (2)
- 5.3 Refer to lines 24–26: 'This whispering / Shall be / Gone.'
 Discuss how the length of these lines reinforces the speaker's tone. (3)
- 5.4 With close reference to stanza 3 (lines 15–23), comment on the speaker's observations about the cycle of nature. (3)

[10]**TOTAL SECTION A: 30**

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

The Picture of Dorian Gray highlights that living without boundaries is dangerous to oneself and others.

Critically discuss this statement with close reference to the novel.

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

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

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

EXTRACT A

'How long will you like me? Till I have my first wrinkle, I suppose. I know, now, that when one loses one's good looks, whatever they may be, one loses everything. Your picture taught me that. Lord Henry Wotton is perfectly right. Youth is the only thing worth having. When I find that I am growing old, I shall kill myself.'

Hallward turned pale, and caught his hand. 'Dorian! Dorian!' he cried, 'don't talk like that. I have never had such a friend as you, and I shall never have such another. You are not jealous of material things, are you? – you who are finer than any of them!' 5

'I am jealous of everything whose beauty does not die. I am jealous of the portrait you have painted of me. Why should it keep what I must lose? Every moment that passes takes something from me, and gives something to it. Oh, if it were only the other way! If the picture could change, and I could be always what I am now! Why did you paint it? It will mock me some day – mock me horribly!' The hot tears welled into his eyes; he tore his hand away and, flinging himself on the divan, he buried his face in the cushions, as though he was praying. 10

'This is your doing, Harry,' said the painter bitterly. 15

Lord Henry shrugged his shoulders. 'It is the real Dorian Gray – that is all.'

[Chapter 2]

7.1 Place the above extract in context. (3)

7.2 Refer to lines 1–2: 'I know, now, ... one loses everything.'

What does this comment tell the reader about Victorian society? (2)



- 7.3 Refer to line 16: 'Lord Henry shrugged his shoulders.'
Explain what this gesture implies about Lord Henry. (3)
- 7.4 Refer to line 15: ' "This is your doing, Harry," said the painter bitterly.'
Based on your knowledge of the novel as a whole, critically discuss whether Lord Henry is responsible for Dorian's lifestyle choices. (3)

AND**EXTRACT B**

Yes: it had been merely fancy. Sibyl Vane's brother had not come back to kill him. He had sailed away in his ship to founder in some winter sea. From him, at any rate, he was safe. Why, the man did not know who he was, could not know who he was. The mask of youth had saved him.

And yet if it had been merely an illusion, how terrible it was to think that conscience could raise such fearful phantoms, and give them visible form, and make them move before one! What sort of life would his be if, day and night, shadows of his crime were to peer at him from silent corners, to mock him from secret places, to whisper in his ear as he sat at the feast, to wake him with icy fingers as he lay asleep! As the thought crept through his brain, he grew pale with terror, and the air seemed to him to have become suddenly colder. Oh! in what a wild hour of madness he had killed his friend! How ghastly the mere memory of the scene! He saw it all again. Each hideous detail came back to him with added horror. Out of the black cave of Time, terrible and swathed in scarlet, rose the image of his sin. When Lord Henry came in at six o'clock, he found him crying as one whose heart would break. 5
10
15

It was not till the third day that he ventured to go out. There was something in the clear, pine-scented air of that winter morning that seemed to bring him back his joyousness and his ardour for life.

[Chapter 18]

- 7.5 Refer to line 1: 'it had been merely fancy.'
Briefly describe the events that led to Dorian having these thoughts. (3)
- 7.6 Explain how the 'mask of youth' (line 4) saved Dorian in this context. (3)
- 7.7 Refer to lines 14–15: 'When Lord Henry ... heart would break.'
Discuss Dorian's state of mind at this point in the novel. (2)
- 7.8 Refer to lines 13–14: 'Out of the ... of his sin.'
Comment on the significance of Time being dressed in scarlet in this context. (3)
- 7.9 Drawing on your knowledge of the novel as a whole, critically discuss the impact that the principles of aestheticism have on Dorian. (3)

[25]

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

The unpleasant experiences endured by Pi throughout his life are valuable to him.

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

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

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

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

EXTRACT C

I don't know if I saw blood before turning into Mother's arms or if I daubed it on later, in my memory, with a big brush. But I heard. It was enough to scare the living vegetarian daylights out of me. Mother bundled us out. We were in hysterics. She was incensed.

'How could you, Santosh? They're children! They'll be scarred for the rest of their lives.'

Her voice was hot and tremulous. I could see she had tears in her eyes. I felt better. 5

'Gita, my bird, it's for their sake. What if Piscine had stuck his hand through the bars of the cage one day to touch the pretty orange fur? Better a goat than him, no?'

His voice was soft, nearly a whisper. He looked contrite. He never called her 'my bird' in front of us.

We were huddled around her. He joined us. But the lesson was not over, though it was gentler after that. 10

Father led us to the lions and the leopards.

...

The hyenas.

'The strongest jaws in nature. Don't think that they're cowardly or that they only eat carrion. They're not and they don't! They'll start eating you while you're still alive.' 15

'Yes, Father.'

...

'There are animals we haven't stopped by. Don't think they're harmless. Life will defend itself no matter how small it is. Every animal is ferocious and dangerous. It may not kill you, but it will certainly injure you.'

[Chapter 8]



- 9.1 Place the extract in context. (3)
- 9.2 Explain how the lesson in this extract proves to be beneficial to Pi later in the novel. (2)
- 9.3 Refer to line 5: 'Her voice was ... I felt better.'
Using this line as a starting point, discuss the relationship between Pi and his mother. (3)
- 9.4 Refer to lines 13–15: 'The hyenas. ... you're still alive.'
Discuss how this description of the hyena relates to its human counterpart in the second story. (3)
- 9.5 Refer to lines 17–18: 'Life will defend itself'.
Comment on how Pi's actions on the lifeboat prove this statement to be true. (3)

AND**EXTRACT D**

Everything suffered. Everything became sun-bleached and weatherbeaten. The lifeboat, the raft until it was lost, the tarpaulin, the stills, the rain catchers, the plastic bags, the lines, the blankets, the net – all became worn, stretched, slack, cracked, dried, rotted, torn, discoloured. What was orange became whitish orange. What was smooth became rough. What was rough became smooth. What was sharp became blunt. What was whole became tattered. 5

....

We perished away. It happened slowly, so that I didn't notice it all the time. But I noticed it regularly. We were two emaciated mammals, parched and starving. Richard Parker's fur lost its lustre, and some of it even fell away from his shoulders and haunches. He lost a lot of weight, became a skeleton in an oversized bag of faded fur. I, too, withered away, the moistness sucked out of me, my bones showing plainly through my thin flesh. 10

I began to imitate Richard Parker in sleeping an incredible number of hours. It wasn't proper sleep, but a state of semi-consciousness in which daydreams and reality were nearly indistinguishable. I made much use of my dream rag. 15

These are the last pages of my diary:

...

It's no use. Today I die.

I will die today.

I die.

This was my last entry. I went on from there, endured, but without noting it. Do you see these invisible spirals on the margins of the page? I thought I would run out of paper. It was the pens that ran out. 20

[Chapter 89]



- 9.6 Refer to line 15: 'I made much use of my dream rag.'
Explain the importance of the dream rag to Pi. (2)
- 9.7 Refer to line 4: 'What was orange became whitish orange.'
Based on your knowledge of the novel as a whole, discuss the significance of the orange having faded. (3)
- 9.8 Refer to line 20: 'I went on from there, endured'.
Comment on whether Pi overcomes the suffering he experiences on the lifeboat. (3)
- 9.9 Refer to lines 7–12: 'We perished away. ... my thin flesh.'
In your view, is Richard Parker essential for Pi's survival? Justify your response by drawing on your knowledge of the novel as a whole. (3)
[25]
- TOTAL SECTION B: 25**



SECTION C: DRAMA

Answer ONLY on the play you have studied.

HAMLET – William Shakespeare

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: HAMLET – ESSAY QUESTION

In *Hamlet*, the relationships between children and their parents influence the outcome of the play.

Critically discuss the validity of the above statement.

