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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2022

**ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE**

MARKS: 80

This marking guideline consists of 33 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

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

SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: ESSAY QUESTION

‘AFRICAN THUNDERSTORM – David Rubadiri –

- 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 26 for the rubric to assess this question.

In a carefully planned essay, critically discuss how the threatening nature of the storm is shown with close reference to **diction**, **imagery** and **structure**.

Your essay must be 250–300 words (about ONE page) in length.

The poem describes the looming arrival of a fierce storm. The anticipation of the storm is related in a frightening way as nature’s forces conspire to bring about a powerful and threatening storm.

Diction

- The threatening noise of the thunder is achieved with the sound device (onomatopoeia) of ‘rumble’, ‘tremble’ and ‘crack’. This mimics the loud and frightening noise of the thunder as the storm is on the brink of erupting. The ‘din’/ sound of the wind showcases its strength as it is seen ‘bending’ the trees.
- The effect the pending storm has on the villagers also shows the threatening nature of the storm as they ‘scream’; babies are ‘clinging’ to their mothers as they ‘dart about’, moving ‘madly’ as they to prepare for the terrible storm.
- The clouds potential danger is highlighted by their description as ‘dark’ and ‘sinister’ as they are ‘gathering’ on the surrounding hills.
- The ‘jagged’ lightening and the threatening announcement of its presence through the ‘fired smoke’ creates the idea of a destructive force.

Imagery

- The clouds ominous description as a ‘plague of locusts’ and the animal comparison to ‘dark sinister wings’ suggest both the destructive ability of locusts on crops and a frightening bird of prey waiting to pounce.
- The wind is also compared to a powerful animal ‘tossing up things on its tail’ and a ‘madman chasing nothing’. This shows the frightening unpredictability (madman) and the ferocity (animal) of the wind.
- The storm is compared to an army/soldiers marching towards a conflict/war. The ‘pelting march of the storm’ therefore confirms the threat of destruction.

Structure

The lines are of irregular lengths, and some even consist of single words. The irregular length of lines mirrors the unpredictable and menacing quality of the storm.

[Credit valid alternative responses]

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

‘somewhere i have never travelled, gladly beyond – ee cummings

**2.1 Refer to line 3: ‘in your most frail gesture are things which enclose me’.
What does the word ‘enclose’ suggest about the speaker’s experience?**

- He feels surrounded/immersed/steeped in this experience.
- This shows the depth/intensity of his love.

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

2.2 Comment on the nature of the journey the speaker is undertaking in line1.

- He is undertaking an emotional/inward journey.
- He has never explored his emotions so profoundly in a relationship before.
- He is willing/eager/excited to undertake this journey.

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

**2.3 Consider lines 7–8: ‘you open always ... rose.’
Discuss the effectiveness of the imagery in the context of the poem.**

- The imagery compares his beloved to Spring (simile) and the speaker to a flower.
- Similar to Spring’s mysterious ability to open flowers, the beloved opens him emotionally.
- The beloved is given a mysterious or undefined power over the speaker, who submits to her willingly.

[Award 3 marks only if the comparison is shown] (3)

2.4 Critically discuss how the enjambment throughout the poem conveys the speaker’s tone.

- The tone is one of awe/wonder/appreciation.
- The run-on-lines/enjambment reflects how the poet’s thoughts are flowing freely and are uninterrupted.
- It also indicates the excitement about his relationship/love OR his wonder at his beloved’s power/effect over him.

[Award 3 marks only if both tone and enjambment are discussed] (3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**FUNERAL BLUES – W.H. Auden**

3.1 Refer to stanza 1.

Why is the speaker insistent about these specific instructions?

- His beloved has passed on.
- He insists that there must be a respectful silence/custom practised for the mourning to take place.
- His insistence instructs all to acknowledge the loss of his beloved/ the significant degree of his loss.

[Award 2 marks for two relevant and distinct points]

(2)

3.2 Consider line 12: 'I thought that love would last forever: I was wrong.'
Explain how this line influences the reader's attitude towards the speaker.

- Attitude: Sympathy/pity/compassion
- The bitter outlook of the speaker reminds the reader of the hardships that come with the loss of a significant person. / His intense grief has made him cynical about love.

[Award 1 mark for attitude and 1 mark for discussion.]

(2)

3.3 Refer to lines 10–11, 'My working week ... my midnight'.

Comment on how the imagery in these lines reflect the speaker's relationship with his beloved.

- The comparisons (metaphors) suggest an idea of completeness/ wholeness/comprehensive nature of his love/relationship.
- The imagery refers to a 'working week. and Sunday rest' / 'noon my midnight'.
- His loved one consumed ever day or hour of his life and therefore their relationship was fulfilling.

[Award 3 marks only if the relationship is discussed]

(3)

3.4 Refer to lines 13–16, 'The stars are not ... come to any good.'

Critically discuss how the diction in these lines conveys the speaker's tone.

- The tone is dejected/mournful/sorrowful/bitter.
- Diction: 'not wanted'/'put out'/'pack up'/'dismantle'/'pour away'/'sweep up'/'for nothing now'/'any good'
- The diction emphasises the depth of the poet's sadness/depression as the instructions given speaks to a bleak finality.

[Award 3 marks only if both tone and diction is discussed]

(3)

[10]

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

4.1 Refer to line 1.

Account for the comparison between a ‘wedding’ and the ‘First Day after the war’.

- Both are celebratory.
- It is the start of a new beginning/dawn of a new era after a war.
- A ‘wedding’ is a celebration of a new union or partnership.
- The metaphorical wedding is the creation of a new society brought about by the struggle for freedom.

