



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2021



**ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE**

MARKS: 80

This marking guideline consists of 33 pages.

NOTE TO MARKERS

- These marking guidelines are intended as a guide for markers.
- Candidates' responses must be considered on their merits.

MARKING GUIDELINES

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

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: ESSAY QUESTION****'FELIX RANDAL' – Gerard Manley Hopkins**

- Use the following, among other points, as a guide to marking this question.
- Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 32 for the rubric to assess this question.

In 'Felix Randal' the speaker's relationship with the dying man develops significantly.

By close reference to structure, tone and diction discuss to what extent you agree with the above statement.

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

The spiritual guidance given to the dying man lays the foundation for a more substantial relationship to develop between the priest and the man he is counselling.

STRUCTURE

- The Italian sonnet format helps to structure the reader's understanding of the developing relationship.
- The octave focuses on describing the background and the illness of Felix Randal. The speaker seems unaffected and his response to the death of Felix Randal is generated from his sense of duty (spiritual counselling).
- The sestet reveals the emotional state of the speaker as his sense of loss and sorrow is shown. This is indicative of the bond that has formed between the two men during their time together. The personal account given in the sestet shows how their relationship has moved beyond that of professional duty.

TONE

- There is a clear shift (Volta) in the sonnet's tone that is reinforced by the sonnet's structure.
- The tone in the octave (lines 1–8) is matter-of-fact/detached as the speaker describes the deceased in terms of his occupation and fatal illness.
- The tone, however, shifts in the sestet (lines 9–14) when the speaker recounts how his own feelings were transformed through the counselling of Felix Randal.
- The tone becomes endearing in sincerely relating the affectionate bond/his sympathy as he fondly shares the memory of the man.

DICTION

- In the octave words like 'my duty' / 'anointed' / 'reprieve and ransom' / 'heavenlier Heart' / 'Tendered to' indicate the duty/function of the speaker during Felix Randal's illness.
- In the sestet softer/warmer/sincere diction indicates how the relationship has grown into a close relationship. 'endears' / 'comfort' / 'quenched thy tears' / 'touched my heart'.

The change from the initial pronouns 'his' / 'him' / 'he' to a more personal and direct 'thy' and 'poor Felix' also indicates the close friendship that has been forged.

[Credit valid alternative responses.]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

'THE ZULU GIRL' – Roy Campbell

2.1 What does the word 'flings' (line 3) convey about the girl's attitude?

Forcefully throwing/hurling/tossing down her implement reveals a rebellious/defiant attitude.

[Award 2 marks only if there is a reference to both attitude and the word, 'flings'.]

(2)

2.2 Discuss the appropriateness of the image in lines 5–6: 'She takes him ... thorn-trees' in the context of the poem.

The metaphor compares the shadow of the tree to a water image. It is appropriate in relating the cool relief that the shadow brings after arduously working in the extreme heat.

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

(3)

2.3 What mood is created in lines 11–12? Substantiate your response by referring directly to the diction used.

A calm/peaceful/tranquil mood is created as the mother relaxes and nourishes her child. The word choice 'deep languor' / 'sighing' / 'ripple' contributes to this mood.

[Award 2 marks only if the mood is substantiated.]

(2)

2.4 Critically comment on how the imagery used to describe the mother in stanza 5 could be viewed as contradictory.

The mother's body is firstly compared to 'a hill' that shields a village against the elements. The imagery creates a protective/nurturing description of the mother.

The menacing/threatening imagery of the mother being compared to the 'first cloud' of a violent storm suggests her part in a pending violent struggle against oppression.

Therefore, the mother could be perceived as a nurturer or alternatively an aggressive force.

[Award 3 marks only if contrasting imagery is discussed.]

(3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**‘THE GARDEN OF LOVE’ – William Blake****3.1 What impression of the speaker’s youth is created in line 4?**

The speaker’s youth was a time of joy/imagination/freedom/innocence. The line suggests the unrestricted/unlimited exuberance of childhood pleasure.

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

3.2 Consider lines 7–10. Comment on the effectiveness of the contrasting symbols within the context of the poem.

The symbolism of flowers: It strongly links to the natural world and its beauty.
The symbolism of graves/tombstones: It represents death and the church’s fixation on the afterlife/judgement.

The contrasting symbols thus indicates the church’s rejection of natural beauty/joyfulness.

[Award 3 marks only if a contrast is shown.] (3)

3.3 What does the repetition of ‘And’ reveal about the speaker’s response to the changes in the garden?

The speaker is listing his sudden discovery of the many unpleasant changes in his once beloved garden. He is overwhelmed and devastated.

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

3.4 Critically comment on how the description of the Chapel in lines 5 and 6 reveals the speaker’s attitude to organised religion?

‘gates ... were shut’ – describes the chapel as a restricted /limited place where access cannot be gained freely.

‘Thou shalt not’ inscribed above the door is a biblical allusion to the rigid and restrictive Old Testament commandments. This suggests that the chapel is an inflexible and judgmental place.

The description reflects the speaker’s attitude to organised religion as a controlling/restrictive and judgmental institution that confines and shames.

[Award 3 marks only if attitude is linked to description.] (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION**‘MOTHO KE MOTHO KA BATHO BABANG (A Person is a Person Because of Other People)’ – Jeremy Cronin**

- 4.1 **How does the repetition of ‘in the mirror’ in line 5 and 6 emphasise the speaker’s situation?**

The speaker is a political prisoner who is punished by being placed in isolation. He is devoid of any contact with others. His only means of contact is the mirror, which he uses to see and communicate with a fellow prisoner.

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

- 4.2 **Discuss how the use of brackets draws the reader into the narrative of the speaker.**

The use of brackets serves to provide a translation that includes the reader in the secret conversation taking place between the two prisoners. In the latter part of the poem the brackets no longer feature which suggests that the reader now understands the secret language of the prisoners. As the brackets include the reader, it also serves to exclude the warder. This allies the reader with the secret communication established between the prisoners.

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

- 4.3 **Refer to line 24. Explain the irony of the speaker’s reference to the prisoner’s hand as ‘the talkative one’.**

A hand cannot talk but the prisoner uses his hand to create hand gestures and signals that communicate a message/enables a conversation.

