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GRADE 12

SEPTEMBER 2023

ENGLISH HOME LANGUAGE P2 MARKING GUIDELINE

MARKS: 80

This marking guideline consists of 35 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: POETRY – ESSAY QUESTION****‘THE SHIPWRECK’ – Emily Dickenson**

- 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 34 for the rubric to assess this question.

In ‘The Shipwreck’ the speaker experiences conflicting emotions when narrating the event.

With close reference to diction, imagery and tone 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 speaker is both elated and grieving after the shipwreck and when narrating it. Four people survived but forty drowned. There is a clear distinction between despairing and joy.
- **DICTION**
 - ‘Glee!’ clearly expresses her joy that the storm is over and that four people have survived (‘recovered the land’). This is further emphasised by the ‘Ring’ (line 5) of the church bell to celebrate their survival. ‘scant salvation’ (line 5) – the alliteration highlights that only a few survived, but their survival is still celebrated.
 - The reference to ‘gone down’ (line 3) and the ‘Toll’ (line 6) of the church bell, like at a funeral, highlights her grief over the deaths of the forty. ‘come back no more’ (line 12) emphasises the finality of their deaths. The ‘softness’ in the eyes of the tellers (line 14) highlights their grief/sadness.
- **IMAGERY**
 - ‘Recovered the land’ explains clearly that the survivors made it back to shore. The image (and sound) of the church bell ringing (line 5) is celebratory.
 - The ‘boiling sand’ (line 4) and the description of the sailors as (‘spinning upon the shoals’ – line 8) emphasises the severity of the storm and the violent deaths of the forty. The description of the various deceased (‘neighbour and friend and bridegroom’) makes the deaths personal – these people were known. It adds pity. The image of children asking about the shipwreck and those who did/did not survive, adds grief. Their reaction is ‘silent’ (line 13) and this emphasises that even long after the shipwreck, it is still spoken about and those who perished are still mourned. ‘only the waves replay’ (line 16) – the personification implies that there are no empty clichés to be offered when asked about the deceased. The sea remains ‘in charge’ and has the only answers, as such.

• TONE

- The tone of the poem shifts from celebratory/happy/relieved (stanza 1 and line 5) to grieving/despairing/sorrowful/mournful in the descriptions of the deceased.
- The speaker purposefully juxtaposes these tones to emphasise the fact that life is, after all, a combination of joy and sorrow. It highlights humanity's varying responses to survival and loss.

[Credit valid alternative responses.]**[10]**

QUESTION 2: POETRY – CONTEXTUAL QUESTION**‘AT A FUNERAL’ – Dennis Brutus****2.1 Refer to line 1: ‘Black, green ... pageantry’**

What does the word ‘pageantry’ imply about the speaker’s feelings regarding this funeral?

- The speaker feels that this funeral is ‘hollow’ – it is just for show. It is ceremonial only.
- The speaker implies that it is a spectacle for onlookers only.
- Funerals have lost their true meaning – there have been too many.

[Award two marks for one well-rounded answer or two distinct points.] (2)

2.2 Refer to line 3: ‘In bride’s-white, nun’s-white veils ...’

Discuss the effectiveness of the compound words (‘bride’s-white, nun’s-white’) in relation to the deceased.

- The reference to the ‘bride’s-white’ implies purity/innocence/youth.
- The reference to the ‘nun’s-white’ refers to holiness/godliness.
- Brides and nurses dedicate their lives to a ‘new’ life – start of something new/good/pure.
- Valencia Majombozi / the deceased is described as pure, innocent and young. She was at the cusp of a career after finishing her studies – a new life.

[Award two marks for two distinct points that discuss both connotations. One mark only for a global response.] (2)

2.3 Refer to the words ‘Salute!’ (line 5) and ‘Arise!’ (line 9).

Comment critically on the inclusion of these words. Refer to tone in your answer.

- ‘Salute’ is in honour (or tribute) of the deceased and all those who have passed before her.
- ‘Arise’ is a call to arms – it urges action. People must keep fighting the Apartheid system.
- The tone is urgent/imperative/commanding/demanding.