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

[25]**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

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

EXTRACT E**CLAUDIUS**

Though yet of Hamlet our dear brother's death
 The memory be green, and that it us befitted
 To bear our hearts in grief, and our whole kingdom
 To be contracted in one brow of woe,
 Yet so far hath discretion fought with nature,
 That we with wisest sorrow think on him,
 Together with remembrance of ourselves.
 Therefore our sometime sister, now our queen,
 Th'imperial jointress to this warlike state,
 Have we as 'twere with a defeated joy,
 With an auspicious, and a dropping eye,
 With mirth in funeral, and with dirge in marriage,
 In equal scale weighing delight and dole,
 Taken to wife. Nor have we herein barred
 Your better wisdoms, which have freely gone
 With this affair along. For all, our thanks.
 Now follows that you know: young Fortinbras,
 Holding a weak supposal of our worth,
 Or thinking by our late dear brother's death
 Our state to be disjoint and out of frame,
 Colleague'd with this dream of his advantage,
 He hath not failed to pester us with message
 Importing the surrender of those lands
 Lost by his father, with all bonds of law,
 To our most valiant brother.

5

10

15

20

25



...

All but Hamlet off

HAMLET

O, that this too too sullied flesh would melt,

Thaw and resolve itself into a dew!

Or that the Everlasting had not fixed

His canon 'gainst self-slaughter! O God, God, 30

How weary, stale, flat, and unprofitable

Seem to me all the uses of this world!

Fie on't! ah fie! 'tis an unweeded garden

That grows to seed, things rank and gross in nature

Possess it merely. 35

[Act 1, Scene 2]

- 11.1 Place this extract in context. (3)
- 11.2 Refer to lines 1–4: 'Though yet of ... brow of woe'.
Explain the irony of Claudius's words in these lines. (2)
- 11.3 Refer to lines 17–25: 'young Fortinbras, Holding ... most valiant brother.'
Based on your knowledge of the play as a whole, discuss how Fortinbras and Hamlet differ in their attitudes toward avenging their fathers' deaths. (3)
- 11.4 Refer to lines 27–32: 'O, that this ... of this world!'
Discuss Hamlet's state of mind at this point in the play. (3)
- 11.5 Refer to lines 33–35: ' 'tis an unweeded ... Possess it merely.'
Comment on the state of Denmark with reference to the above image. (3)

AND

EXTRACT F

CLAUDIUS

I have sent to seek him, and to find the body.
 How dangerous is it that this man goes loose!
 Yet must not we put the strong law on him.
 He's loved of the distracted multitude,
 Who like not in their judgement but their eyes,
 And where 'tis so, th'offender's scourge is weighed
 But never the offence. To bear all smooth and even,
 This sudden sending him away must seem
 Deliberate pause. Diseases desperate grown
 By desperate appliance are relieved,
 Or not at all.

5

Enter Rosencrantz, Guildenstern and others

How now! What hath befallen?

ROSENCRANTZ

Where the dead body is bestowed, my lord,
 We cannot get from him.

15

CLAUDIUS

But where is he?

ROSENCRANTZ

Without, my lord, guarded, to know your pleasure.

CLAUDIUS

Bring him before us.

ROSENCRANTZ

Ho Guildenstern! Bring in the lord.

Enter Hamlet and Guildenstern

20

CLAUDIUS

Now, Hamlet, where's Polonius?

...

Attendants off

CLAUDIUS

Hamlet, this deed, for thine especial safety,
 Which we do tender, as we dearly grieve
 For that which thou hast done, must send thee hence
 With fiery quickness. Therefore prepare thyself.
 The bark is ready, and the wind at help,
 Th'associates tend, and every thing is bent
 For England.

25

HAMLET

For England.

30

CLAUDIUS

Ay, Hamlet.

HAMLET

Good.



CLAUDIUS

So is it if thou knew'st our purposes.

HAMLET

I see a cherub that sees them. But, come, for England! (*He bows*)

Farewell, dear mother.

35

CLAUDIUS

Thy loving father, Hamlet.

HAMLET

My mother–father and mother is man and wife, man and wife is one flesh, and so my mother. (*He turns to his guard*) Come, for England!

[Act 4, Scene 3]

11.6 Refer to lines 9–11: 'Diseases desperate grown ... not at all.'

What do these lines reveal about Claudius's attitude toward Hamlet?

(2)

11.7 Refer to lines 14–17: 'Where the dead ... know your pleasure.'

Using these lines as a starting point, comment on the nature of Rosencrantz and Guildenstern's friendship with Hamlet.

(3)

11.8 Refer to lines 37–38: 'My mother–father ... so my mother.'

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

(3)

11.9 Refer to line 2: 'How dangerous is it that this man goes loose!'

Is Claudius's assessment of Hamlet accurate? Justify your response by drawing on your knowledge of the play as a whole.

(3)

[25]



OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

In *Othello*, the relationships between husbands and their wives influence the outcome of the play.

Critically discuss the validity of the above statement.

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

[25]**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

EXTRACT G**OTHELLO**

Most potent, grave and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her.

The very head and front of my offending
Hath this extent, no more. Rude am I in my speech
And little blessed with the set phrase of peace,
For since these arms of mine had seven years' pith
Till now some nine moons wasted, they have used

Their dearest action in the tented field,
And little of this great world can I speak
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love—what drugs, what charms,
What conjuration and what mighty magic
(For such proceedings am I charged withal)
I won his daughter.

5

10

15



BRABANTIO

A maiden never bold of spirit, 20
So still and quiet, that her motion

Blushed at herself—and she, in spite of nature,
Of years, of country, credit, everything,
To fall in love with what she feared to look on?
It is a judgement maimed and most imperfect 25

That will confess perfection so could err
Against all rules of nature, and must be driven
To find out practices of cunning hell

Why this should be. I therefore vouch again
That with some mixtures powerful o'er the blood, 30
Or with some dram conjured to this effect,
He wrought upon her.

DUKE

To vouch this is no proof
Without more wider and more overt test
Than these thin habits and poor likelihoods 35
Of modern seeming do prefer against him.

[Act 1, Scene 3]

- 13.1 Briefly describe the circumstances that have led to this confrontation between Othello and Brabantio. (2)
- 13.2 Refer to lines 25–32: 'It is a judgement ... wrought upon her.'
Discuss Brabantio's prejudice with reference to the diction in these lines. (3)
- 13.3 Refer to lines 20–24: 'A maiden never ... to look on?'
Is the portrayal of Desdemona in these lines consistent with how she presents herself before the Duke? Justify your response. (3)
- 13.4 Refer to lines 33–36: 'To vouch this ... prefer against him.'
Comment on what the Duke's words convey about the law in Venice. (3)

AND

EXTRACT H

OTHELLO	
Look here, Iago—	
All my fond love thus do I blow to heaven ...	
'Tis gone.	
Arise, black vengeance, from thy hollow cell!	
Yield up, O love, thy crown and hearted throne	5
To tyrannous hate! Swell, bosom, with thy fraught,	
For 'tis of aspics' tongues!	
IAGO	
Pray be content.	
OTHELLO	
O, blood, Iago, blood!	
IAGO	
Patience, I say. Your mind perhaps may change.	10
OTHELLO	
Never, Iago. Like to the Pontic sea,	
Whose icy current and compulsive course	
Ne'er feels retiring ebb, but keeps due on	
To the Propontic and the Hellespont,	
Even so my bloody thoughts with violent pace	15
Shall ne'er look back, ne'er ebb to humble love,	
Till that a capable and wide revenge	
Swallow them up. (<i>He kneels</i>) Now, by yond marble heaven,	
In the due reverence of a sacred vow	
I here engage my words.	20
IAGO	
Do not rise yet. (<i>He kneels</i>)	
Witness you ever-burning lights above,	
You elements that clip us round about,	
Witness that here Iago doth give up	
The excellency of his wit, hands, heart,	25
To wronged Othello's service. Let him command,	
And to obey shall be in me remorse,	
What bloody work so ever.	
<i>They rise</i>	
OTHELLO	
I greet thy love,	30
Not with vain thanks, but with acceptance bounteous,	
And will upon the instant put thee to't.	
Within these three days let me hear thee say	
That Cassio's not alive.	
IAGO	
My friend is dead;	35
'Tis done as you request. But let her live.	
	[Act 3, Scene 3]

13.5 Refer to lines 1–3: 'Look here, Iago ... 'Tis gone.'

Explain how Iago has convinced Othello of Desdemona's unfaithfulness. (3)



- 13.6 Refer to line 36: 'But let her live.'
Explain the irony of Iago's words in this line. (2)
- 13.7 Refer to lines 30–34: 'I greet thy ... Cassio's not alive.'
Comment on Othello's state of mind at this point in the play. (3)
- 13.8 Refer to line 9: 'O, blood, Iago, blood!'
If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 13.9 Refer to lines 15–20: 'Even so my ... engage my words.'
Critically discuss how these lines influence your assessment of Othello. (3)
[25]



THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In *The Crucible*, the relationships between family members influence the outcome of the play.