[Award 2 marks only if irony is shown.] (2)

- 4.4 **Critically comment on how lines 26–28 link to the title of the poem.**

The title links to the *Ubuntu* philosophy, which states that we can only truly live a human life if we are connected/interacting with others. In lines 26–28 the final message conveyed by the prisoner, ‘strength brother’, is communicated by a ‘black fist’ which is symbolic of solidarity/unity. This message relates to the title as it draws on the bond of humanity/*Ubuntu* through the show of support/encouragement.

[Award 3 marks only if a link between the lines and the title is discussed.] (3)

[10]

UNSEEN POETRY (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION****‘A WINTER SOLSTICE PRAYER’ – Edward Hays****5.1 What does the personification in line 1 suggest about the dark shadow?**

The shadow is shown as a person looming over mankind. It suggests that the shadow is a greater force/intimidating/threatening.

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

5.2 Comment on the impact of the metaphor in lines 2–3.

Human evils are compared to a lengthening shadow. The lengthening shadow suggests that the evil behaviour of humankind is increasing/will spread/span its influence over the Earth. This establishes how vulnerable Earth can be to this potential threat.

[Award 3 marks only if the comparison and impact are discussed.] (3)

5.3 Refer to lines 4–6. How do the fears of the ancestors offer a contrast to the fears of the modern world?

Ancestors feared the physical effects of winter. As a cold season it is destructive/harsh/merciless.

The modern world fears the nature of humanity which is destructive and lacking in any compassion.

[Award 2 marks only if a contrast is shown.] (2)

5.4 Discuss the change in the mood from stanza 2 to stanza 4 by closely referring to the diction used.

Stanza 2: The mood is fearful/intimidating/ominous.
‘the darkness of greed, exploitation, and hatred’/ ‘lengthens its shadow’/ ‘feared death and evil’/ ‘the dark powers of winter’/ ‘darkness of war, discrimination, and selfishness’/ ‘doom us’/ ‘an eternal winter’.

Stanza 4: The mood is hopeful/optimistic.
‘the light and the love’/ ‘the spark of luminous goodness’/ ‘prayers of love’/ ‘in no heart is there total darkness’/ ‘love ... hidden in every heart’.

Therefore, there is a shift from a fatalistic mood to an inviting/positive one.

[Award 3 marks only if a contrast in mood is shown and supported.] (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**

Dorian Gray is drawn to Lord Henry's philosophies. This is what ruins Dorian.

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

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 33 for the rubric to assess this question.

- Initially, the young Dorian is presented as an innocent and naïve man.
- The painter, Basil Hallward, is aware of the toxic influence Lord Henry may have over Dorian and tries to keep them apart.
- When they eventually meet, Lord Henry imagines fashioning the impressionable Dorian into an unremitting pleasure-seeker.
- It is clear from the outset that Dorian is intrigued by Lord Henry's 'wrong, fascinating, poisonous and delightful theories'.
- Lord Henry encourages Dorian to lead a life of sensual pleasures and convinces him of the transient nature of youth and beauty.
- Dorian becomes obsessed with retaining his youthful appearance and longs to be as youthful and lovely as the masterpiece that Basil had painted of him.
- In these vulnerable moments, Dorian provides Lord Henry with the perfect disciple that he can mould with his flawed philosophical theories. Lord Henry views him as a social experiment; he deliberately wants to play upon him like a 'violin' and declares that 'There was nothing that one could not do with him. He knows the potential his influence holds and he says himself, 'There is no such thing as a good influence, Mr Gray'.
- Lord Henry believes that one should yield to temptation and not deny oneself any desires, regardless of the moral implications. He awakens in Dorian the impulse to seek pleasure, indulge in vice and yield to temptation.
- The poisonous yellow book that Lord Henry gives to him is used as a template for his own life. Dorian is happy to be Lord Henry's protégé and asserts that 'No one has ever understood me as you have'.
- However, despite Lord Henry's poisonous theories, he is more talk than action and does not indulge in it himself. Even though he claims that Dorian Gray 'was his own creation' it is Dorian that makes the decisive wish that changes his life. He makes the choice to live a life of excessive self-indulgence.
- Dorian is convinced and even delights in the fact that he can escape from the consequences of his immoral life because the portrait will absorb and absolve him of all sin.

- Lord Henry does have a significant influence over Dorian but he does make his own choices. Dorian admits, 'I have done too many terrible things in my life.' And much of his immoral behaviour happens when he is not in the company of Lord Henry. Lord Henry becomes increasingly unaware of the true nature of the monster he has helped to create.
- Dorian consistently refuses to take responsibility for his cruel and murderous actions.
- Dorian has opportunities to repent but he refuses to renounce his depraved lifestyle.
- It could be argued that it is Basil that feeds Dorian's vanity. He believes that Dorian has inspired his art. The language Basil uses when talking to Dorian is often that of intense infatuation and worship. He idolises Dorian but he has always expressed a concern for Dorian's well-being. Basil has the best intentions for Dorian but when he murders the one person who genuinely cared for him, it is clear that Dorian has reached a point of no return.

[Consider other valid alternative/mixed responses.]

[25]

OR



QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**7.1 What impression of Lord Henry is created in this extract?**

Lord Henry views Dorian's tragic circumstances as romantic. He attempts to distort the ugly realities of life by viewing it through the lens of art. He recognises the vulnerability in Dorian and instead of being sympathetic, he sees it as an opportunity to manipulate him and fashion Dorian into the creation of an ideal human being. He is manipulative, self-indulgent and egotistical.

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

7.2 Refer to line 1–4: To what extent do the details of Dorian's heritage reflect his own romantic experience with Sibyl Vane later in the novel?

Dorian's brief romance with Sibyl Vane could also be considered a brief and 'mad passion' that ends in tragedy. Sibyl, too, is not of Dorian's class and it would appear to be inevitable that the romance would be fleeting/doomed. Both Sibyl and Dorian's father die tragically. The romance/relationship of both is short-lived and has devastating consequences.