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

4.2 Refer to line 14: ‘We held hands with a stranger.’

Discuss the significance of this line in the context of the poem as a whole.

- Holding hands with a stranger refers to a new experience shared between two people. A sense of unity and inclusivity is achieved as people who could not or were not able to do so before, now have the freedom to do so.
- The poem addresses the end of Apartheid and so the dawn of Democracy and freedom which would break down the boundaries between races and unite the nation.

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

4.3 Consider lines 4–6: ‘then we saw her ... with a smile saying’.

Comment on the effectiveness of freedom being personified as a woman.

- The feminine/female imagery highlights the contrast between ‘freedom’ and ‘war’.
- A woman is generally seen to possess nurturing/gentle characteristics that can be associated with the subtle arrival of freedom.
- After the aggression of war (Apartheid), it is fitting/effective that freedom is represented in a feminine form.

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

4.4 Refer to lines 9–18: ‘Then without waiting ... on the horizon.’

Critically discuss how the mood of the poem is determined by the diction in these lines.

- Mood: Joyful/ celebratory/ hopeful/excitement/jubilation/expectation
- ‘without waiting’/ ‘ran’/ ‘ululating’/ ‘calling’/ ‘shouted’/ ‘shook up’
- The actions of the people are mostly indicative of an impatient/uninhibited/unrestrained joy.

[Award 3 marks only if both mood and diction is discussed] (3)

[10]

UNSEEN POETRY (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION****‘WHEN GREAT TREES FALL’ – Maya Angelou**

5.1 Refer to lines 1–6: ‘When great trees fall ... lumber after safety.’
What effect does the falling trees have on their environment?

- It is clear that the falling trees have a momentous impact.
- The natural world reacts in a fearful way.
- Strong animals like lions are intimidated and seek shelter.

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

5.2 What does the phrase ‘great souls’ (line 7) suggest about those who have passed?

- They were remarkable/significant/important in their existence.
- Their words/actions had an impact on the lives of others.

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

5.3 Refer to line 21–23: ‘After a period peace ...irregularly.’
Comment on the effectiveness of the image in these lines.

- Peace is compared to a flower that is in the process of blooming.
- A flower blooms slowly and over time.
- The imagery is effective because the peace that comes to one after the passing of someone significant is a slow process similar to a flower in bloom/ the beauty of a flower takes time to develop and in a similar way that is how peace is obtained.

[Award 3 marks only if the comparison is shown] (3)

5.4 Consider lines 11–28: ‘Our eyes, briefly ... For they existed.’
Critically discuss how the speaker’s changing attitude is conveyed in these lines.

- At first there would be a sense of regret/loss.
- In time one becomes appreciative/grateful for the lives of those who have influenced us.
- The memories are no longer sad, the lives of those lost are honoured with joy and serenity.

[Award 3 marks only if a change in attitude is shown] (3)
[10]

TOTAL SECTION A: 30

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

In this novel, the influence of Lord Henry Wotton and Basil Hallward leads to Dorian Gray's loss of innocence.

Critically discuss to what extent 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 31 for the rubric to assess this question.

Although Basil has always been a talented painter, Dorian brings out his very best skills. Lord Henry becomes interested in how Dorian's power over Basil can influence his art so much, and later decides to influence Dorian in the same way. While Dorian's influence over Basil was unintended, Lord Henry's intentional manipulation has drastic consequences for Dorian.

- Lord Henry declares that 'to influence a person is to give him one's own soul'.
- He then takes it upon himself to mould Dorian into a puppet of his own views on life and morality.
- Although Lord Henry characterises his influence as immoral, he does not necessarily act in the way he professes life should be lived.
- He easily manipulates the young Dorian, comparing this feeling to playing upon a musical instrument.
- He introduces him to the importance of sensual pleasure thereby making Dorian feel that Lord Henry has 'revealed him to himself'.
- He convinces him of the importance of youth and beauty and this propels Dorian to make the fateful bargain that changes his life forever.
- His fascinating and 'poisonous' theories about Life and Art influences Dorian to cruelly reject Sibyl when she acts badly. This ultimately leads to her pitiful suicide.
- The yellow book prompts him to live a life of excessive self-indulgence and immorality.
- Basil worships Dorian as his muse and confesses to his 'artistic idolatry'.
- He makes Dorian aware of his beauty which leads to Dorian's obsessive vanity.
- It also encourages his narcissism.

- He indirectly introduces him to Lord Henry although he pleads with Lord Henry not to influence him.
- However, it is Dorian who chooses to indulge in the depravity that results in his loss of innocence.
- Even when he has the opportunity for redemption, he refuses to take responsibility for his actions and enjoys that the portrait absorbs his evil actions.

[Credit valid alternative/mixed responses]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**7.1 Place the extract in context.**

- It is the morning after Dorian's cruel rejection of Sibyl.
- He had taken Lord Henry and Basil to see her act the night before.
- She had acted badly, leaving Dorian angry and embarrassed.
- Upon his return he notices an unpleasant change in the portrait and vows to make amends.

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

**7.2 Refer to lines 1–2: 'Three o' clock struck ... stir.'
Discuss how these lines contribute to the tension at this point in the novel.**

- The ticking clock puts a time limit on Dorian restoring the damage he had done the night before.
- At this point he is unaware that he cannot reverse time or erase what he had done to Sibyl.
- Dorian does not have the luxury of unlimited time to make amends.
- Sibyl is already dead.