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

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

[25]**QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

EXTRACT I

PARRIS	(<i>pressed, turns on her</i>): And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?	
ABIGAIL	Uncle, we did dance; let you tell them I confessed it – and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.	
PARRIS	Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?	5
ABIGAIL	We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it.	
PARRIS	Child. Sit you down.	
ABIGAIL	(<i>quavering, as she sits</i>): I would never hurt Betty. I love her dearly.	10
PARRIS	Now look you, child, your punishment will come in its time. But if you trafficked with spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it.	
ABIGAIL	But we never conjured spirits.	
PARRIS	Then why can she not move herself since midnight? This child is desperate! (ABIGAIL <i>lowers her eyes</i>) It must come out – my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?	15
ABIGAIL	I have heard of it, uncle.	
PARRIS	There is a faction that is sworn to drive me from my pulpit.	20

[Act 1]

- 15.1 Refer to line 14: 'But we never conjured spirits.'
Why have Abigail and the girls 'conjured spirits' in the forest? (2)
- 15.2 Refer to lines 3–4: 'Uncle, we did ... I must be.'
Explain what these lines suggest about Salem society. (3)



15.3 Refer to line 10: 'I would never hurt Betty. I love her dearly.'

Based on your knowledge of the play as a whole, discuss whether Abigail is sincere in her love for Betty. (3)

15.4 Refer to lines 16–20: 'It must come ... from my pulpit.'

Comment on Parris's state of mind in these lines. (3)

AND

EXTRACT J

PARRIS	He's come to overthrow this court, Your Honour!	
PROCTOR	These are my friends. Their wives are also accused –	
DANFORTH	<i>(with a sudden briskness of manner)</i> : I judge you not, sir. I am ready to hear your evidence.	
PROCTOR	I come not to hurt the court; I only –	5
DANFORTH	<i>(cutting him off)</i> : Marshal, go into the court and bid Judge Stoughton and Judge Sewall declare recess for one hour. And let them go to the tavern, if they will. All witnesses and prisoners are to be kept in the building.	
HERRICK	Aye, sir. <i>(Very deferentially)</i> If I may say it, sir, I know this man all my life. It is a good man, sir.	10
DANFORTH	<i>(it is the reflection on himself he resents)</i> : I am sure of it, Marshal. <i>(HERRICK nods, then goes out.)</i> Now, what deposition do you have for us, Mr Proctor? And I beg you be clear, open as the sky, and honest.	
PROCTOR	<i>(as he takes out several papers)</i> : I am no lawyer, so I'll –	15
DANFORTH	The pure in heart need no lawyers. Proceed as you will.	
PROCTOR	<i>(handing Danforth a paper)</i> : Will you read this first, sir? It's a sort of testament. The people signing it declare their good opinion of Rebecca, and my wife, and Martha Corey. <i>(DANFORTH looks down at the paper.)</i>	20
PARRIS	<i>(to enlist Danforth's sarcasm)</i> : Their good opinion! <i>(But DANFORTH goes on reading and PROCTOR is heartened.)</i>	
PROCTOR	These are all landholding farmers, members of the church. <i>(Delicately, trying to point out a paragraph.)</i> If you'll notice, sir – they've known the women many years and never saw no sign they had dealings with the Devil.	25
	PARRIS <i>nervously moves over and reads over Danforth's shoulder.</i>	
		[Act 3]

15.5 In line 2, Proctor refers to his wife's having been accused of witchcraft.

Explain the circumstances that have led to Elizabeth's arrest. (3)



- 15.6 Refer to line 16: 'The pure in heart need no lawyers.'
Explain why Danforth's words are ironic in the context of the play. (2)
- 15.7 Refer to line 1: 'He's come to overthrow this court, Your Honour!'
Comment on Parris's attitude toward Proctor at this point in the play. (3)
- 15.8 Refer to line 5: 'I come not to hurt the court; I only – '
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.9 Refer to lines 10–11: 'If I may ... good man, sir.'
Is Herrick's assessment of Proctor accurate? Justify your response by drawing on your knowledge of the play as a whole. (3)
[25]
- TOTAL SECTION C: 25**
GRAND TOTAL: 80





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2022

MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 24 pages.

Umalusi External Moderators:

Mrs F. Suliman

Miss S. Maharaj

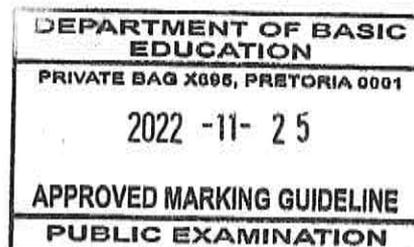
Dr V. Moodley

Date: 25 November 2022

DBE Internal Moderator:

Ms I. van der Berg

Date: 25 November 2022

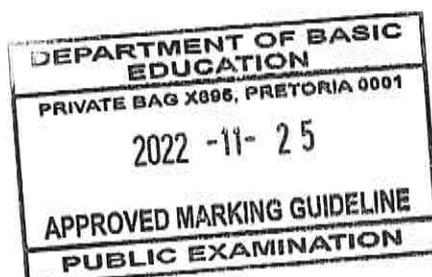


NOTE TO MARKERS

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

MARKING GUIDELINES

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



SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'VULTURES' – Chinua Achebe**

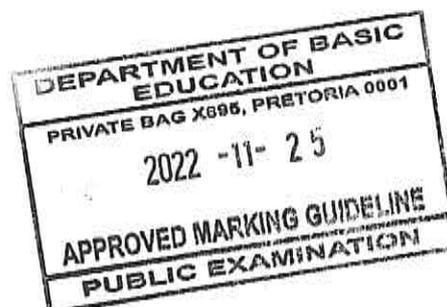
DEPARTMENT OF BASIC EDUCATION
PRIVATE BAG X895, PRETORIA 0001
2022 -11- 25
APPROVED MARKING GUIDELINE
PUBLIC EXAMINATION

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 23 for the rubric to assess this question.
- The speaker draws similarities between the vulture and people ('the Commandant'); both good and evil co-exist within them. However, there is a difference in their reason for committing evil: vultures act on instinct and for survival, while people have free will/choice.
- The vulture's repulsive physical appearance ('bashed-in', 'dump' and 'gross') is associated with its perceived capacity for cruelty and evil.
- However, 'nestled' and 'affectionately' suggest the vulture is gentle and caring.
- This contradiction is also seen in the Commandant who is portrayed as both repulsive ('hairy nostrils') and loving ('tender' and 'Daddy').
- 'ogre', 'cruel' and 'evil' are juxtaposed with 'tenderness' and 'love' in the concluding section to reinforce this contradiction.
- 'perpetuity of evil' implies that despite the existence of goodness, evil will continue to flourish.
- The disgusting image of the vultures gorging on the bowel of an animal emphasises their brutal and ruthless nature.
- This cruel nature is further reinforced by 'cold telescopic eyes' which demonstrates the vultures' callousness and detachment.
- 'fumes of human roast clinging rebelliously' is a shocking image which presents the Commandant as a monster who has the capacity for evil and who indiscriminately and inhumanely slaughters people.
- However, the same Commandant is presented as capable of love because he buys treats for his children on the way home from work.
- This description of him as a family man makes his actions in the camp even more despicable and deplorable.
- Neither the vultures nor the Commandant display remorse for their hideous actions.
- The speaker is bewildered by love's ability to exist in unpleasant circumstances and ignore the surrounding horror ('charnel-house').
- 'a tiny glow-worm ... a cruel heart' reinforces the contradictory nature of people by implying that even the most callous person has some capacity for love even though it may be difficult to access.
- The speaker feels hopeless because 'that kindred love' is reserved for one's own kind and is not extended to others and this will allow evil to continue to exist.
- The speaker's tone shifts from revulsion and disgust when describing the vultures to bewilderment/confusion as he battles to understand how love can exist in terrible circumstances. His tone is also one of horror/shock that the Commandant can be both cruel and affectionate.
- The tone in the last section is initially hopeful/optimistic/grateful or ironic and then becomes despairing/pessimistic/hopeless.

[Credit valid alternative responses.]