[Award 3 marks if a comparison is shown.] (3)

7.3 Refer to line 7: 'It posed the lad, made him more perfect as it were'. Critically evaluate how this declaration contributes to the central theme of Art and Life in the novel.

Lord Henry's assertion is an echo of the image in Basil's portrait. In the same way that Basil creates what he views as his masterpiece, Lord Henry prepares to shape Dorian's life. Beneath Dorian's mask of goodness and purity is a furtive dark reality of crime and sin which the portrait ultimately absorbs. The pose Dorian assumes in his life hides the grim reality of his depraved soul.

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

7.4 Critically discuss the ironic foreshadowing evident in lines 24–25: 'What a pity it was that such beauty was destined to fade! ... '.

Dorian's external beauty never fades. It is the portrait that becomes tainted and grotesque as it absorbs all his debauchery/sin.

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

- 7.5 Refer to lines 6–7: ‘I want to be better. I am going to be better’. Using the incident with Hetty as a starting point, comment on whether Dorian is sincere in changing his behaviour.

Dorian’s is not sincere but self-indulgent. His ‘good action’ is motivated by egotism and the hope of redemption. He uses Hetty as a scapegoat for his conscience. Even as he resolves to ‘be better’ he casually dismisses Lord Henry’s references to rumours of Alan Campbell and Basil who are victims of his ruthlessness. The portrait reflects his cunning/hypocrisy and lack of sincerity. He is not prepared to suffer the shame of a public confession for his evil and murderous acts.

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

- 7.6 Lord Henry is very flippant about the attitudes of the British public (lines 12–16). However, it contributes to the darkening mood of the novel. Critically comment on how it is achieved in this extract.

The ending of Dorian’s affair with Hetty and Lord Henry’s own divorce shows the disintegration of relationships as the novel draws to a fatal close. The violent deaths of Alan Campbell and Basil Hallward serve as a precursor to Dorian’s own violent and tragic end. Lord Henry’s flippant attitude conceals the ominous mood leading to Dorian’s final attempt to break free from his tortured soul. This ultimately leads to his death.

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

- 7.7 Account for Dorian’s ‘calm’ response to the discussion of Basil’s disappearance (lines 23–25).

Dorian assumes no accountability for his degenerate/perverted actions. His soul has become so corrupt that he has lost all sense of morality. His lack of sensitivity and conscience is evidence of how truly depraved he has become. He has become a spectator of his own life and seems to delight in the fact that he is able to escape punishment.

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

- 7.8 Refer to both Extracts A and B. Critically discuss the extent to which the hypocrisy of Victorian society is exposed.

The strongest criticism is through the symbolic Gothic device of the beautiful Dorian Gray and the loathsome decaying portrait that is hidden. This shows that private ‘carnal pleasures’ and sins are hidden beneath an acceptable public veneer. Superficial beauty is celebrated at all cost. This is further shown in Extract B where the British public is exposed as fickle and capricious. The indolent Aristocratic lifestyles show a heartless disregard for human tragedy.

[Accept valid alternative/mixed responses.] (4)

[25]

OR

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

In *Life of Pi*, the will to survive manifests itself differently in both stories.

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

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 33 for the rubric to assess this question.

PI

- His will to survive manifests itself in the emergence of the alter ego, Richard Parker, in the factual story. The alter ego's violence/aggression is the part of Pi's own soul that will do anything to survive.
- After the horrific death of his mother, Gita, at the hands of the French cook, the alter ego emerges. Pi's will to survive shows itself when he kills the French cook.
- He also kills and eats various fish and turtles. He admits to cannibalism after he killed the French cook. The challenge to survive fundamentally changes Pi as he gives up his lifelong pacifism and vegetarianism. This shows how Pi is willing to adapt to survive.
- The will to survive also brings out Pi's resourceful and practical skills, which, along with his religion, keep him grounded in his humanity. Even though Pi's humanity does descend into savagery during his time at sea, he is able to hold onto it due to his unwavering religious devotion and the consciousness to preserve himself by training the alter ego. In doing so, Pi is able to control his fierce will to survive.

RICHARD PARKER/ THE TIGER

- The tiger, initially out of sight, becomes an integral part of the animal story/'better story'. After killing the hyena, the tiger becomes Pi's only companion on the lifeboat. As a wild animal killing/violence comes naturally to the tiger, but it is in his submission to Pi, through training, that he shows his own will to survive. Once food is scarce, the tiger becomes reliant on Pi for food. Again, it is shown that the will to survive can change a character fundamentally in its resolve to survive.

GITA PATEL/ ORANGE JUICE

- Naturally caring, gentle, nurturing and protective, both Gita Patel and Orange Juice are unselfish in their survival on the life-boat. Gita shows an unwavering moral compass and her presence very much keeps Pi's morals in check. She is heroic and protective of both Pi and the sailor, placing their safety above her own when opposing the French cook's selfish behaviour.
- Similarly, in the 'better story', Orange Juice opposes the hyena physically by hitting it and baring its teeth.

- These gentle characters become fierce protectors of others and in doing so inhibit their own survival. Their own will to survive becomes secondary to the survival of others.
- The sad loss of Gita's life seems essential to spark Pi's own will to survive.

THE FRENCH COOK/ HYENA

- The will to survive in these characters brings forth a selfish, irrational, and violent struggle to preserve themselves.
- The French cook sinks to murder and cannibalism in his quest to survive. He is cunning in orchestrating the amputation of the sailor's leg (who endures great suffering), to then use the leg for bait. Once the sailor passes, he butchers his body and eats most of his remains. He also gobbles up most of the supply rations on the lifeboat, disregarding the needs of others on board.
- The hyena, similarly, resorts to violence and a near frantic quest to survive. It is responsible for the torturous death of the zebra and the senseless death of Orange Juice.
- There is mention of the French cook catching and sharing fish with Pi and Gita; however, he is merciless when his survival is challenged.
- The violent killing of Gita/Orange Juice and the suffering caused to the sailor/zebra truly indicates how the will to survive can manifest itself in an evil and self-serving way.

THE CHINESE SAILOR/ THE ZEBRA

- These passive and gentle characters do not put up a fight to survive and take on the roles of tragic victims to the savagery of the French cook/hyena.
- Both serve only as an example of the devastating effects of others' selfish will to survive.