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

**7.3 Refer to lines 2–4: 'He was trying to gather up ... wandering.'
Comment on how these lines influence your response to Dorian's state of mind in this moment.**

- Dorian has reached a turning point in his life.
- He feels like his life has fallen apart.
- He has a difficult choice to make as he compares it to a 'labyrinth', yet he remains hopeful of a positive outcome.
- However, the reference to 'scarlet' and 'sanguine' is an ominous foreshadowing of death.
- The reader may empathise with Dorian's confusion at this point OR not feel any compassion since his motives seem self-serving.

[Award 3 marks only if both the reader's response and Dorian's state of mind is discussed] (3)

7.4 Critically comment on Dorian's 'confession' in line 9.

- Dorian views the letter as his catharsis and through it he believes he absolves himself of his cruel treatment of Sibyl.
- However, he has not realised the true impact of his harsh treatment and ultimately has Sibyl's blood on his hands.
- Later in the novel, when Basil begs him to confess and seek absolution for even greater sins, he believes it is not possible, it is too late.
- His response to Basil's intervention is to murder him in cold blood.

[Award 3 marks only if a critical comment is made] (3)

7.5 **Refer to lines 15–17: ‘Yes, it was better ... inevitable.’ Using these lines as a starting point, comment on whether Dorian’s decision to review his friendship with Lord Henry is justified. Refer to the novel, as a whole, in your response.**

- It is true that Lord Henry had introduced Dorian to a self-indulgent lifestyle which challenges Victorian morality.
- Through his views on Art and Beauty he influences Dorian to reject the ugliness of reality.
- It could be argued that this is what clouds Dorian’s judgement about his true feelings for Sibyl and the roles she plays.
- However, his influence ‘had touched some secret chord’.
- Dorian may already have had an impulse towards the vices that Lord Henry unleashes.
- Dorian’s refusal to take responsibility for his own actions merely shows his self-absorption and lack of accountability for the choices he makes.

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

7.6 **Account for the ‘pain’ (line 2) Basil is experiencing.**

- Dorian’s cold response is unexpected.
- Basil is surprised by such a response from someone he considers a friend.
- He once worshipped him for his beauty and purity and still refuses to believe the horrid rumours about him.
- Dorian’s reaction may be confirmation to Basil that the rumours are indeed true.

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

7.7 **Comment on how the change in Dorian’s character is revealed in this extract.**

- Dorian’s condescension and disdain is evident in the way in which he responds to Basil.
- He is no longer the naïve and charming ‘young lad’ that gave expression to Basil’s art.
- Even though it is clear that Basil is hurt, yet still supportive of Dorian, Dorian is filled with ‘contempt’ and seems to enjoy the pain he is inflicting on Basil as his ‘smile’ shows.
- Dorian has become callous, immoral and without conscience.

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

7.8 **Critically comment on the reason Basil is the one whom Dorian chooses to show the 'diary' of his life. Refer to lines 15–16.**

- At this point Dorian feels that Basil is the 'origin of his shame'.
- He believes it is the painting that has destroyed him.
- It is the 'artistic idolatry' that had caused Dorian to fall in love with his own beauty and motivated him to make that fateful wish in Basil's studio.
- He attempts to kill the moral voice that Basil represents.

[Award 4 marks for any two ideas well discussed.]

(4)

[25]

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

Pi's survival can be attributed to the influences of his various mentors.

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 31 for the rubric to assess this question.

- Pi's survival at sea is (mostly) aided by the influences of the mentors of his youth.
- Their lessons/values/principles are imparted on a young and impressionable Pi. His curiosity and passions are nurtured by various characters and in so doing equip Pi with the necessary skills/knowledge to survive for 227 days as a castaway.
- Mr Kumar (Biology teacher): As Pi's high school Biology teacher, he becomes a great influence on Pi's love of the sciences. Pi's understanding/love of the natural world and its order, is influenced by Mr Kumar. His devotion to scientific inquiry inspires Pi own love of Biology. At sea, Pi can apply logic and uses his scientific knowledge of animals and the natural world to survive.
- Santosh Patel (father): As the owner of a zoo the lessons he imparts are invaluable and crucial to Pi's survival. General lessons on the care and behaviours of animals would have been part of Pi's day-to-day life as a zoo owner's son.
- Most significantly is the lesson of the goat and the tiger. This lesson is important to Pi's survival as he saw firsthand how dangerous a wild animal can be and that they need to be respected. Pi's care/training/respect for Richard Parker is due to the influence of his father and these essential lessons/values aids his survival.
- Mr Kumar (Muslim baker)/Father Martin/Aunt Rohini: These characters are influential in guiding Pi's unique spiritual views. They act as Pi's guides into the Islam, Christian and Hindi faith. His devotion and love of God is nurtured by these characters. Pi's religious faith remains mostly unwavering and serves as a great source of hope. His religion is the only civilized part of himself that remains and keeps Pi from totally descending into savagery. Symbolically Pi's departure from the Algae island indicates his spiritual resilience and determination to survive.
- Gita Patel: She instills in Pi a love of books and stories. It is through his love of stories that he is capable of creating an alternative reality or 'better story'. This ensures his psychological survival after his time at sea as he removes himself from the horrors he experienced/committed. The sacrifice of her vegetarianism to survive is modeled by Pi later on as he too sacrifices his principles to survive, by killing various sea turtles/birds/fish. Her gruesome death is responsible for unleashing Pi's savagery.

- The French cook: Even though he is seen as antagonistic he does bear some influence on Pi's survival. He shows Pi how to catch fish and turtles as well as how to butcher them. Pi also emulates his single-minded determination to survive.
- Francis Adirubasamy/ Mamaji: He teaches Pi how to swim and is fondly referred to as Pi's 'aquatic guru'. Pi's survival at sea is therefore also dependent on the skill taught to him by Francis, as he with the sinking of the Tsimtsum, he is able to survive in the water and is pulled on board the lifeboat by the cook.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

9.1 Refer to lines 1–2.

How does Pi's attitude towards religion remain unchanged after his ordeal? Substantiate your answer.