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'somewhere i have never travelled, gladly beyond' – ee cummings**

- 2.1 The speaker sees his relationship as a journey of discovery./The journey is unfamiliar, different and exciting.
[Award 2 marks for one distinct idea.] (2)
- 2.2 By using 'i' the speaker reduces his own importance and sees himself as insignificant./He acknowledges the power his loved one has over him.
[Award 2 marks for one distinct idea.] (2)
- 2.3 By comparing his heart/emotions to the blossoming of a rose, the speaker suggests he is ready to open himself to his loved one. She is like 'Spring', implying that her love has nourished him, released his emotions and brought him to life again. His loved one is careful and gentle ('petal by petal', 'skilfully'); she encourages him to open himself to the experience of love; she gently urges him to break down his emotional barriers. Her impact on him is almost magical ('mysteriously'). This effectively conveys the inexplicable power that love has to be transformative.
[Award 3 marks only if the effectiveness of the image is discussed.]
[Award only 1 mark for an explanation of the comparison.] (3)
- 2.4 The speaker believes that love is mysterious/incomprehensible/illogical and more powerful than nature itself. The poem explores the enigmatic/indescribable and transformative nature of love. The speaker implies that his loved one is his world ('colour of its countries') and that nothing in nature ('not even the rain') can rival her power. He acknowledges, and is in awe of, the power her 'intense fragility' and 'small hands' have over him. He feels this power 'compels' him to open up his heart to her; he cannot explain the hold that it has over him, yet 'something in [him] understands' it and is willing to obey.
[Credit valid alternative responses.]
[Award 3 marks only if there is a critical discussion.] (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'FELIX RANDAL' – Gerard Manley Hopkins**

- 3.1 The word, 'hardy-handsome' creates the impression that Felix is in his prime./Felix is physically strong/powerful and resilient which are admirable qualities.

[Award 2 marks for one distinct idea.]

(2)

- 3.2 It suggests that Felix's physical illness contributed to a deterioration of his mental faculties.

[Award 2 marks only if the link between his physical illness and mental deterioration is made clear.]

(2)

- 3.3 The 'tongue' represents how the speaker's words eased Felix's suffering and guided him towards spiritual enlightenment; 'touch' demonstrates how the speaker's presence alleviated Felix's suffering. This image is effective as it shows the role that the speaker played in Felix's spiritual growth which allowed Felix to reconcile himself to his fate.

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

[Award only 1 mark for an explanation of the comparison.]

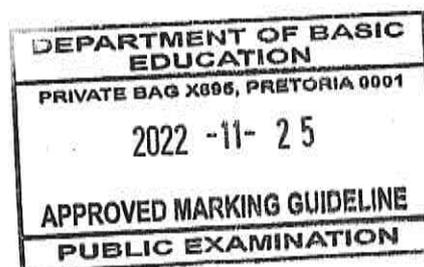
(3)

- 3.4 In the final stanza, the speaker focuses on Felix when he was in his prime. He is shown to have been a man of considerable strength and skill. He was full of life ('boisterous') and a productive member of society. He stood out from his peers, who respected and revered him. By creating a favourable impression of Felix and the admirable qualities he possesses, the speaker reminds the reader that Felix's debilitating illness does not define him and should not detract from his legacy.

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

(3)

[10]



QUESTION 4: POETRY – CONTEXTUAL QUESTION**'FIRST DAY AFTER THE WAR' – Mazisi Kunene**

- 4.1 The word 'songs' has connotations of joy, celebration and happiness. The speaker is overjoyed that the war/apartheid has ended./He is optimistic and full of joy at the thought of a new beginning.

[Award 2 marks for one distinct idea.]

(2)

- 4.2 The people are unsure about whether to believe that this day of freedom has finally arrived./They are afraid to get their hopes up as they might be disappointed should freedom not materialise.

[Award 2 marks for one distinct idea.]

(2)

- 4.3 A 'circle' suggests a coming together of equals which is all-encompassing and unifying. The fact that 'all' people are called demonstrates that different cultures, ethnicities and religions are included in this celebration. This implies that the end of apartheid was celebrated by the whole world as people were no longer segregated and diversity was celebrated.

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

[Award only 1 mark for an explanation of the comparison.]

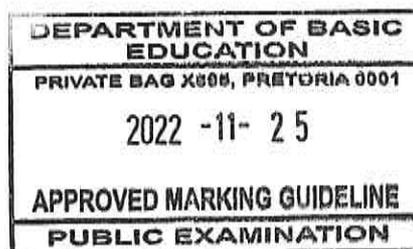
(3)

- 4.4 The mood of the poem is celebratory/upbeat. There is a demand for a 'festival' to give thanks that the war/apartheid has ended. It is an auspicious occasion that is worthy of celebration. The 'old man' represents the older generation who might have been accepting of the status quo and who might not believe what they are witnessing. They need to be 'shook up' and urged to join the celebrations; there is a sense of impatience and eagerness in this action. The 'first fruits of the season' are the reward that can now be enjoyed after enduring much hardship. People who were previously separated ('stranger') 'held hands' and 'shouted', which suggests that they are united in their joy. There is optimism and hope after years of suffering; 'peace' has finally been achieved.

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

(3)

[10]



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

- 5.1 The word 'laden' suggests that there is a great deal of moisture which is weighing down the grass.

[Award 2 marks for one distinct idea.]

(2)

- 5.2 The speaker feels a close connection to nature; it has a soothing/calming effect on him. The lines suggest that the movement of the grass is gentle and the grass sways rhythmically. The word, 'rustling' suggests that the grass also makes a muted sound as the speaker disturbs it by walking through it.

[Award 1 mark for the speaker's attitude and 1 mark for the explanation.]

(2)

- 5.3 The length of the lines decreases/diminishes. This reinforces the regretful/sorrowful/mournful tone of the speaker. He realises that the grass will eventually be destroyed. He will no longer be able to appreciate it and it will no longer bring him joy.

[Award 1 mark for a reference to line length, 1 mark for tone and 1 mark for the discussion.]

(3)

- 5.4 The contradiction between 'green and succulent' grass and 'black and burnt plains' captures the idea that the cycle of nature is about the rejuvenation that occurs after destruction. All life must come to an end so that new life can begin. The oxymoron ('Fruitless growth') suggests that, despite the renewal, there is a pointlessness to this repetitive cycle of nature as nothing lasts.

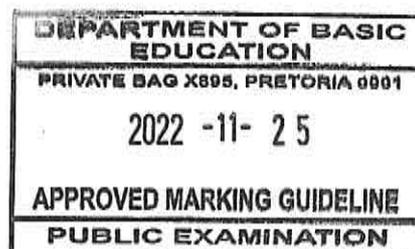
[Credit valid alternative responses.]

[Award 3 marks only if a comment is made.]

(3)

[10]

TOTAL SECTION A: 30

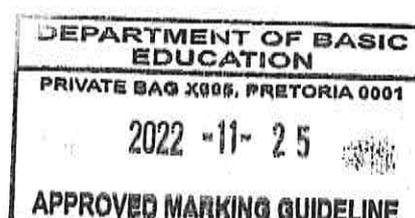


SECTION B: NOVEL**THE PICTURE OF DORIAN GRAY – Oscar Wilde****QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION**

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

- Basil's portrait makes Dorian aware of his physical attractiveness and initiates his wish to remain young and beautiful. His narcissism proves to be his undoing as his wish allows him to act without consequence, ultimately leading to his moral decline.
- Even though Dorian remains unsullied, the portrait shows his moral decay suggesting that the novel is cautioning against excessive behaviour of any kind.
- Although Lord Henry suggests that living a life of excess, and the yielding to temptation is the ultimate aim of life, such a lifestyle is shown to lead to unhappiness. Giving into every temptation ultimately leads to the destruction of one's self. A life of extremes is dangerous.
- Lord Henry is reckless in his espousing of the theories of New Hedonism and Aestheticism. He does not consider the impact they may have on impressionable people like Dorian.
- Lord Henry's influence leads to Dorian's surrounding himself with beautiful people and things but when their appeal fades, he is quick to discard them. He shuns Sibyl when her allure as an actress disappears, and he leaves a plethora of destroyed friendships – and people – in his wake. Dorian's influence on people, like Adrian Singleton and Lady Gwendolen, proves to be as harmful to them as Lord Henry's influence is ultimately on Dorian.
- The fact that Dorian is constantly searching for sensory pleasures suggests that aestheticism and hedonism only bring temporary satisfaction.
- Dorian's poor choices and inability to resist temptations lead to the destruction and downfall of people around him, and to his own demise.
- Basil's naive idolisation of Dorian leads to his not wanting to acknowledge how morally depraved Dorian has become, which results in his murder.
- Dorian is not held accountable for his actions as he looks pure and innocent. At one point, Dorian even observes that, had his sins been punished earlier, he might not have continued on his destructive course of action.
- The portrait allows Dorian to conceal his sinful behaviour but this separation of body and soul becomes increasingly difficult to maintain because he is unable to avoid/escape feelings of guilt and regret.
- Dorian believes that the portrait gives him immunity because it takes on the signs of his depravity. His momentary remorse over the course of his lifetime is easily appeased because he knows that there is no evidence and therefore no punishment for his actions. Dorian's killing himself when he stabs the portrait however, supports the belief that one cannot truly escape the consequences of one's actions.
- James Vane acts in extreme ways to gain revenge which results in his own death.
- Despite people's perceived conservatism, their permissiveness pushes the boundaries of socially acceptable conduct and is detrimental to their reputations and their lives.