[Consider valid alternative/mixed responses.]

[25]

OR

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**9.1 Account for the presence of the castaway at this stage of the novel.**

Pi is using the dream rag which helps him to escape the physical suffering of his reality (dehydrated and starving). He therefore experiences dreams/hallucinations. The castaway is a reminder of the French cook who Pi killed earlier during his journey. Pi's guilty conscience revisits him during his subconscious state under the dream rag.

[Award 3 marks only if the French cook is mentioned.] (3)

9.2 How is Pi's interaction with the castaway typical of his character? Refer only to the extract in your response.

Pi is polite/loving/peaceful. He interacts with the castaway in a concerned and friendly way ('sweet brother/' 'my heart is with you'), even warning him of the tiger's presence before he attacks ('No, no, my brother! Don't! We're not –').

He is passive/timid: Pi does not fight or show serious resistance against the castaway's attack, as he tries to 'hold him back' rather than harm the castaway.

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

9.3 Critically comment on the 'growl' (line 11) heard by Pi in the extract. Refer to your knowledge of the novel, as a whole, in your response.

A growl is threatening/aggressive/menacing. The growl belongs to Richard Parker/ the tiger on board the lifeboat. He is Pi's alter ego who represents Pi's will to survive. He is the animalistic/aggressive side to Pi's character that enables him to act when survival is at stake. The alter ego is also a character onto whom Pi can transfer his own feelings of guilt.

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

9.4 Refer to line 18. Discuss the significance of the tarpaulin as an important aspect of Pi's survival at sea with a Bengal tiger.

The tarpaulin is important when Pi establishes physical boundaries between himself and Richard Parker on the lifeboat. As a wild animal Richard Parker responds to the territory/boundaries created by Pi. Creating boundaries and establishing his own domain is crucial to Pi's survival and the peaceful co-existence with Richard Parker. The tiger's domain is under the tarpaulin, whereas Pi's domain is on top of the tarpaulin.

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

9.5 Place the extract in context.

Pi has reached the shore of Mexico and is in a hospital receiving treatment. The two Japanese officials arrive to interview Pi about the sinking of the Tsimtsum. They require facts for a report due to the Japanese Department of Transport and for the purpose of an insurance claim. Pi has related the story containing animals to the two officials.

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

9.6 Consider lines 8–13. In response to Okamoto’s question, Pi is able to provide a convincing argument.

How has Pi’s childhood in India contributed to his ability to provide such a response?

Pi spent many years of his childhood in his father’s zoo in Pondicherry. During this time his father and zookeepers helped Pi to acquire knowledge of the behaviour of wild animals. Pi’s love of Biology and Mr Kumar, the Biology teacher, instilled in Pi a sound knowledge base and passion for animals. These central figures of his youth enable Pi to respond convincingly about the behaviour of animals, making his story seem credible.

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

9.7 Refer to line 9: ‘We fill them with fear.’

Discuss the irony of Pi’s statement, when considering the initial stages of Pi’s ordeal at sea.

Pi states that wild animals are scared of human beings and avoid them where possible. However, during the initial stages of Pi’s ordeal, he was petrified of Richard Parker and avoided him at all cost. He even tried to keep the tiger from boarding the lifeboat out of fear for his life. He would often refer to or fear that the tiger would kill him. Pi went as far as creating a list of different ways to kill the tiger out of his own fear. Therefore, Pi was the one filled by fear initially because of the presence of Richard Parker.

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

9.8 Refer to lines 1–3.

Pi's animal story, that necessitates the existence of Richard Parker, is essential if Pi is to lead a normal existence after his 227-day experience at sea.

Critically discuss the extent to which you agree with the statement. Refer to the novel, as a whole, in your response.

AGREE

After experiencing all the gruesome and traumatic acts of others and himself, Pi needs to create an acceptable version of events that will provide him with a sense of peace. The animal story/'better story' is the version of Pi's experience at sea that he is capable of living with.

The animal story/'better story' absolves Pi from the responsibility of some of the gruesome acts Pi had to commit in his struggle to survive. The killing of the French cook is such an example. Pi transfers this traumatic act onto Richard Parker through the creation of the animal story/'better story'. Therefore, Pi is able, to some extent, to remove himself from the act of killing and the guilt that will inevitably haunt him.

Seeing his mother murdered before his eyes or the Taiwanese sailor suffer a horrible death, can inflict a lasting impression on Pi's life. In the animal story/'better story' these acts are performed by animals and not humans (Anthropomorphism). The hyena kills Orange Juice and is responsible for the slow and horrible death of the zebra. It is also the hyena that eats the flesh of the orang-utan and the zebra. The horrors are made more acceptable through the animal story.

Although the reader can note some remnants of Pi's experience in his adult life, he is still able to lead a life that removes him psychologically from some of the horrors he endured and committed to survive.

[Award full marks only if the value of the animal story is discussed convincingly.]

(4)
[25]

TOTAL SECTION B: 25

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

The weaknesses of men lead to the misfortune of women in this drama.

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

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 33 for the rubric to assess this question.

OTHELLO

- His insecurities about his 'otherness' (race/age/cultural differences) cause a great internal struggle for Othello. His inability to understand that Desdemona could be in love with him is a key factor that makes Iago's suggestions about her affair with Cassio more believable.
- His jealousy as a newly-wed husband is destructive. His emotions override his rational thought, leading him into a downward spiral of mistrust and suspicion. His jealousy leads him to misinterpret the innocent behaviour of Desdemona, as she tries to mend the relationship between Othello and Cassio.
- Othello's lack of judgement in trusting Iago and not trusting Desdemona is a critical error. His gullibility/naïveté believing in Iago's lies and giving credit to his 'evidence' is detrimental to himself and others. He is easily led to believe that he has been cuckolded.

→ Othello's weaknesses lead to the death of Desdemona.