- One of Pi's majors at the University of Toronto is Religious Studies.
- His house, as an adult, is adorned with various religious symbols and ornaments of all 3 religions.
- Pi's attitude is unchanged as he is still devoted to the 3 religions of his youth prior to the ordeal at sea. He attributes his survival to God and therefore, has remained faithful to his religions.

[Award 3 marks only if attitude is discussed]

(3)

9.2 Refer to line 15: 'Reason is my prophet...'

Discuss how science/scientific knowledge contributes to Pi's survival at sea when considering Pi's animal/'better story'.

- Pi's love of Biology/science helps him to understand animal behaviour and territorial needs and he so separates himself physically from the tiger by building a raft and later taking over part of the tarpaulin and lifeboat.
- He is able to train Richard Parker/he understands the dynamic of control and how he must assert himself as the Alpha if he is to survive.
- He knows of the danger and strength a Bengal tiger possesses and therefore, respects it as a lethal animal.

[Award 3 marks for two points well discussed OR three distinct points]

(3)

9.3 Refer to line 9–10: 'There are no grounds ... but our sense experience.'

Why is Pi compelled to create an alternative 'explanation of reality' at the end of his ordeal?

- His experience at sea for 227 days was traumatic and filled with various horrors.
- To escape the responsibility and trauma of killing the French cook/ watching his mother being killed/ experiencing the suffering of others (the Chinese sailor) and his own personal suffering, he creates the animal story/'better story'.
- He can remove himself from the horrible acts he had to commit through the creation of Richard Parker. The anthropomorphism of the animal story softens the harsh reality of his experiences.
- The alternative reality provides a sense of peace as it is a reality with which Pi can live.

[Award 3 marks for two points well discussed OR 3 distinct points.]

(3)

9.4 Place the extract in context.

- Pi and Richard Parker have reached the coast of Mexico.
- He has survived 227 days at sea after the sinking of the Tsimstum.
- He has survived despite sharing the lifeboat with a Bengal tiger/ starvation/dehydration and experiencing horrors.
- Pi has left the Algae Island, regardless of the numerous temptations it represented (food, water and shelter), to continue his journey to reach civilization.

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

9.5 Refer to lines 10–11: ‘In some such way he would conclude our relationship.’

Discuss the relationship that develops between Pi and Richard Parker in the novel as a whole.

- Richard Parker is the alter ego/ the will to survive/animalistic side of Pi that enables him to commit horrendous acts for the sake of survival. Pi is reliant on the alter ego for survival.
- Pi and Richard Parker develop a mutually beneficial relationship. The tiger acts in times when Pi is threatened, and Pi takes care of the tiger (food and water) as part of his role as the Alpha.
- Richard Parker also provides Pi with purpose and serves as a distraction from his misery and loss of his family.

[Award 3 marks only if the relationship in both stories is discussed.] (3)

9.6 Refer to line 13: ‘disappeared forever from my life.’

Account for Richard Parker’s departure at this stage of the novel.

- Pi has reached the coast of Mexico.
- Richard Parker, his will to survive/alter ego, has been a crucial part of Pi’s survival and was needed in times where Pi’s life was at stake.
- He no longer needs to fight for survival/ he is safely back in civilization/ Pi’s life is no longer threatened.

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

9.7 Consider lines 9–11: ‘I was certain he would ... into the jungle.’

Comment on how these lines influence your response to Pi’s state of mind.

- The reader will feel pity/sympathy/empathy for Pi.
- Pi’s state of mind: He would feel disappointed/dejected/inconsequential.
- Pi has survived 227 days with Richard Parker/he has been a companion to Pi throughout his ordeal.
- Pi developed a fondness/dependency on the tiger and is hurt when he does not acknowledge Pi before he heads into the jungle.

[Award 3 marks only if both the reader’s response and Pi’s state of mind is discussed.] (3)

9.8 **Other than Mr Kumar, referred to in Extract C, Pi's survival is influenced by various mentors.**

Critically discuss the influence of various mentors on Pi's survival.

- Francis Adirubasamy/Mamaji – He teaches Pi how to swim as a child. Pi is therefore able to survive when he is stranded on a lifeboat in the Pacific Ocean.
- Santosh Patel – As a zoo owner he imparts lessons about animal behaviour. Most notably is the lesson involving the goat and the tiger. Pi learns to respect wild animals and to consider them as lethal. Pi also knows how to train and tend to a wild animal through his time under his father and other zookeepers' influence. This enables him to train Richard Parker and to look after his needs.
- Aunt Rohini/ Father Martin/Mr Kumar (Muslim baker) – These characters influence Pi's religious identity and spirituality. They each play a part in introducing Pi to the 3 religions he chooses to serve: the Hindi, Christian and Islam faith. Due to their influences Pi's love of God is strengthened. Pi's survival is greatly determined by his devotion to his religions and the hope it inspires.
- Gita Patel – In the factual story, Gita serves as a moral compass and protector to Pi against the brutish French cook. She sacrifices her vegetarian principles to survive and in so doing inspires Pi to do the same. Her death inspires Pi's will to survive when he kills the French cook. Pi is able to create the 'better story'/animal story due to his love of books and stories which were nurtured by his mother. His psychological survival is thus, due to her influence.
- French cook – The cook initially helped both Pi and his mother to survive by fishing and providing food. He encourages Pi to eat the biscuits from the locker. The French cook's selfish will to survive influences Pi to adopt a similar approach to survival.