[Credit valid alternative responses.]



[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Basil has revealed the finished portrait of Dorian Gray to Lord Henry who expresses admiration/appreciation for Dorian's strikingly good looks. Prior to this, Dorian and Lord Henry had been discussing the importance of aestheticism and Lord Henry tells Dorian that he should appreciate his youth and beauty. He plants the thought that, by ageing, Dorian will lose his beauty.

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

- 7.2 Victorian Society is perceived as shallow/superficial, placing great emphasis on appearance. It suggests that one's appearance determines one's worth.

[Award 2 marks for one distinct idea.] (2)

- 7.3 'Shrugged' implies a nonchalant response to Basil's accusation. Lord Henry is detached and indifferent to the effect that he has had on Dorian. His blasé attitude and lack of concern suggest that he will not take responsibility for his actions.

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

- 7.4 Lord Henry might be held responsible as it is he who introduces Dorian to the idea that life should be lived for beauty and that the pursuit of pleasure is paramount. He convinces Dorian to adopt these values, and to live a self-indulgent lifestyle; he tells Dorian that he should yield to temptation and not feel bound by the rules of society. Lord Henry's encouraging Dorian's narcissism leads to Dorian's fatal wish to remain forever young and beautiful. He lives by the yellow book given to him by Lord Henry, seeking out increasingly decadent experiences and becoming more corrupt with each one.

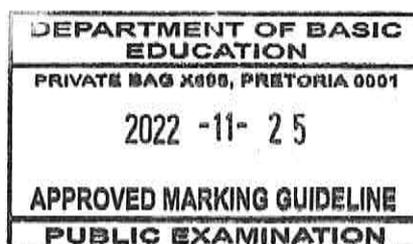
[Candidates might argue that Dorian must be held responsible for his own choices and that he is pre-disposed to living a life of decadence and self-indulgence.]

[Credit valid alternative/mixed responses.]

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

- 7.5 James Vane has travelled from London to Dorian's country estate to avenge his sister's death. Dorian saw James looking through a window of the house the previous evening. The shock of seeing him caused Dorian to faint.

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



- 7.6 When Dorian is confronted by James as he is leaving an opium den, Dorian convinces James that he is not the man that James is looking for. He does this by referring to his youthful good looks which make it impossible to believe that Dorian was the young man involved with Sibyl 18 years earlier.

[Award 3 marks for three distinct points.]

(3)

- 7.7 It would appear that Dorian is deeply distressed by the thought of having killed Basil. The stark reality of what he has done finally seems to have hit home and his tears would suggest that Dorian regrets his actions.

[Award 1 mark for a reference to Dorian's state of mind and 1 mark for a discussion thereof.]

(2)

- 7.8 'Scarlet' is a deep red colour which is a reminder of the blood that Dorian spilt when he murdered Basil. It is also a reference to the 'blood' that Dorian sees seeping from the portrait each time he returns to the attic. The image suggests that time has not lessened Dorian's feelings of horror and guilt at his dreadful deed. Despite his best efforts to forget his crime, his conscience will not allow his soul to be at ease.

[Award 3 marks for a comment on the significance of the image.]

(3)

- 7.9 Aestheticism emphasises the importance of beauty and the pursuit of pleasure. Dorian adopts the idea that life should mimic art in that it should be beautiful but 'useless'. He becomes self-absorbed and focused on his own gratification without concern for the effect his actions might have on others. By calling himself an aesthete, Dorian is able to justify his egotistical pursuit of new sensations regardless of the moral issues that might be raised. He spends his life gathering beautiful things and indulging his every desire without making any meaningful contribution. He values beauty above all else but ironically finds himself increasingly drawn to the ugliness of life. Nothing brings him lasting pleasure or satisfaction. Ultimately this has disastrous consequences for the people with whom he is associated and for himself.

[Credit valid alternative responses.]

[Award 3 marks for a critical discussion.]

(3)
[25]



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

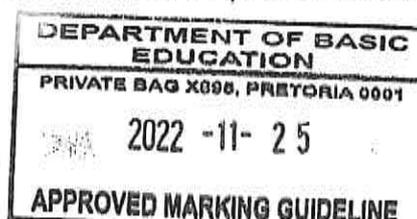
- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page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

AGREE

- Pi experiences bullying when his school mates tease him about his name. His response is resourceful and reflects his resilient nature. These qualities assist him in overcoming the trauma of losing his family and being stranded with a tiger.
- The ingenuity he displays in recreating his name also allows him to build a makeshift raft and find alternative solutions to the hardships he faces at sea.
- The horror of watching Mahisha kill and devour a goat teaches Pi a healthy respect for wild animals; this awareness assists him when he is forced to live in such close quarters with Richard Parker.
- The criticism that Pi faces for wanting to explore three religions simultaneously develops his independence. It strengthens his resolve of having something to believe in. This is essential to his survival on the lifeboat, and throughout his life. The routine and religious rituals provide comfort and guidance during trying times.
- Despite his grief at losing his family in the shipwreck, Pi is able to adjust to his new reality, both on the lifeboat and in Canada. He rallies quickly and takes measures to ensure his safety and survival. Regardless of the obstacles he faces, he rebounds, perseveres and finds the strength to overcome these challenges.
- Although Pi is traumatised by the hyena's/French cook's barbarism, it also strengthens his resolve to survive. He realises that he will have to commit acts that would normally be abhorrent to him to ensure his survival. His adoption of Richard Parker as his alter ego allows him to separate himself from this savage side of himself. This is essential to his long-term survival.
- There are times when he becomes despondent and loses hope and even wishes for death. However, his belief that he will be rescued keeps him hopeful.
- The algae island appears to offer all the basic resources to live a comfortable life. However, when Pi discovers the human teeth in a tree on the island, he becomes aware that deeper spiritual enlightenment is the only recipe to a meaningful life.
- Despite the horrors Pi experiences at sea, he realises how reliant all creatures are on one another. Neither Pi nor Richard Parker would have survived if they did not have each other.
- Although Pi is forced to compromise his strong morals in his struggle to survive, his creation of Richard Parker as his alter ego allows him to revert to those morals once he returns to civilisation. This ability to adapt his morals to his circumstances saves his life.
- Pi's horrible experiences demonstrate that having faith in something, whether in oneself or in one's abilities or in a higher power, is essential for a happy and fulfilled life. He is able to reconcile his belief in science with his religious faith, proving that both can co-exist.

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

[Credit valid alternative/mixed responses.]



QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

- 9.1 Mr. Patel has taken Pi and Ravi to the tiger enclosure and has made them watch how the tiger, which had not been fed for three days prior to this event, devours a goat that has been left in its cage. He is concerned that Pi's anthropomorphism of animals will put him in danger. He does not want Pi to think that he can treat the animals in the zoo like pets. The lesson is a reminder to the boys that the tiger is a predator.

[Award 3 marks for three distinct points.]

(3)

- 9.2 Having watched Mahisha attack the goat, Pi is painfully aware of the danger Richard Parker poses to him when they find themselves alone on the lifeboat. He realises that he needs to establish boundaries and keep his distance from Richard Parker. He knows that he will have to ensure that Richard Parker's physical needs are taken care of by providing him with food so that the tiger does not turn on him.

[Award 2 marks for 2 distinct ideas.]

(2)

- 9.3 Pi and his mother share a warm and loving relationship. His mother is protective of Pi, defending him when necessary, and offering him comfort. She encourages him to read and be imaginative. She respects his independence and does not oppose his desire to embrace three different religions. Her humanity, firm morals and courage inspire Pi. He is ashamed when she discovers that he has eaten the biscuits as he wants to live up to her example and make her proud.

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

(3)

- 9.4 The hyena represents the French cook. They are similar in their savagery and viciousness. When the sailor's leg becomes infected the cook amputates it, and the sailor dies slowly and painfully. The cook then eats some of the sailor's flesh. He also decapitates Pi's mother when she objects to his savagery. Like the hyena he is greedy, violent and terrified of going hungry.