IAGO

- His own jealousy/vengeful feelings over the lieutenantcy and his paranoia that Othello and Cassio have had an affair with his wife, Emilia, leads him on a course of destruction.
- His racism fuels his hatred and evil plot against Othello.
- Iago is sexist and has a preconceived idea of women as unfaithful. He also shows little regard/respect towards women. He is over-confident and underestimates Emilia throughout the play. He regards her as a fool and does not see the threat she represents. In the final act when Emilia has discovered Iago's evil plot, he is confident that he can quieten his wife. She, however, refuses to be silenced and is killed by Iago.
- Iago is disloyal/dishonest as he pretends to aid Othello in determining Desdemona's loyalty. He pretends to comfort Desdemona after Othello has called her a whore by reassuring her that he is preoccupied with matters of the state.

→ Iago's weaknesses lead to Desdemona and Emilia's death.

CASSIO

- He lacks self-discipline and his weakness for alcohol leads him to neglect his duty by drinking and engaging in a brawl with Montano. After seeking advice from Iago, he then asks Desdemona to plead his case with Othello in an attempt to regain his lieutenancy.
 - This ultimately helps lead to the suspicion that Desdemona is pleading for her lover, allowing Othello to believe Iago's suggestions about her unfaithfulness.
 - Cassio's classism leads to his mistreatment of Bianca, whom he disrespects as a prostitute. His verbal scorn ('bauble') and comparisons ('fitchew') are derived from his disregard for her. He also chases her away as he does not want to be seen as 'womaned'.
- Cassio's weaknesses can be seen to aid the death of Desdemona and the mistreatment of Bianca.

BRABANTIO

- He is misogynistic in viewing his daughter's marriage as a potential business transaction. He views her as his property. He also believes that Desdemona has been charmed/bewitched by Othello, which suggests a racist attitude as well.
- Brabantio's inability to accept his daughter's marriage leads to him disowning her.

Candidates could argue that the women in the play also had weaknesses that were easily exploited or led to their misfortune.

[Consider valid alternative/mixed responses.]

[25]



QUESTION 11: OTHELLO – CONTEXTUAL QUESTION

- 11.1 **Consider lines 10–17. How is Iago's retelling of Cassio's dream a deliberate attempt to provoke Othello?**

The sexual nature of the supposed dream is meant to inspire sexual jealousy in the recently married Othello. Imagining his new bride with another man, will spur Othello into action. A scorned husband will seek vengeance/justice. Othello's pre-existing insecurities centering around his 'otherness', makes him an easy target/susceptible to Iago's insinuation of an affair between Cassio and Desdemona.

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

- 11.2 **Refer to line 25 where Iago advises Othello to 'be wise'. Discuss the irony of Iago's advice.**

Iago is asking Othello to remain 'wise' or rational/sensible about not blaming Desdemona of an affair so quickly. However, this is exactly what Iago wants. He wants Othello to slip into a jealous rage and lose his composure/wits. Iago is purposefully trying to have Othello act irrationally.

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

- 11.3 **Othello's threat, 'I'll tear her all to pieces' (line 24) shows a significant change in Othello's character. Contrast the character presented in this line with the character seen earlier in the play.**

Earlier: Othello is shown to be calm, rational and honourable. He is a man who is not ruled by emotion, but by reason and duty. When questioned by the Duke and Brabantio, he remained in control of his emotions, addressing them and defending himself civilly and with composure. He is also a man who is deeply in love with his new wife and who trusts her to the extent that he stakes his life upon her honesty.

Presently: Othello is clearly overwhelmed by Iago recounting his dream, immediately becoming enraged by his jealousy. He shows no control over his emotions here. His jealousy governs his violent/irrational/ uncivilised/ barbaric thoughts of seeking justice/vengeance.

[Award 3 marks only if a clear contrast is shown.] (3)

- 11.4 **Explain why Iago intentionally uses the handkerchief as part of his plot to destroy Othello.**

The handkerchief holds great sentimental value to Othello. It once belonged to his mother, who gave it to Othello. Therefore, the handkerchief is more than a mere trinket. Othello gifted Desdemona with the handkerchief as a token of his love for her. Desdemona constantly has the handkerchief with her wherever she goes. The handkerchief will serve as ocular proof later on to support Iago's suggestions.

Therefore, Iago's choice of using the handkerchief is clever as it shows his awareness and astute understanding of the handkerchief's importance to Othello. Iago is also very observant to have noticed Desdemona's habit of carrying the handkerchief with her at all times.

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

11.5 **Place this extract in context.**

Othello has killed Desdemona. Iago and Roderigo's plan to kill Cassio has failed, resulting in Iago killing Roderigo and maiming Cassio. Othello has realised that he has been duped by Iago. Emilia revealed Iago's involvement in claiming the handkerchief and is also killed by Iago.

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

11.6 **Comment on Othello's conviction that he is an 'honourable murderer' (line 5).**

Killing Desdemona was an act of justice in the eyes of Othello. As a military man, punishment should be administered by the superior officer. He acts as the executioner of justice. Desdemona was brought to justice for her offence/betrayal. Othello also believes he has saved her from betraying other men. Othello justifies his action as honourable and a necessary action to bring Desdemona to justice.

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

11.7 **Refer to lines 14–15: 'Demand me nothing. What you know, you know. From this time forth I never will speak word.'**

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

Body language: Iago turns away from Othello/ waves his hand dismissively at Othello/ crosses his arms on his chest/tilts his chin upward.

Tone: Defiant/curt/blunt/confident

Justification: Iago refuses to provide a reason for his plot against Othello. He still wants to hold on to a measure of control. He does not want to engage with Othello and so relate his motives.

[Accept valid alternative responses]

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

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

11.8 **Iago exploits the relationships he has with others to fulfil his evil plans.**

Using this extract as a starting point, discuss to what extent you agree with the statement.

AGREE

Roderigo: EXTRACT F indicates how Iago exploited his relationship with Roderigo to accomplish his evil plans. He was used as a henchman, although unsuccessfully, to kill Cassio. Iago's relationship with Roderigo centres around Roderigo's obsession with Desdemona and Iago's promise to help win her affection. This is the sole reason why Roderigo acquiesces to Iago's instruction. It is clear that Iago does not see Roderigo as a friend, but a tool in his plot to destroy Othello.