[Award 1 mark for tone and 1 mark each for the discussion of the key words.] (3)

2.4 Comment on the effectiveness of the last line to convey the speaker’s message.

- The speaker states that it would be better to die than to surrender to the oppressive powers. (Do not accept ‘lie down’)
- He is commanding and includes all who are oppressed to fight – ‘we’.

[Award 3 marks only if the central message is discussed.] (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**‘THIS WINTER COMING’ – Karen Press**

3.1 **What does line 2 (‘of this winter we have only just entered’) imply about the nature of this metaphorical season?**

- This ‘season’ has just started. Winter is a metaphor for upcoming violence/transition/social change.
- Metaphorically, things are going to get a whole lot worse than they are now, like Winter gets colder/worse as the season progresses.

[Award 1 mark for identifying metaphor and one for implication OR two for well-discussed metaphor/implication.]

(2)

3.2 **Discuss the effectiveness of the descriptions of the women, dogs and children in lines 9–11.**

- There seems to be a prevailing sadness – women are sad, children are crying.
- Dogs are barking – chaos, threat of violence.
- It is not just one child and women – plurals emphasises the far-reaching oppression/sadness.

[Award 2 marks only if effectiveness is discussed, not just paraphrasing of the descriptions.]

(2)

3.3 **Comment critically on the metaphors used in stanza 4. Refer specifically to the imagery in lines 18–20.**

- Men are standing on street corners waiting for jobs to be offered to them.
- They are compared to (tree) stumps – rooted in place/cut off.
- They are also compared to tombstones – they are more dead than alive – the oppression is killing them.
- They are, like tombstones and tree stumps, just a reminder of the people they used to be.
- Their future is bleak/grim.

[Award 3 marks for critical comment on BOTH metaphors.]

(3)

3.4 **Explain how the use of anaphora (repetition) creates the overall tone of the poem.**

- The repetition of the phrase ‘who is not frightened’ creates a sense of urgency/panic/caution/warning/fear.
- The speaker makes the point that ALL people should be frightened of the impending change/violence/uprising/transition.
- Things are going to be violent when the oppressive system is fought and eventually, hopefully beaten/overthrown.
- The tone is ominous/cautionary/fearful/advisory/anxious.

[Award 1 mark for tone and 2 marks for a valid discussion of the anaphora. No mark for simply identifying the anaphora/repetition.]

(3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION**‘SONNET 130: MY MISTRESS’ EYES ARE NOTHING LIKE THE SUN’ – William Shakespeare**

4.1 What does the inclusion and repetition of the phrase ‘My mistress’ (lines 1, 8 and 12) imply about the speaker’s observations?

- These are HIS opinions.
- The observations are subjective/personal.
- They only pertain to this one lady.

[Award 2 marks for 2 relevant points or one well-rounded discussion.] (2)

4.2 Comment on the effectiveness of the alliteration in line 11 (‘I grant I never saw a goddess go;’) in terms of the pace of that line.

- The repetition of the ‘g’ sound slows down the pace of the line.
- It mimics the way she walks – like a real person, she does not ‘float’.

[Award 1 mark for slower pace and one for the effectiveness / link to her walking.] (2)

4.3 The speaker uses the word ‘yet’ twice in the poem (lines 9 and 13). Discuss the contrasting effects of this repetition by explaining what he is trying to convey in each of these lines.

- The ‘yet’ in line 9 creates a way to state the OPPOSITE to the compliment he pays her about her voice/speaking. He negates the compliment.
- The ‘yet’ in line 13 creates a change in tone and content/intention. He states that he loves her exactly the way she is. No false compliments needed.

[Award 3 marks for two well-discussed points.] (3)

4.4 How does the structure of this poem enable the speaker to communicate the central message? Refer to tone in your answer.

- The 3 quatrains deliver the anti-compliments and the couplet the central message.
- The tone in the quatrains is sardonic/sarcastic/satirical/critical.
- In the couplet, the tone is sincere/honest/loving.

[Award 1 mark each for tone in quatrain and couplet and 1 mark for valid discussion/identification with regard to format/structure.] (3)
[10]

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**‘WILD GEESE’ – Mary Oliver**

5.1 **Refer to line 1. What is unusual about the advice given here?**

- Advice is normally grounded in morality (goodness).
- From a young age, humans are expected and taught to be good.
- Goodness is rewarded and the opposite is punished.
- The advice is unusual since it seems to promote sinful behaviour which is contrary to societal rules/laws.