[Award full marks only if at least 2 characters are discussed.]

[Credit valid alternative/mixed responses.]

(4)
[25]

TOTAL SECTION B: 25

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

At the end of this drama, Fortinbras says that Hamlet ‘was likely, had he been put on [the throne] to have proved most royal’.

Critically discuss the extent to which you agree with this assessment of Hamlet’s character.

Your response 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 31 for the rubric to assess this question.

From the beginning of the play, it is clear that Hamlet is held in high regard.

- Even Claudius grudgingly admits that ‘to a public court I might not go, is the great love the general gender bears him’. It could be considered the reason he views Hamlet as a threat and vindictively tries to get rid of him.
- Ophelia recognizes Hamlet’s most ‘noble and sovereign reason’ even when he viciously turns on her.
- He seems burdened by being born at the wrong place and at the wrong time as he has to shoulder the responsibility of avenging his father’s murder and restoring harmony to Denmark.
- Even when Hamlet seems to be cynical and unbalanced his good qualities and morality is evident.
- He shows courage when he first approaches the ghost but also a wisdom and discernment to first determine whether the ghost is indeed that of his father and not a malevolent spirit.
- He is rational in the way he plans the mousetrap and is not reckless in his revenge.
- His escape from the ship when Claudius attempts to have him killed is carefully thought out and he courageously returns to Elsinore knowing that he will probably face another attempt to be murdered.
- The content of his soliloquies provides evidence of his great intellect as he carefully weighs the consequences of his possible action.
- He muses on the rashness of political conquests and the obligations of duty and honour.

- As the play begins to reach its raising action, Hamlet contemplates the purpose of life, 'to be, or not to be: that is the question. Whether 'tis nobler in the mind to suffer. The slings and arrows of outrageous fortune, or to take arms against a sea of trouble'. He is not completely indecisive or reluctant about what choices to make. He is able to contemplate the questions and the issues surrounding the questions; which will lead him to successfully make a choice.
- When he jumps into Ophelia's grave, he affirms that he is 'Hamlet the Dane' and shows a confidence in who he is.
- With Hamlet's death, Denmark is purged of its rottenness. Horatio pays tribute to Hamlet, 'companies of angels will sing the noble Hamlet to his rest'. He is honoured by Fortinbras and is promised a military funeral.

[Credit valid alternative/mixed responses]

[25]

OR

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

11.1 **What prompts Claudius to ask Hamlet this question? Refer to line 1.**

- Hamlet is clearly still in a state of mourning and grief.
- He is still in his mourning clothes.
- His expression reveals a depressed state.
- He may also be suspicious of Hamlet's extended mourning period.

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

11.2 **What does Hamlet's response reveal about his attitude to both Claudius and Gertrude? Refer to lines 2 and 9.**

- Hamlet's play on the word 'sun' shows his disdain for Claudius who has usurped his father's position. He does not regard him as a legitimate king nor will he accept him as a stepfather.
- Hamlet is scornful of Gertrude whom he believes has acted in a base ('common') way by replacing her husband so soon after his death.
- He admits that a natural death is 'common' and hints at the fact that he is aware of his father's unnatural death.
- He is intent on discovering both their roles in his father's death.

[Award 3 marks for reference to both Claudius and Gertrude.] (3)

11.3 **In lines 3–8 Gertrude attempts to encourage Hamlet to overcome his grief. To what extent is the nature of this advice typical of her character?**

- Gertrude is passive and gullible.
- She seems to be oblivious of reality.
- She lacks the self-awareness and compassion to see that her son is in turmoil.
- She is intent on keeping up appearances at the expense of her son's anguish.
- The fact that she remarried her husband's brother so soon after his death makes her seem inconsiderate of her son's feelings.

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

11.4 **Critically comment on Hamlet's emphasis on the word 'seems' in line 12.**

- It is linked to the central theme of appearance and reality.
- Hamlet disputes Gertrude's charge that he is being hypocritical; for him, she is the one who has shown hypocrisy in her hasty remarriage.
- Claudius appears to show concern towards Hamlet's state of mind while concealing his treachery towards his brother.
- Hamlet disguises his own revenge plot beneath an 'antic disposition'.

[Award 3 marks for any two ideas discussed critically.] (3)

11.5 Place this extract in context.

- Laertes has returned from France.
- He is intent on avenging his father's death.
- He believes Claudius is responsible for his father's death.
- Claudius convinces Laertes that Hamlet is responsible and that he should challenge him to a duel.

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

(3)

11.6 How is Claudius' duplicity revealed in these lines? Refer to lines 1–5.

- He pretends to have compassion towards Laertes.
- He calls him 'friend' yet uses him to further his own revenge plans against Hamlet.
- He pretends to feel threatened by Hamlet and casts him as villainous.
- He hides his true intent of poisoning Laertes' rapier so that Hamlet is killed.

[Award 3 marks for two ideas well discussed.]

(3)

11.7 Refer to line 31: 'But my revenge will come'.

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

Laertes may have a confident stance, thrusting his sword in front of him. He is intent on avenging his father's death swiftly. His tone may be resolute/determined/decisive/unwavering.

[Consider valid alternative responses.]

[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 Critically comment on how the contrast between the characters of Hamlet and Laertes is shown. Refer to both Extracts E and F

Both Hamlet and Laertes have fathers to avenge. Laertes does not hesitate to act while Hamlet is more introspective and delays action. Hamlet's plans are hidden beneath his words and appearance. Laertes displays no morality and is prepared to face damnation. It is this hot temper that makes him so susceptible to Claudius' machinations. Hamlet's delay and inaction is guided by the morality of vengeance.