Othello: The relationship is built on the trust and camaraderie/brotherhood stemming from their military background. Othello therefore places great confidence and trust in Iago as the bonds between soldiers require such faith. Iago's relationship is strengthened by his position as Othello's ensign, which allows Iago to grow closer to Othello. Iago uses this relationship to poison Othello's mind with suggestions and falsities.

Emilia: Iago uses his wife to gain access to the handkerchief, when he requests that she steals it from Desdemona. Eager to please and to gain the favour of her husband, Emilia does as Iago requested.

Cassio: The tentative friendship and military camaraderie creates the suggestion that Cassio celebrate (drink) with the rest of men the destruction of the Turkish fleet and Othello's marriage. After the brawl and Cassio's dismissal as Othello's Lieutenant, Cassio turns to Iago to seek advice on how to mend his relationship with Othello and regain his position. As confidant, Iago uses his relationship with Cassio to suggest Cassio implore Desdemona to do his bidding with Othello. This places Cassio and Desdemona in each other's company to fuel Othello's jealousy that Iago will further provoke.

[Award full marks only if relationships with at least two characters are discussed.]

(4)
[25]

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

Hamlet is a character of many contradictions.

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

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 33 for the rubric to assess this question.

- When Hamlet first learns of his father's murder, his immediate thoughts are of violent revenge upon Claudius. However, his subsequent actions do not live up to these resolutions.
- Initially he is grief-stricken, bitter and despairing at his 'father's death' and his mother's 'o'er hasty marriage'. He feels he has to do something but he does not know precisely what. He sees a terrible situation which he has no power to change.
- The ghost's command to 'revenge his foul and most unnatural murder' gives Hamlet purpose. Hamlet is clear about his duty and his enemy. He is resolved to act 'with wings as swift as meditation'.
- His feigned madness does not seem to advance his cause in any way. The 'antic disposition' allows him to act without restraint but it may also be viewed as a form of delay. Perhaps it is Hamlet's only sane response to the predicament in which he finds himself. However, it merely serves to impact his relationships negatively, especially with Ophelia and his mother.
- Hamlet curses his own inaction; he has shown little evidence of the immediate revenge he promised his father's ghost. Instead, he creates an even more complex plan to entrap his uncle: 'The play's the thing/wherein I'll catch the conscience of the king'.
- The ghost does present Hamlet with a mass of contradictions: It says the murder of a relative is strange and unnatural yet asks Hamlet to kill his own uncle. It tells Hamlet that Gertrude is not to suffer; she is to be judged by God. But the ghost has judged and condemned Claudius. Hamlet finds the instructions morally questionable but still feels an obligation to avenge his father's death. He feels powerless and wishes to 'shuffle off this mortal coil'.
- When Hamlet, finds Claudius vulnerable and he is given the opportunity to exact revenge, he procrastinates with the excuse that he does not want Claudius' soul sent to heaven.
- When Hamlet does act, he seems to do so impulsively by killing Polonius and deliberately causing the deaths of Rosencrantz and Guildenstern.
- As a result of his procrastination many tragedies occur that could have been avoided.

- There are moments of suicidal thought and self-loathing countered with calm and rational thoughts.
- He is appalled to find himself unable to play the prescribed royal part of an avenging son. He is paralysed by the futility of the revenge his society demands that he seek.
- Hamlet admires the confidence and fiery motivation of Fortinbras and Laertes but he does admit that he truly does not want to be hot-headed in taking revenge.

[Accept valid alternative/mixed response.]

[25]

OR



QUESTION 13: HAMLET – CONTEXTUAL QUESTION

- 13.1 **Rosencrantz and Guildenstern are consistently presented together in this drama. What does this suggest about their characters?**

They seem to function as one character and are described as 'half men'. They are sycophants who appear to not be able to think for themselves. They only do the bidding of Claudius without questioning the morality of their actions. They are interchangeably alike in their servile allegiance to Claudius.

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

- 13.2 **To what extent is Hamlet justified in questioning Rosencrantz and Guildenstern's loyalty towards him?**

They are Hamlet's childhood friends and one would expect them to be loyal to Hamlet's grief and to support him rather than betray him. They 'spy' on him not because they truly care about his transformed personality but because they are pawns in Claudius' game. Hamlet is cautious as to whom he can trust since he knows if his father could be betrayed in the most cruel way, he too, could be a victim.

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

- 13.3 **Consider Hamlet's speech in lines 17–28. What does it reveal about his state of mind at this point in the drama?**

Hamlet feels betrayed by the deception of two people he regarded as close friends. He has lost faith in open and honest relationships. He feels he is surrounded by treachery and false outward appearances. He admires man but sees man's life as futile and poisoned. He concludes that life is sterile and useless. He sees no beauty in the world but only foul corruption. His life is surrounded by hypocrisy, guile and deception by what is conceived as the 'paragon of animals'.

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

- 13.4 **Critically comment on the dramatic impact of the impending arrival of the 'players' (lines 31–34).**

It contributes to the tension in the drama since Hamlet has consistently delayed in taking deliberate action. The players are part of Hamlet's carefully executed plan to get Claudius to confess his crime of murdering his father. He wants to 'catch the conscience of the king' and hopes it would act as a spur for his own revenge. It is only the testimony of his father's ghost that exposes Claudius' guilt at this point. By commissioning the actors, it is Hamlet's attempt to finally take action against his father's murderer without having to bear the moral consequences of a bloody revenge.

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

13.5 **Place this extract in context.**

After Ophelia's funeral, Hamlet tells Horatio how he discovered the treachery of Rosencrantz and Guildenstern while on the ship bound for England. He arranged for their deaths by exchanging the letter which ordered his execution for one which orders theirs.

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

13.6 **Refer to lines 9–14: 'Does it not ... with this arm?'**

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

Tone: Hamlet's tone is combative/determined/aggressive.

Justification: He is finally resolved to take action against Claudius, his father's murderer. He shows his disgust towards Claudius' immoral actions.

Body Language: He may assume a fighting stance with his sword outstretched as if facing his enemy.