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

5.2 **What is the effect of the repetition of ‘you’ throughout the poem?**

- It commands the reader’s attention.
- It creates a sense of intimacy.
- It creates a sense of urgency.

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

5.3 **Refer to lines 8–13. Comment on how the natural imagery contributes to the mood of the poem.**

- The ‘clear pebbles and ‘clean blue air’ creates a sense of beauty and serenity.
- The ‘deep trees’ develops the sense of mystery, awe and wonder for the boundlessness of nature.
- The wild geese heading home conveys a sense of freedom and comfort.

[Award 1 mark for identifying the mood and 2 marks for linking it to the natural imagery.] (3)

5.4 **Refer to lines 14–18. Critically comment on how the central message of the poem is conveyed in these lines.**

- The speaker recognises that sometimes societal expectations can be burdensome, restrictive and may lead to a sense of alienation and displacement.
- The speaker suggests that just like the natural world is sure of its place on this earth, humanity should return to nature to achieve the same.
- There is an undeniable order in nature that is not restrictive/rule-bound but offers us a sense of certainty and belonging.
- There is no reason to feel alone when we are part of something bigger, a ‘family’ that is immensely beautiful, spontaneous and offers freedom from daily anxieties.

[Award 3 marks only if there is a critical discussion.] (3)
[10]

TOTAL SECTION A: 30

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

The Principles of Aestheticism contribute significantly to the degradation of Dorian Gray's soul.

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 35 for the rubric to assess this question.

- Oscar Wilde's Preface defends the Principles of Aestheticism by exploring the advantages of living an aesthetically pleasing and pleasurable lifestyle. The novel explores the idea that art/beauty should be separated from morality. The Principles of Aestheticism encouraged people to prioritise beauty and the pursuit of personal gratification to escape the harsh reality of life.
- However, the novel presents the idea that a pleasurable lifestyle with no moral responsibility leads to destruction.
- Dorian is intrigued by the theories of Aestheticism espoused by Lord Henry. Dorian's wish to remain youthful and handsome is a reflection of his shallow preoccupation with outward signs of attractiveness and worth.
- When his wish is fulfilled, Dorian is able to lead a double life. Dorian remains physically beautiful while the portrait becomes deformed and ugly.
- Dorian's narcissistic desire to remain young and beautiful, the fulfilment of the fatal wish and his commitment to the pursuit of pleasure contributes to the degradation of Dorian's soul.
- Dorian is captivated by Sibyl's artistic ability but he selfishly rejects her when her acting is no longer aesthetically pleasing. Dorian's indifference to Sibyl's death is indicative of his tarnished soul.
- Dorian's lack of moral responsibility and his desperate need to live a pleasurable and beautiful life comes with dire consequences. While appearing to avoid ugliness, Dorian paradoxically seeks it out; he is drawn to the dingy underbelly of London. Dorian also experiences moments of paranoia and fear. This is evident when he fears for his conscience and fears for his life when James Vane hunts him down.
- Lord Henry encourages Dorian's narcissism and his desire to live life without regret. Dorian is unable to resist Lord Henry's influence and once committed to an aesthetic lifestyle, he does not have the strength of character to reject it. Lord Henry's poisonous philosophies, Aphorisms and the gifting of the Yellow Book contribute to the degradation of Dorian's soul.

- Basil Hallward is a creator of beauty and he comes to idolise Dorian as an object of beauty. He also becomes reliant on Dorian's beauty to inspire his painting.
- Basil's portrait awakens Dorian's vanity, which in turn motivates his desire to remain forever young and handsome. The portrait gives Dorian immunity from the consequences of his corrupt actions, allowing him to act with impunity.
- Victorian Society's preoccupation with beauty is a contributing factor to Dorian's depravity. They believe that one's appearance is a reflection of one's character and is more important than one's morals. Dorian's many vices are excused because of his attractiveness which further motivates Dorian to continue living a depraved lifestyle.
- Dorian and his peers' adherence to the principles of aestheticism leads them to value appearance above morals/values. They are materialistic, surrounding themselves with beautiful objects. Their lives are shallow and meaningless.