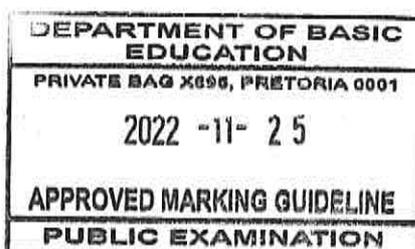
[Award 3 marks for a well-developed discussion.]

(3)

- 9.5 Pi is prepared to do anything to survive, even going against his moral principles. He foregoes his vegetarianism, and resorts to killing not only fish and other creatures but a fellow castaway. His killing of the French cook is an act of vengeance. He provides food for himself and Richard Parker thereby ensuring that he does not become the tiger's next meal. Pi resorts to becoming animalistic in order to preserve his life.

[Award 3 marks only if there is a comment.]

(3)



- 9.6 The dream rag is a rag that Pi soaks in sea water and uses to cover his face while he dozes. It induces a state of hallucination. Pi uses his dream rag as an escape mechanism. It allows him to avoid the harsh reality of his situation.

[Award 2 marks for two distinct points.]

(2)

- 9.7 Orange is associated with survival and hope. All the safety equipment (lifejackets, whistle, lifebuoy) is orange and helps Pi survive. Orange Juice, the orang-utan, and Richard Parker, the orange tiger, offer Pi comfort and hope. The fading of the colour is indicative of Pi's loss of hope because his chances of survival seem to be fading with the loss of the life raft and the dwindling of the resources.

[Award 3 marks for a well-developed discussion on the significance of the orange colour fading.]

(3)

- 9.8 Candidates might suggest that the happiness and love that Pi finds in Canada indicate that he has overcome his ordeal. He successfully studies for two degrees, marries and has a loving family of his own. His house is full of evidence that his faith has endured.

However, candidates might argue that Pi has not come to terms with his traumatic experiences. His fading memories of his family and hoarding of tinned food and the expression of sadness/pain that appears when he thinks about Richard Parker are signs that the effects of his ordeal will remain with him always.

[Credit valid alternative/mixed responses.]

[Award 3 marks only if there is a comment.]

(3)

- 9.9 YES

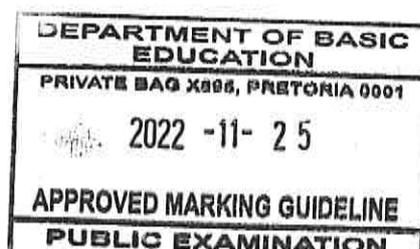
Richard Parker is a source of companionship for Pi while they find themselves stranded on the lifeboat. As long as Pi has to focus on keeping Richard Parker alive, he has a sense of purpose. Spending time taming Richard Parker distracts Pi from thinking about the physical deprivation he is experiencing. Being busy prevents him from wallowing in the misery of losing his family. Richard Parker also saves Pi from being attacked by the hyena and the blind Frenchman.

[Candidates might refer to the second story where Richard Parker is seen as Pi's alter ego. This construct is essential to Pi's survival as it allows him to distance himself from his own savage nature and makes it easier to live with the knowledge of the gruesome acts he was forced to commit.]

[Credit valid alternative/mixed responses.]

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

(3)
[25]



TOTAL SECTION B: 25

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

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

VALID

- Hamlet reveres his father and deeply mourns his loss. This causes him to be judgmental of Claudius; the comparison of the two 'as Hyperion to a satyr', clearly depicts this. Therefore, when the murder of his father is revealed by the ghost he is determined to embark on a course of vengeance. He becomes resolute in his hatred of Claudius, as well as in his attempts to punish him.
- Hamlet's relationship with his father and his need to fulfil his duty cause him to make rash decisions which result in unnecessary loss of life.
- However, this creates a serious dilemma for him: he is torn between his duty to avenge his father and his own moral and religious convictions.
- His procrastination in acting against Claudius leads to Claudius's treachery against him and results in many deaths, including his own.
- Hamlet is disillusioned with his mother's incestuous marriage to Claudius so soon after King Hamlet's death. He feels that his mother has betrayed both him and his father. When he confronts her, he forces her to choose between her loyalty to Claudius and himself. Although she never actively opposes Claudius, she does try to protect Hamlet by lying about Polonius's death and by warning Hamlet about the poisoned wine during the duel. Her drinking of the poisoned wine results in her own death.
- Gertrude's hasty re-marriage influences Hamlet to perceive all women as faithless, including Ophelia, whom he harshly rejects.
- Claudius tries to present himself as a caring and concerned father-figure, but this is rejected by Hamlet who resents Claudius for wanting to usurp his father's role in his and his mother's lives.
- Polonius's relationship with his children is manipulative and controlling. He does not trust them and constantly spies on them. He is concerned that their behaviour will compromise his opportunities of advancement.
- Laertes wants to return to Paris to escape his father's constant lecturing. However, he does not openly defy his father. Later, he rushes home to avenge his father's death. His collusion with Claudius results in all three characters' deaths.
- Polonius is insensitive and dismissive toward his daughter. He regards her as ignorant and naïve. When Polonius instructs Ophelia to reject Hamlet's attentions, she meekly obeys and allows herself to be used to spy on Hamlet. She is so used to submissively obeying her father, that she is lost without him when he is killed. She is driven to madness and ultimately death.
- Hamlet, Laertes and Fortinbras all feel duty-bound to avenge their fathers' deaths. This indicates the loyalty, love and respect towards their respective fathers. While Hamlet and Laertes lose their lives in redressing the wrongs done to their fathers, Fortinbras, in giving up his quest for revenge, gains the throne of Denmark.

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

[Credit valid alternative/mixed responses.]

[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

11.1 King Hamlet of Denmark has died and he has been succeeded by his brother, Claudius. Claudius has married his late brother's widow, Gertrude. The court has gathered in the throne room to listen to the pronouncements of the new king.

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

11.2 In these lines Claudius seems sincere in his expression of sorrow for his brother's death. However, Claudius is being hypocritical as it is later revealed by the ghost that Claudius has murdered the former king in order to usurp his throne and marry the queen.

[Award 2 marks for a clear understanding of irony.] (2)

11.3 Fortinbras acts decisively to reclaim the lands that his father had lost to King Hamlet. He demands that Claudius 'surrender' the lost lands and threatens to invade Denmark if his demands are not met. His attitude is in direct contrast to Hamlet's indecisiveness in avenging his father's murder. Hamlet procrastinates in carrying out the ghost's wishes, overthinking his actions, needing to ensure the verity of the ghost's accusations. His belief that taking revenge could endanger his soul also contributes to his hesitation in taking action.

[Award 1 mark for each character's attitude and the third mark for a discussion thereof.] (3)

11.4 Hamlet is in a state of despair/despondency; life has become meaningless to him. He is inconsolable at the death of his father and feels betrayed by his mother's hasty marriage to Claudius. He feels trapped and would consider suicide if it were not against God's laws. This indicates his disillusionment with the world around him.

[Award 1 mark for a reference to Hamlet's state of mind and 2 marks for a discussion thereof.] (3)

11.5 By referring to an 'unweeded garden', Hamlet is implying that the wellbeing of the country is being neglected. The country is overrun with corruption and disorder. This image implies that Denmark is in a state of decay. Hamlet's disdain for the prevailing decline of his homeland, governed by 'rank and gross' principles is evident.

[Award 3 marks for a clear explanation of the image accompanied by a valid comment.] (3)

11.6 Claudius is terrified/afraid/anxious/petrified of the threat that Hamlet poses to him. By comparing Hamlet to a disease, Claudius suggests that Hamlet's presence at court troubles him. The only remedy is to send Hamlet to England where he plans to have him executed. This emphasises Claudius's desperation and the drastic lengths he is prepared to go to, to protect his position.

[Award 1 mark for a reference to attitude and 1 mark for a discussion.] (2)

- 11.7 Hamlet's refusal to reveal the whereabouts of Polonius's body indicates that Hamlet does not trust Rosencrantz and Guildenstern. Hamlet is aware that they have been brought to Denmark by the King to discover the cause of his strange behaviour and to help cheer him up. By agreeing to Claudius's suggestion that they spy on Hamlet, they have become Claudius's dupes who allow themselves to be manipulated by Claudius for his own nefarious purposes.

[Award 3 marks only if there is a comment.]

(3)

- 11.8 Hamlet might point/gesture to Claudius or wave his hand dismissively as he explains his reason for referring to Claudius as his 'mother'. His tone might be sarcastic/mocking/bitter as he is alluding to the incestuous relationship between Claudius and Gertrude and his feelings of betrayal at Gertrude's loyalty to Claudius.