[Consider valid alternative responses]

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

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

13.7 **Hamlet recognises the 'bravery of [Laertes'] grief' (line 25). Show how Laertes' expression of grief contrasts with that of Hamlet's.**

Both Hamlet and Laertes have the murder of their fathers to avenge. Laertes is undeterred by the moral dilemma that besets and delays Hamlet. Laertes is more resolute and takes immediate action. His actions could be perceived as more reckless. His grief is exhibited as anger. He does not spend time on thought and consideration as Hamlet does. There is no soul-searching, no worrying about an after-life and no conscience as Hamlet does. Laertes is unscrupulous and treacherous and willingly accedes to Claudius' cowardly weapon. Hamlet could not deliberately kill in cold blood; he cannot show emotion and he is not as decisive as Laertes.

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

- 13.8 **'Hamlet's pursuit of justice comes at a great cost.'**
Critically comment on the extent to which you would agree with this statement.

It is unfortunate that innocent people are destroyed while Hamlet attempts to execute the perfect revenge plan: Hamlet mistakenly kills Polonius and Ophelia is so distraught at Hamlet's cruel treatment that she ends up drowning. His cruel confrontations with his mother may be justified but he still avoids confronting the real enemy, Claudius. Hamlet seems to use his 'antic disposition' to collaterally kill people like his deliberately executed plan to kill his old friends, Rosencrantz and Guildenstern. Not only does the single-minded thoughts of revenge impact his relationships, but it also leads to emotional turmoil/anguish.

Candidates may argue Hamlet's unorthodox methods cost him his rightful place on the throne.

[Award 4 marks for a well-developed argument.]

(4)
[25]



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

The need for self-preservation in *The Crucible* is a human response to survival.

Discuss the extent to which you agree with this statement.

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 33 for the rubric to assess this question.

Candidates may include the following characters:

JOHN PROCTOR

- He initially withholds the knowledge of Abigail and girls 'sporting' in the woods and that their presence there had nothing to do with witchcraft. This he learns early on in the play during a private conversation with Abigail. He does not present this knowledge to the court officials for fear of his good name/reputation being ruined if his affair with Abigail is revealed. Elizabeth urges him to share the knowledge with the court but John wishes to 'think on it'.
- His delay is costly to others as Abigail and the girls strengthen their influence in court resulting in many being arrested, including Elizabeth.
- John's final decision not to confess to witchcraft could also be seen as an act to preserve his good name. In refusing to sign the confession, he maintains his good reputation by not attaching his name to witchcraft.

TITUBA

- Once made a scapegoat by Abigail for the activities in the woods, she is quick to falsely confess to witchcraft to save her life after being threatened with hanging for her part of what happened in the woods.
- As a slave, she has no power/rights; therefore, she produces a lie to save herself.
- Her confession and the power to accuse that ensues, serves as inspiration for Abigail to falsely confess and to also call out the names of witches.
- Innocent people are arrested and trialed due to Tituba's need for self-preservation.

ABIGAIL WILLIAMS

- Once the girls are questioned about their actions in the woods, Abigail turns the blame on Tituba to escape punishment.
- She also learns through Tituba's actions that power shifts after confessing. She places herself in a position to accuse others and escape any responsibility for her actions in the woods.
- This leads to the arrest and hanging of many innocent people, as her power in the court becomes unrefuted.
- She insists that there be 'no blush' about her name to protect her reputation in a repressive Puritan society. She lies and manipulates the court and convinces them of her integrity and to diminish/undermine Elizabeth's.

DANFORTH

- After the disappearance of Abigail and Mercy Lewis with Parris' money, it becomes clear that the girls are not as honest/innocent as the court had initially thought. Their actions suggest that Danforth and the other officials were fooled by the girls.
- Danforth does not postpone the hanging of John, Rebecca and Martha as 'postponement speaks of floundering'. This will show a weakness in the court's rulings and will serve as a great blemish on Danforth's reputation as a respected judge.
- He allows the hangings to proceed and so innocent people die due to his need to preserve his pride/reputation.

PARRIS

- He is motivated to save his position and family name by supporting the trials and its integrity.
- Parris is an unpopular figure in Salem. He believes that his position is deserving of great respect. If the trials are proven to be fraudulent because of his lying daughter (Betty) and niece (Abigail), his precarious position as a minister would collapse.
- He desperately opposes anyone trying to discredit the girls or the court.
- His need for self-preservation outweighs the moral code of his position.

MARY WARREN

- She serves as John's witness to the pretence of the girls in the court, when trying to free Elizabeth who was arrested for witchcraft.
- She is unable to withstand the pressure of Abigail and the girls when they turn on her. She desperately tries to save herself from the girls' accusations and in turn betrays John by accusing him of bewitching her.
- She is a weak, submissive character and cannot withstand pressure despite a brief moment when she was given a voice of authority as an 'official of the court'.

Candidates may argue that there are other characters who also display a need for self-preservation.

[Consider other valid alternative/mixed responses.]

[25]

OR

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**15.1 What motivates Tituba's testimony in this extract?**

Tituba fears for her life as she has been threatened with hanging by Parris. Tituba is powerless as a slave in Salem and has been made the scapegoat by Abigail regarding their actions in the woods. Her status alone puts her at a disadvantage and affords her no rights or protection. The pressure to produce a confession is made out of her need for self-preservation and has nothing to do with the truth.

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

15.2 Account for the presence of the Putnams during Hale's examination and questioning.

Putnam is a wealthy and influential landowner in Salem and probably feels entitled to be at such an important event requiring Hale's presence. The Putnams' only child, Ruth, is in a similar inert state as Betty and they seek answers to her condition. They are also eager to validate the suspicion of witchcraft in Salem as it will provide them with a reason/explanation for the loss of their 7 babies who died shortly after childbirth.

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

15.3 '... the Devil is out and preying on her like a beast upon the flesh of a pure lamb' (line 32–33). Explain the irony in Hale's assessment of Betty.

Betty is not afflicted or under any spiritual attack from the Devil as Hale suggests. Betty is pretending to be in a comatose-like state to avoid the consequences/punishment for her presence in the woods. She is therefore not the victim of the Devil at all.