[Consider other valid alternative/mixed responses.]

[25]

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

- Dorian Gray and Lord Henry are at Basil Hallward's studio.
- Basil is completing a portrait of Dorian Gray.
- Lord Henry meets Dorian for the first time and is intrigued by the impressionable young Dorian.
- Basil admits to Lord Henry that Dorian is his muse and reveals that he has put too much of himself in the portrait.
- Lord Henry's interest in Dorian Gray is awoken.

[Award 3 marks for three distinct points.]**(3)****7.2 Refer to lines 1–3: 'When your youth goes ... no triumphs left for you'. Explain how this comment reflects the Principals of Aestheticism.**

- The Principals of Aestheticism encourages people to prioritise beauty and the pursuit of personal gratification.
- Lord Henry encourages Dorian to live his life fully and to use his beauty to his advantage.
- Lord Henry implies that without youth and beauty, Dorian will not experience happiness.

[Award 1 mark for an understanding of Aestheticism and 2 marks for a discussion.]**(3)****7.3 Refer to line 6: 'Time is jealous of you ... lilies and roses'. Explain the effectiveness of the image in these lines.**

- Lord Henry personifies Time as being jealous of Dorian's youth.
- Lord Henry associates Dorian's youthful beauty to flowers. As lilies and roses will wither over time, so Dorian's fair complexion/beauty will disappear with time.
- The image is effective as it suggests that Time is powerful and has the ability to take Dorian's most valued possession, his youth and good looks. However, Dorian manages to withstand the power of Time by making the fatal wish.

[Award 3 marks for a comment on the effectiveness of the image.]**(3)**

7.4 **Refer to line 11: ‘The moment I met you ... unconscious of what you really are.’**

Based on your knowledge of the novel as a whole, critically discuss whether Lord Henry is responsible for the change in Dorian’s character.

- Lord Henry takes advantage of Dorian’s naivety. He introduces Dorian to the idea that life should be lived for beauty.
- Lord Henry discusses the importance of Aestheticism and tells Dorian to appreciate his youth and beauty.
- Ultimately, Lord Henry’s influence leads Dorian to making the fatal wish. His influence, by gifting Dorian the Yellow Book, encourages Dorian to surround himself with beautiful people/things. Dorian changes from being naïve and innocent to selfish, narcissistic and pleasure-seeking. Dorian is aware of the negative influence he has on others but chooses to shift the blame to protect himself.

[Candidates might argue that Lord Henry is not responsible for a change in Dorian’s character. Dorian on his own accord displays signs of wilfulness and petulance from the start of the novel. The potential to be selfish and narcissistic was always there.]

[Credit valid alternative/mixed responses.]

[Award 3 marks for a critical discussion. A change in Dorian’s character must be shown.]

(3)

7.5 **Refer to line 15: ‘Dorian Gray listened, open-eyed and wondering.’ What impression does the author create of Dorian Gray in these lines?**

- Dorian is young and impressionable.
- He is intrigued by Lord Henry’s theories.
- He is enchanted by Lord Henry who opens up a new world that is based purely on the appreciation of beauty and outward appearance.

[Award 2 marks only if the impression and a discussion is given.]

(2)

7.6 **Refer to lines 1–3: ‘Basil, he said, ... exhibit my picture?’ Briefly describe the events that led to the confrontation between Basil and Dorian.**

- Sibyl Vane has committed suicide.
- Basil visits Dorian the following morning to console Dorian.
- Basil is shocked at Dorian’s nonchalant response to Sibyl’s death.
- Dorian requests that Basil paint a portrait of Sibyl. Basil agrees and requests to see the portrait of Dorian.
- Basil exposes his ‘secret’ to Dorian, explaining that he admires Dorian’s beauty and sees him as his artistic muse.