[Award 4 marks only if the contrast is clearly shown.]

(4)

[25]

OR

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

Othello's inability to control his weaknesses leads to tragic consequences.

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).

- 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 31 for the rubric to assess this question.

As a tragic hero, Othello possesses flaws which he is unable to reign in or control. His inability to subdue his flaws brings about some of the tragic events in the play.

- Othello, as an outsider in a Venetian society, is insecure. His lack of knowledge about the inner workings of the society, especially Venetian women, is used to Iago's advantage.
- His insecurities in turn make him gullible to Iago's suggestions of Desdemona's betrayal. He is easily coaxed into believing she is unfaithful and this subsequently leads to Othello's anger being directed at an innocent Desdemona without any 'ocular' evidence.
- His trusting nature is also a weakness that is exploited by Iago. Iago being a native Venetian and a soldier easily win over Othello's trust.
- Othello's jealousy is an undeniable weakness that seems only to be intensified by his other weaknesses. It is considered his fatal flaw as the 'green eyed monster' is an overwhelming force that alters Othello's behaviour and thoughts.
- The honourable general descends to savagery, both in actions and thoughts due to the sexual jealousy inspired by Iago.
- Othello is seen to be too impulsive and acts without thought once he has been convinced by Iago of Desdemona's supposed affair with Cassio. Othello is impatient to learn the truth about Iago's insinuations and chooses to act immediately and decisively.
- Othello is prideful in his view of how Desdemona's cheating reflects directly on him. He is obsessed with his feelings and how Desdemona has hurt him.
- Othello also bears concerns of what others will think of him seeing his wife's unfaithfulness.
- Othello's flaws lead him into reacting emotionally rather than rationally. This results in the tragic event of Desdemona's death at the hands of Othello.
- Othello, once he realises Iago's trickery, commits suicide as an honourable punishment for his error OR to avoid the judgement/loss of reputation in the Venetian state.

- Emilia's death can also be attributed to Othello's weaknesses as her death is a consequence of his misplaced trust in Iago.

HOWEVER,

- Iago's manipulation of Othello's weaknesses/flaws is undeniable. His intelligent attack on Othello's flaws can be seen as a masterful stroke in fulfilling his personal vengeance against the general.
- Iago's own weaknesses contribute largely to the tragic consequences of the play but would not have been possible without Othello's own flaws.
- The death of Desdemona, Othello, Emilia and Roderigo can be a consequence of Iago's flaws.
- Desdemona's virtues of love, kindness and loyalty become her weakness as she, to some extent, contributes to her own misfortune.
- The weaknesses of Roderigo and Emilia can also have bearing on the tragedy but are secondary to the protagonist and antagonist.

[Consider valid alternative/mixed responses.]

[25]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**13.1 Place this extract in context.**

- Othello and Desdemona have eloped.
- Iago and Roderigo have disturbed Brabantio during the middle of the night, to 'warn' him about the news of the marriage.
- They have incited Brabantio to believe that Othello has stolen Desdemona away/ corrupted her into marriage.
- Iago and Roderigo have formed an allegiance to bring about their self-interests: Iago the fall of Othello and Roderigo the love of Desdemona.
- Iago has warned Othello that Roderigo has gone to Brabantio and spoken ill of Othello and his marriage to Desdemona.

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

(3)

13.2 Refer to lines 1–4: 'You have been hotly called... To search you out.' What does the senate's urgent search for Othello reveal about its opinion of Othello?

- They think highly of Othello/ they trust Othello.
- Although he is a foreigner to Venice, he is the general of the Venetian army and is a respected soldier.
- In this time of crisis/ the Turks pending attack of Cyprus, they summon Othello due to his knowledge/skills to act and to protect the state's interests in Cyprus.

[Award 3 marks for any two ideas well discussed.]

(3)

13.3 Refer to lines 9–10. Discuss whether Iago's words in these lines are consistent with his character throughout the play.

Yes:

- Iago is motivated by money and sees Othello's marriage to Desdemona as a clever act of commerce.
- By comparing Desdemona to a 'land-carrack' he references her to her wealth as he main reason for marriage/ Othello will benefit financially from his marriage.
- This preoccupation with money/possessions is seen in his abuse of Roderigo's desperation to win Desdemona's love and extorting him financially.

OR

- Iago has a very cynical view of love/marriage.
- He sees marriage as an act undertaken only to benefit in some regard/ those who fall in love or claim to love are weak.
- This is seen through his critical response to Roderigo claiming he would drown himself if he does not gain Desdemona's love.

(3)

OR

- Iago views women as possessions/ he has a low opinion of women.
- He is openly critical of women and only sees them as sexual beings that men can use.
- This is seen in his conversation with Desdemona on arriving at Cyprus then he openly declares his very low views on women/belittles women.
- His controlling/dismissive treatment of Emilia too shows his lack of respect for women.

[Award 3 marks only if a relevant example is provided. Consider other examples.]

(3)

13.4 Refer to line 25.

Why would Brabantio be so easily convinced that Othello acted immorally in 'stealing' Desdemona?

- Othello is not native to Venice/ His Moorish decent/ otherness makes him an easy target for accusations of immoral acts.
- Because he is of African descent, Othello is seen to have the influence of 'magic' to be able to steal Desdemona.
- Brabantio's ingrained prejudice and racism contributes to his rash judgement of what has taken place.

[Award 3 marks for any two ideas well discussed.]

(3)

13.5 Refer to lines 18–20: 'By the world ... think she is not.'

If you were the director of a production of *Othello*, how would you instruct Othello to deliver these lines? Motivate your instructions with reference to both body language and tone.