OR

Betty is described as a 'pure lamb' when in fact her actions are far from innocent or pure. Her current state is due to pretence and not a spiritual attack. She wants to avoid the consequences/punishment for her presence in the woods. Therefore, Betty's pretence is deceptive and cannot be seen as pure/innocent.

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

15.4 Refer to line 36: 'I want to open myself!'. Account for Abigail's dramatic outburst.

Abigail has witnessed Tituba's confession and how her confession has empowered her to accuse/point out others. The power dynamic changes with confession and Abigail also wants to be in a position of power as opposed to her current position of offender. Abigail now claims to want to be honest/transparent to gain power. It is a cunning declaration that shows her quick assessment of the value/benefits of confession.

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

15.5 **Place this extract in context.**

Rebecca Nurse, Elizabeth Proctor and Martha Corey have been arrested on charges of witchcraft. Abigail used the poppet to orchestrate Elizabeth's arrest. Giles Corey, John Proctor and Francis Nurse have come to the court to try to free their wives. They have collected supporting documents and testimonies from community members to try and sway the court. John has brought Mary Warren to the court in an attempt to discredit Abigail and the girls' evidence/claims and expose them as frauds. Giles has accused Thomas Putnam of using his daughter, Ruth, to reach for land but refuses to divulge the name of his witness.

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

(3)

15.6 **Consider the stage direction in line 3. Account for Mary Warren's emotional state at this point in the drama.**

She is terrified/scared/intimidated of what she has to do in court. Mary is a timid/shy/meek girl who is experiencing a lot of pressure as she stands before the 'weighty' judges. She must now testify, in support of John, that the girls, under Abigail's influence, are pretending to be afflicted by spirits during the court proceedings. Her current state is also attributed to the fear she has of Abigail and the girls' response to her testimony in exposing their fraud. She is aware of Abigail's malicious nature and the harm/isolation it could cause her.

[Award 3 marks only if Mary's emotional state is clearly justified.]

(3)

15.7 **Refer to lines 27–29: 'Excellency, I have signed seventy-two death warrants; I am a minister of the Lord, and I dare not take a life without there be a proof so immaculate ...'**

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.

Body language: Hale walks over to stand in front of Danforth. He paces in front of a seated Danforth, with arms outstretched. He is frowning and his eyes are wide with emotion.

Tone: Frustration/ Impassioned / Earnest/ Striving/ Pleading

Motivation/Justification: Hale is riddled with guilt because of the death of others for whom he is partly responsible. He can no longer stand by and watch more people be incriminated by the girls, whose honesty he has started to doubt.

[Consider valid alternative responses]

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

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

(3)

- 15.8 **'Self-importance blinds the protectors of the truth.'** Critically discuss the validity of this statement by referring to both extracts.

EXTRACT G: Hale shows pride/excitement in the fact that he has been called to Salem because of his specialist knowledge of witchcraft. He is somewhat blinded by his pride/excitement in neglecting a proper examination of the evidence he is given. He therefore also lacks proper judgement in seeing Tituba's confession as a means to avoid a harsh punishment, as well as seeing through Betty's pretend affliction. 'You have confessed yourself to witchcraft' / 'You are God's instrument put into our hands ...' / 'How can you bear to see this child suffering' / 'Look at her God-given innocence ...' / 'pure lamb'. His pride sets the witch trials in motion as it blinds him from seeing the pretence of the confessions. When he does realise the truth, it is already too late, as innocent lives have been lost.

EXTRACT H: Danforth's pride leads to a critical error in judgement. He fails to see the pretence or motives of the girls throughout the trials and allows them great power. His own ego becomes greater than the truth. Later he stubbornly refuses to see the honesty/sincerity of those brought before him. His judgement is greatly affected by aligning his own importance to that of the court. 'Mr Hale, you surely do not doubt my justice.'

[Award 4 marks for a well-developed argument.]

(4)

TOTAL SECTION C: 25
GRAND TOTAL: 80





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

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

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

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

| Criteria | Exceptional | Skilful | Moderate | Elementary | Inadequate |
|---|--|---|---|---|---|
| CONTENT | 12–15 | 9–11 | 6–8 | 4–5 | 0–3 |
| 15 MARKS Interpretation of topic; Depth of argument, justification and grasp of text | <ul style="list-style-type: none"> - Outstanding response: 14–15 - Excellent response: 12–13 - In-depth interpretation of topic - Range of striking arguments extensively supported from text - Excellent understanding of genre and text | <ul style="list-style-type: none"> - Shows understanding and has interpreted topic well - Fairly detailed response - Some sound arguments given, but not all of them as well motivated as they could be - Understanding of genre and text evident | <ul style="list-style-type: none"> - Mediocre interpretation of topic; not all aspects explored in detail - Some good points in support of topic - Some arguments supported, but evidence not always convincing - Basic understanding of genre and text | <ul style="list-style-type: none"> - 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 | <ul style="list-style-type: none"> - Very little understanding of the topic - Weak attempt to answer the question - Arguments not convincing - Learner has not come to grips with genre and text |
| STRUCTURE AND LANGUAGE | 8–10 | 6–7 | 4–5 | 2–3 | 0–1 |
| 10 MARKS Structure, logical flow and presentation; Language, tone and style used in the essay | <ul style="list-style-type: none"> - Coherent structure - Excellent introduction and conclusion - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct | <ul style="list-style-type: none"> - Clear structure and logical flow of argument - Introduction and conclusion and other paragraphs coherently organised - Logical flow of argument - Language, tone and style largely correct | <ul style="list-style-type: none"> - Some evidence of structure - Logic and coherence apparent, but flawed - Some language errors; tone and style mostly appropriate - Paragraphing mostly correct | <ul style="list-style-type: none"> - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style - Paragraphing faulty | <ul style="list-style-type: none"> - Lack of planned structure impedes flow of argument - Language errors and incorrect style make this an unsuccessful piece of writing - Inappropriate tone and style - Paragraphing faulty |
| MARK RANGE | 20–25 | 15–19 | 10–14 | 5–9 | 0–4 |

NOTE: If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language. There must not be more than two categories' variation between the Structure and Language mark and the Content mark.