Candidates might describe his tone as insulting as he is trying to provoke and irritate Claudius to make his disapproval apparent.

[Credit valid alternative responses.]

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

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

(3)

- 11.9 YES

In this line, Claudius's implication is that Hamlet's madness has led to his murder of Polonius, and that his being 'loose' might endanger the lives of others. He implies that Hamlet should be restrained as a protective measure. Claudius is concerned about Hamlet being a threat to him and his hold on the throne. Hamlet has been made aware of Claudius's treachery by the ghost who has commanded him to avenge King Hamlet's murder. Hamlet is only dangerous as long as Claudius is still in his sights.

OR

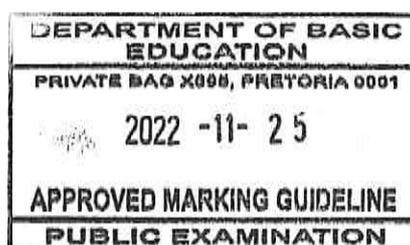
NO

Hamlet has been reluctant to take action against Claudius, even when the perfect opportunity arises when Claudius is praying. Hamlet's procrastination and concern for his mortal soul is the cause of his not taking decisive action against Claudius.

[Credit valid alternative/mixed responses.]

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

(3)
[25]



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

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

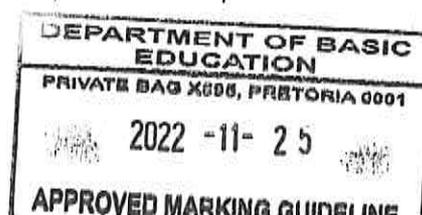
VALID

- Initially, Othello regards Desdemona as 'his soul's joy'. His happiness is dependent on his love for her. Their relationship is based on mutual respect and admiration.
- Othello regards Desdemona as his equal, admiring her assertiveness and outspokenness. She is a strong-willed and courageous woman who is prepared to defy her father and Venetian society to be with the man she loves. However, when she doggedly appeals for Cassio's reinstatement, Othello, fuelled by Iago's insinuations, misinterprets her assertiveness as pleading on her lover's behalf. He begins to distrust her, believing her to be unfaithful.
- As a result of his insecurities and jealousy, Othello develops ambivalent feelings toward Desdemona. Although he is filled with abhorrence for her supposedly promiscuous behaviour and vows that he will no longer be influenced by her charms, he is still entranced by her beauty.
- Othello's outrage at Desdemona's supposed betrayal is in conflict with his enduring love for her. He speaks of her as 'a fine woman, a fair woman, a sweet woman', yet at other times he refers to her as 'whore' and 'strumpet'.
- After being provided with 'ocular proof', Othello is determined to kill her. He justifies his actions as being those of 'an honourable murderer'.
- Desdemona is modest and unselfish in her constant love for her husband. She remains loyal and loving in spite of having to endure his humiliation and scorn.
- Later, Desdemona fails to defend herself when Othello verbally and physically abuses her. By defending his actions, she becomes a submissive and obedient wife. Ultimately, she is a victim of Othello's overpowering strength and oppressive jealousy and is killed despite protesting her innocence.
- Othello's realisation that he has wronged her leads to his remorse and his inability to continue living. He takes his own life in atonement for murdering Desdemona.
- Iago is generally disrespectful and dismissive of Emilia. He does not take her into his confidence or allow her to question his actions. He is rude and bullying and deliberately uses her as a tool to further his selfish plans.
- Emilia develops a cynical view toward marriage because of the verbal abuse she suffers at the hands of Iago. Despite this, she obeys him without question.
- Emilia's desire to be loved exposes her to Iago's manipulation. She is prepared to steal the handkerchief for him, thus compromising her integrity. However, when she realises what Iago has done, Emilia's sense of justice and honour prevails. Although Emilia realises that declaring the truth will place her life at risk, she is willing to do this to clear her conscience.
- At the end of the play, she displays great courage and defies her victimhood and her duties as a wife when she refuses to obey Iago. She is prepared to denounce him even though she realises she might die in doing so; her actions do indeed lead to her death.

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

[Credit valid alternative/mixed responses.]

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[25]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

- 13.1 Othello and Desdemona have secretly married. Iago and Roderigo have stirred Brabantio's anger when they inform him about the elopement. Brabantio insists on Othello accompanying him to the senate, where he will lay charges against Othello.

[Award 2 marks for two distinct points.]

(2)

- 13.2 Brabantio thinks that it is unnatural ('against all rules of nature') for his daughter to fall in love with a black man. In his mind, it is a terrible mistake for her to have done so. His racism is evident when he claims that Othello must have used witchcraft ('mixtures powerful o'er the blood/'dram conjured') to seduce Desdemona.

[Credit valid alternative responses.]

[Award 1 mark for the identification of diction and 2 marks for how that reveals Brabantio's prejudice.]

(3)

- 13.3 NO

Brabantio portrays Desdemona as being meek and submissive and implies that she would not have married Othello of her own free will. However, this is not consistent with Desdemona's behaviour before the Duke. She is outspoken/assertive and unafraid of challenging the conventions of her society. She is prepared to defend her choice by standing up to her father and the Duke. She presents herself as courageous, proud and confident. This contradicts the impression her father has created of her.

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

[Award 1 mark for Brabantio's description and 2 marks for a discussion of whether there is consistency in Desdemona's behaviour.]

(3)

- 13.4 Venice is portrayed as a place where law and order prevail. Unlike Brabantio, the Duke is impartial as he allows both Brabantio and Othello to present their versions of events. His approach is calm and rational, suggesting that justice will prevail and that disputes in Venice are dealt with in a fair manner.

[Award 1 mark for an explanation of the Duke's words and 2 marks for a well-developed comment.]

(3)

- 13.5 Iago reminds Othello of the handkerchief that Othello had gifted to Desdemona and mentions seeing it in Cassio's possession. He lies to Othello about Cassio speaking of his affair with Desdemona in his sleep. His deliberate use of sexual innuendo to describe the affair infuriates Othello and drives him mad with jealousy.

[Award 3 marks for three distinct points.]

(3)



- 13.6 Iago's suggestion that Desdemona should be allowed to live is ironic as his intention is to encourage Othello to murder Desdemona. Not only would this destroy Othello's happiness completely, but it would ensure Iago's safety.

[Award 2 marks for a clear understanding of irony.]

(2)

- 13.7 Othello is determined to take revenge. He has entered into a pact/vow with Iago to have both Cassio and Desdemona murdered. Since he wants a swift resolution to the matter, he instructs Iago to have Cassio killed within the next three days. He is grateful for Iago's support. His state of mind is occupied by thoughts of revenge which show the extent of his moral deterioration. He has become completely dependent on Iago's guidance. This illustrates that Iago wields full control over Othello.

[Award 1 mark for a reference to Othello's state of mind and 2 marks for a comment.]

(3)

- 13.8 Othello might clench his fist/slam his fists down or thump his chest furiously. He could take out his dagger and point it while pacing angrily up and down. His tone might be aggressive/savage or adamant/determined/forceful as he demands revenge for Desdemona's supposed betrayal.

[Credit valid alternative responses.]

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

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

(3)

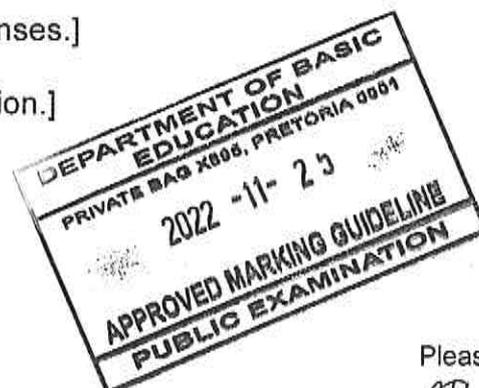
- 13.9 The audience might feel sympathy for Othello. In these lines, Othello is consumed by jealousy and a desire for revenge. His lack of sophistication/naivety/gullibility has caused him to succumb to Iago's manipulations and to believe Iago's lies. His torment and suffering are evident as he is unable to bear the realisation that Desdemona has betrayed their love.

OR

The audience might also have feelings of disgust/scorn/contempt for Othello for allowing himself to be manipulated by Iago and believing his lies without giving Desdemona the opportunity to refute the accusations against her. He has based his judgement of her on circumstantial evidence and Iago's lies and therefore does not deserve our sympathy.

[Credit valid alternative/mixed responses.]

[Award 3 marks for a critical discussion.]