- Tone: Doubtful/ Confused/ Bewildered/ Sceptical/ Contemplative
- Body language: Othello has a frown on his face/ points his hand to Iago/ Othello shakes his head/ covers his face with his hands.
- Justification: Othello is not convinced of Desdemona's betrayal and seems to be tortured by not having clarity or proof of her dishonesty.

[Credit 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)

13.6 **Refer to line 27: 'I do repent me that I put it to you.'**
Discuss the irony of Iago's words.

- Iago does not repent/regret placing Othello in such a doubtful/tortured frame of mind.
- To repent or regret means to be sincerely sorry for an offence.
- Iago has purposely suggested that Desdemona is dishonest and having an affair with Cassio, therefore, he is not regretful.

[Award 3 marks only if irony is well discussed.]

(3)

13.7 **Refer to line 28: 'You would be satisfied?'**

Explain how Iago will satisfy Othello's need for certainty of Desdemona's unfaithfulness?

- He will use her handkerchief as evidence/ocular proof of her affair.
- Emilia, his wife, picks up the handkerchief and hands it to Iago who has asked her in the past to steal the handkerchief.
- Iago plans to plant the handkerchief in Cassio's room as proof of the affair. The handkerchief in Cassio's possession will convince Othello of their infidelity.

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

(3)

13.8 **Refer to both EXTRACT G and EXTRACT H.**

The setting of each extract reflects the emotional state of Othello.

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

EXTRACT G

- Takes place in Venice, where law, order and sophistication are valued.
- Here Othello calmly manages a heated situation when he asks the men to 'keep up your bright swords' / 'you shall more command with years than with your weapons'. He is in control of his emotions and engages with Brabantio respectfully.

EXTRACT H

- Takes place in Cyprus, which is an island that lacks the order and refinement of a well-governed Venice. It is an island also linked to the chaos of war. Here Othello is governed by his irrational emotions/ his emotions over-ride his moral conduct. 'Death and damnation' / 'cords, or knives, poison, or fire, or suffocating streams'. Othello's thoughts are chaotic and turn to murder/suicide.

[Award full marks only if both extracts are discussed]

(4)

[25]

OR

THE CRUCIBLE – Arthur Miller

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In the play *The Crucible*, John Proctor and others are forced to sacrifice that which is important to them.

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).

- 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 31 for the rubric to assess this question.

AGREE

- John Proctor takes great pride in his name and reputation in Salem. He is respected by others based on his strong opinions and dislike of hypocrites. He is a man who follows his own values of wrong or right and this earns him a good name or reputation.
- After his affair with Abigail and her subsequent ambition to eliminate Elizabeth, Proctor is compelled to discredit Abigail's influence in the court by revealing the knowledge of his affair with her. Revealing the affair will provide the motive for Abigail's accusations against Elizabeth and Abigail's misuse of power for personal gains.
- Proctor's confession to save Elizabeth has 'rung the doom of [his] good name'. Once Proctor confesses his affair, Elizabeth is summoned to account for the knowledge of the affair. Proctor assures the court of Elizabeth's honesty and that she would not lie.
- Proctor later also sacrifices his life in an attempt to restore his goodness and die a good man. Even though he was initially willing to betray the others (Rebecca and Martha) to save himself, he comes to the realisation that he can have his goodness again by refusing a false confession.
- Elizabeth is known as a God-fearing and righteous woman and one who would act morally as her faith instructs.
- Elizabeth sacrifices her honesty/integrity and lies to the court in an attempt to save Proctor's reputation / good name. This is truly an act of love and sacrifice as she goes against her own moral grain to save Proctor's reputation.
- Once Hale has denounced the court's proceedings, he actively works with the condemned to confess to witchcraft in order to save their lives.
- Hale is driven by his own guilt in being misled by the girls and allowing the witch trials to gain momentum and grow out of control.
- He is therefore forced to go against his principles as a minister to convince honest people to lie to keep them from the noose. He does the 'devil's work' that is contrary to his role as minister.
- It can also be said that Rebecca Nurse, Martha Corey and Giles Corey sacrifice their lives in an attempt to remain truthful/virtuous or for the honour of protecting others.

DISAGREE

- Judge Danforth and Hathorn are 'weighty judges' who come to Salem to lead the witch trial proceedings. Once doubt is cast on the evidence provided by the girls, through the disappearance of Abigail and Mercy Lewis with Parris's money, they refuse to postpone proceedings.
- They refuse to sacrifice their reputation as judges and allow for the questioning of their rulings. They proceed with the hangings and allow innocent people to die to protect their reputations.
- Parris, feeling the pressure of preserving his position in Salem, initially supports the witch trials. He is unwilling to sacrifice his position even though he is not convinced of the girls' honesty after being found in the woods.

[Credit valid alternative/mixed responses]**[25]**

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

15.1 Refer to lines 1–2: ‘I’ll wait till Mr Hale arrives.’

Why has Parris urgently summoned Reverend Hale to Salem?

- Hale is the witchcraft/demonic arts specialist and his knowledge and expertise is sought by Parris.
- Parris needs to debunk/prove the witchcraft rumours as false, seeing that his daughter’s strange ailment is at the heart of these rumours.
- As minister, Parris fears that his position/reputation as minister might suffer due to these rumours.

[Award 3 marks for any two ideas well discussed.]

(3)

15.2 Refer to the stage direction in line 6.

Explain why Parris would be so easily ‘swayed’ by Putnam’s advice.

- Putnam appeals to Parris’ sense of self-importance/ego.
- His role as minister gives him a sense of authority and he therefore concedes as he feels others’ need his guidance/assurance.
- Parris is therefore convinced otherwise, changes his mind/opinion about avoiding the crowd of people downstairs.
- Parris is most likely to take advice from Putnam due to his status/influence in Salem and Parris wanting to keep in his good favour.

[Award 3 marks for any two ideas well discussed.]

(3)

15.3 Refer to line 3: ‘Now look you, sir. Let you strike out against the Devil...’

Discuss the irony of Putnam’s comment.

- To strike out at the devil would imply to act out against evil.
- There is no evil to counter in Salem or spiritual attacks that are afflicting the children/Salem.
- The girls are pretending to be sick/afflicted to avoid the consequences of their presence in the wood OR the claims of there being a devil/evil is based on the anxious/hysterical nature of the Salem society, which is quick to assume evil/the devil as an explanation for strange happenings.

[Award 3 marks only if irony is well discussed.]

(3)

15.4 Refer to line 19.

Account for Abigail’s fear at this stage of the play.

- The girls were caught dancing in the woods by Parris which is prohibited in a Puritan society.
- She is scared that the truth of her actions in the woods will become known. She asked Tituba to create a charm to kill Elizabeth Proctor.
- This would constitute witchcraft and would mean that she will possibly hang if found guilty.

[Award 3 marks for three relevant and distinct points]

(3)

15.5 Place the extract in context.

- It is the morning of Proctor, Rebecca and Martha's hanging.
- After denouncing the court, Hale has returned.
- He cannot in good conscience allow so many innocent lives to be lost.
- He returns to plead with the prisoners to confess to witchcraft and save their lives.
- Danforth has been told of Abigail and Mercy Lewis stealing money from Parris and running away.

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

(3)

15.6 Critically comment on whether Hale's behaviour in this extract is consistent with his behaviour elsewhere in the play.

No, it is mostly not consistent.

- When Reverend Hale first arrives in Salem he was considered 'weighted with authority' and claimed that 'the devil's marks are precise'.
- He believed that his knowledge and learning would swiftly identify the source of the childrens' strange illness.
- In spite of his knowledge, he is unprepared for the bickering that drives the witch-hunts.
- When he finds himself helpless against the merciless court officials he comes to a deeper understanding of human nature and faith in God.
- This compels him to save the innocent even if it means that they should lie.
- The confident specialist found earlier in the play is reduced to begging for confessions.

[Award 3 marks for any two ideas well discussed.]

(3)

15.7 Refer to lines 9–10: 'The sun will rise ... I must have more time.'

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

- The actor might face Danforth in a pleading manner/the palms of his hands in a prayerful position.
- He feels guilty about the role he has played in so the loss of so many innocent lives. He hopes to redeem himself and save these lives by getting the prisoners to confess.
- His tone may be anguished/desperate/distressed.

[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)

15.8 **Critically discuss how acting out of self-interest has devastating consequences in this drama. Refer to both Extracts I and J.**

Extract I: Reverend Parris' position in Salem is precarious. He is intent on preserving his position. He has sent for Reverend Hale whom he hopes will negate the presence of witchcraft in his household. This backfires when first Tituba and then others offer a confession to save themselves.

The Putnams are only interested in establishing witchcraft as an answer to why so many of their babies lost their lives. Later they use the witch trials as an opportunity to gain more land. To girls such as Abigail, the witch trials give them an opportunity to gain a voice and power in this patriarchal society. Their false accusations lead to the loss of many innocent lives.

Extract J: The judges push ahead relentlessly with the hangings even when it is evident that the girls have manipulated them. They refuse to sacrifice their reputations and admit to 'floundering'. As a result, the hangings of innocent people continue. Reverend Hale, too, attempts to assuage his own guilt because of his role in perpetuating the witch-trials. However, he does have the interests of the prisoners at heart.

[Award full marks only if both extracts are discussed]

(4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

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

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

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 15 MARKS Interpretation of topic; Depth of argument, justification and grasp of text	12–15 - Outstanding response: 14–15 - Excellent response: 12–13 - In-depth interpretation of topic - Range of striking arguments extensively supported from text - Excellent understanding of genre and text	9–11 - Shows understanding and has interpreted topic well - Fairly detailed response - Some sound arguments given, but not all of them as well motivated as they could be - Understanding of genre and text evident	6–8 - Mediocre interpretation of topic; not all aspects explored in detail - Some good points in support of topic - Some arguments supported, but evidence not always convincing - Basic understanding of genre and text	4–5 - Scant interpretation of topic; hardly any aspects explored in detail - Few points in support of topic - Very little relevant argument - Little understanding of genre and text	0–3 - Very little understanding of the topic - Weak attempt to answer the question - Arguments not convincing - Learner has not come to grips with genre and text
STRUCTURE AND LANGUAGE 10 MARKS Structure, logical flow and presentation; Language, tone and style used in the essay	8–10 - Coherent structure - Excellent introduction and conclusion - Arguments well- structured and clearly developed - Language, tone and style mature, impressive, correct	6–7 - Clear structure and logical flow of argument - Introduction and conclusion and other paragraphs coherently organised - Logical flow of argument - Language, tone and style largely correct	4–5 - Some evidence of structure - Logic and coherence apparent, but flawed - Some language errors; tone and style mostly appropriate - Paragraphing mostly correct	2–3 - Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style - Paragraphing faulty	0–1 - Lack of planned structure impedes flow of argument - Language errors and incorrect style make this an unsuccessful piece of writing - Inappropriate tone and style - Paragraphing faulty
MARK RANGE	20–25	15–19	10–14	5–9	0–4

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