(3)
[25]

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

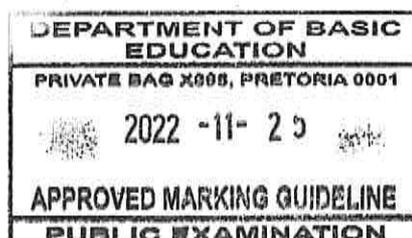
- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page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

AGREE

- Initially the Proctors' marriage is full of tension because of John's affair with Abigail.
- Elizabeth is cold toward John. She does not trust him and although the affair has come to an end, she is still suspicious of his interactions with Abigail.
- John is desperate to regain Elizabeth's trust. However, he is not prepared to reveal that the girls are lying as that would make his affair public. This silence allows the girls to continue with their false accusations.
- When Elizabeth is arrested, John challenges the court to clear her name.
- Elizabeth is even prepared to lie (which she has never done before) about John's affair to protect his reputation; however, this backfires and makes John seem untrustworthy. Her actions strengthen their marriage and they learn to trust and support each other.
- John makes the ultimate sacrifice for his family when he refuses to offer a public confession. He realises that if he chooses to save his own life, it will be at the expense of his family's reputation and the legacy he will leave his children. Elizabeth supports and respects his fatal decision.
- When Abigail and Betty are found dancing in the forest, Parris displays little fatherly concern and he is only interested in how their behaviour will damage his reputation as the town's minister. He supports the idea of witchcraft so as to deflect suspicion from himself. This decision encourages the hysteria which results in the loss of innocent lives.
- Abigail mirrors this self-centred behaviour when she steals Parris's money and runs away. She has no consideration for how her actions will affect her family.
- Abigail lacks empathy as a result of having witnessed her parents' murder. This, together with Parris's harsh parenting style, makes her bitter and vindictive. Her harsh circumstances enable her to make accusations against innocent people without any remorse.
- The Putnams are ambitious and ruthless. They are prepared to use their daughter, Ruth, and the trials to make false accusations in order to gain more land.
- The Nurses have a large family which is envied by Ann Putnam. This jealousy plays a role in Ann's accusing Rebecca of witchcraft. Francis is devastated and challenges the court in an attempt to prove his wife's innocence. However, this challenge only results in more suspicion being cast on the people who signed the petition.
- Giles Corey and his wife have poor communication and instead of Giles asking her about the book she is reading, he tells the court about her behaviour which casts suspicion on her and contributes to her arrest.
- Giles feels guilty about his role in his wife's arrest and he, like Francis Nurse, also challenges the court in an attempt to clear his wife's name. However, this attempt fails and he is arrested and later pressed to death.

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

[Credit valid alternative/mixed responses.]



QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

- 15.1 Abigail wanted Tituba to cast a charm on Elizabeth Proctor; she wants to eliminate Elizabeth so that she can be with John. Tituba was also asked to conjure up the spirits of Ann Putnam's babies.

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

- 15.2 Because Salem is a Puritan society, it deems dancing as a forbidden pleasure. Salem is conservative and restricts people's behaviour to what it views as morally acceptable. People who disobey the rules are severely punished for non-compliance. Corporal punishment was commonly practised.

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

- 15.3 Abigail is selfish and does not truly love anyone, not even Betty. She threatens Betty and is physically violent toward her so that she will not tell the truth. Betty is scared of Abigail. Abigail's lack of care for Betty is further proved when she runs away from Salem with Parris's money and leaves Betty behind.

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

- 15.4 Parris has been unable to unify his congregation. He is paranoid and insecure and believes that people are plotting against him and trying to remove him from his position as minister. He is overly concerned about his reputation and what the people of Salem think about him.

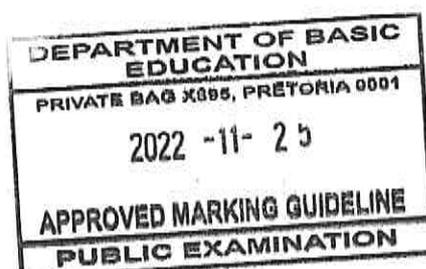
[Award 1 mark for a reference to Parris's state of mind and 2 marks for a comment.] (3)

- 15.5 Elizabeth has been arrested because Abigail has accused her of sending out her spirit to harm her. Abigail claims to have been stabbed in her stomach with a needle. This accusation is seemingly confirmed when a poppet is found in Elizabeth's house with a needle stuck in its belly.

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

- 15.6 Danforth's words imply that if people are innocent then that truth will come out and they do not need a lawyer to defend them. However, the opposite is true because it is the innocent, in Salem, who are being falsely accused and executed.

[Award 2 marks for a clear understanding of irony.] (2)



- 15.7 Parris is threatened by Proctor as he knows that Proctor is respected and that if Proctor challenges the court, then that will cast doubt on the validity of the trials. Parris is envious/jealous that Proctor naturally has the support of the townsfolk, whereas he has to use the court to gain support. Parris's moral weakness clearly emerges through his resentment of Proctor.

[Award 3 marks only if attitude is identified and a valid comment is made.] (3)

- 15.8 Proctor might put his hand on his heart and point at himself while shaking his head. His tone is pleading/appeasing/deferential as he does not want to anger the court and not have his plea heard. His only consideration is the acquittal of Elizabeth and the other innocent prisoners.

[Credit valid alternative responses.]

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

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

- 15.9 YES
Even though Proctor is a flawed individual, he ultimately proves to be a moral man. He commits adultery and some of his actions are motivated by pride; he fears the town's finding out about his affair and he is concerned about his reputation. However, his moral fortitude is evident when he challenges the court in an attempt to free his wife and other innocent people. He is prepared to die rather than confess to witchcraft. Proctor is aware that if he confesses to save his life, he will ruin his family's reputation and he is not prepared to do that. This proves that he is a 'good man'.

OR

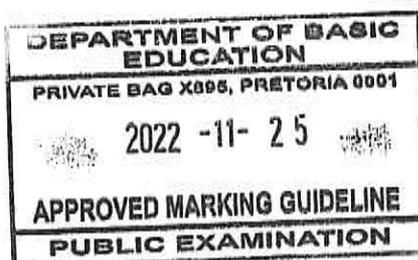
NO

[Consider responses that focus only on Proctor's adultery. However, no more than 2 marks should be awarded for this response.]

[Credit a mixed response.]

[Award 3 marks for a well-developed discussion.] (3)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

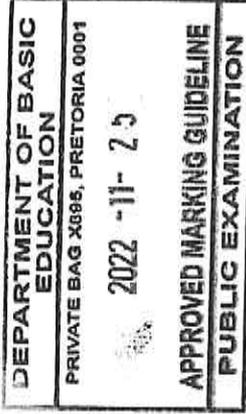


SECTION A: Assessment rubric for literary essay: Poetry (10 Marks)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 6 MARKS Interpretation of topic. Depth of argument, justification and grasp of text.	5-6 -In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	4 -Shows understanding and has interpreted topic well -Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem	3 -Fair interpretation of topic -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem	2 -Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	0-1 -No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
	STRUCTURE AND LANGUAGE 4 MARKS Structure, logical flow and presentation. Language, tone and style used in the essay	4 -Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	3 -Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	2 -Some evidence of structure -Essay lacks a well- structured flow of logic and coherence -Language errors minor; tone and style mostly appropriate	1 -Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style

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.

DEPARTMENT OF BASIC EDUCATION
PRIVATE BAG X885, PRETORIA 0001
2022 -11- 25
APPROVED MARKING GUIDELINE PUBLIC EXAMINATION

**SECTIONS B AND C: Assessment rubric for literary essay: Novel and Drama (25 Marks)**

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 15 MARKS Interpretation of topic. Depth of argument, justification and grasp of text.	12-15 -Outstanding response: 14-15 -Excellent response: 12-13 -In-depth interpretation of topic -Range of striking arguments extensively supported from text -Excellent understanding of genre and text	9-11 -Shows understanding and has interpreted topic well -Fairly detailed response -Some sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and text evident	6-8 -Mediocre interpretation of topic; not all aspects explored in detail -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Partial understanding of genre and text	4-5 -Scant interpretation of topic; hardly any aspects explored in detail -Few points in support of topic -Very little relevant argument -Little understanding of genre and text	0-3 -Very little understanding of the topic -Weak attempt to answer the question. -Arguments not convincing -Learner has not come to grips with genre or text
STRUCTURE AND LANGUAGE 10 MARKS Structure, logical flow and presentation. Language, tone and style used in the essay	8-10 -Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	6-7 -Clear structure and logical flow of argument -Introduction and 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.