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

(3)

7.7 **Refer to line 17: ‘Basil!’, cried the lad, clutching the arms of his chair.’
Comment on Dorian’s state of mind at this point in the novel.**

- Dorian is dismayed/frightened/taken aback by Basil’s question regarding the portrait.
- At this point Dorian is fearful that Basil is aware of the changing portrait.
- Dorian’s secret life will be exposed and therefore ruin him.
- However, Basil is unaware of the changing portrait and continues to reveal his infatuation with Dorian.

[Award 1 mark for a reference to Dorian’s state of mind and 2 marks for a discussion thereof.]

(2)

7.8 **Refer to lines 25–26: ‘Yet he could not help feeling infinite pity for the painter.’
Explain the irony of when Dorian says he felt infinite pity for the painter and what does it reveal about Dorian’s attitude.**

- Dorian does not pity Basil. He is mocking the sincerity of Basil’s confession.
- Dorian shows no concern for Basil’s feelings. His main concern is to protect his own secret.
- It reveals Dorian’s lack awareness and empathy for others.

[Award 1 mark for a reference to Dorian’s attitude and 2 marks for discussing the irony.]

(3)

7.9 **Drawing on your knowledge of the novel as a whole, critically discuss how Basil’s infatuation with Dorian leads to his own demise.**

- Basil idolises Dorian thereby feeding his narcissism.
- The portrait Basil paints allows Dorian to conceal his sinful behaviour, however, Dorian is unable to avoid feelings of guilt/regret.
- Dorian blames Basil for painting the portrait. This leads to Dorian’s feelings of anger and consequently killing Basil.
- His infatuation with Dorian leads to him not wanting to acknowledge how morally depraved Dorian has become, which results in his murder.

[Award 3 marks for a critical discussion.]

(3)

[25]

OR

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

In *Life of Pi*, Pi's unique character and abilities enable him to survive his ordeal at sea.

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 35 for the rubric to assess this question.

AGREE

- To survive at sea for 227 days is an incredible feat that indicates the strength and abilities of a unique individual. A combination of various skills, knowledge and innate abilities enable Pi to survive circumstances in which most people would not.
- Pi's outlook of the dual importance of Science and Religion allows him to approach his survival in a balanced way. He realises that both fact and belief is essential if he is to survive. Maintaining this balance allows for both a physical and spiritual survival.
- His love of Scientific/Biological fact acquired in his time in India as the son of a zoo owner, as well as Mr Kumar, enables Pi to successfully survive the position of being trapped on a lifeboat with a tiger (as well as other wild animals). He understands an animal's need of territory and boundaries to keep himself safe and to pacify them. The tarpaulin becomes the territorial divide between Pi and Richard Parker, which Pi marks with his urine. His understanding of animal behaviour and hierarchy sets Pi on a mission to train Richard Parker. Establishing himself as the Alpha on the lifeboat secures his survival, as Richard Parker becomes dependent on Pi for food and drinking water.
- Pi's psychological survival is reliant on these facts as he has to tame the alter ego so that Pi does not become savage. He needs to construct the psychological boundary between him and the alter ego to preserve himself.
- Religion is an integral part of Pi's character and essential to his survival. His sense of hope is entwined with his religious belief. Pi makes prayer part of his daily routine and never neglects to thank God for the beauty of the natural world and for the food it provides. His spiritual well-being is tested but shows to be unwavering for most of his ordeal. His religious/spiritual perseverance is shown when he departs from the algae island.
- Problem-solving/practical thinking saves Pi through the construction of the raft and the use of the solar stills. He comes up with various ways to kill Richard Parker but eventually realises that it is beneficial to keep the tiger alive. The use of the whistle and the rocking of the boat as part of the tiger's training is due to his ability to problem-solve and use the resources he has at hand.

- Pi's creativity/love of stories and storytelling is mostly important in surviving the ordeal psychologically once he reaches civilisation and safety. His creation of the animal/'better story' allows him to separate himself from the horrific events and actions he committed in his desperate attempt to survive. The killing of the French cook/French castaway is transferred to the alter ego/Richard Parker. The fact that Pi can create an alter ego is also due to Pi's ability to use both his problem-solving skills and creativity.
- From the onset of his ordeal at sea, Pi is willing to adapt to survive. His flexibility is first shown when he eats the biscuits containing animal fat and later when he starts killing and eating fish and other sea creatures. He foregoes his vegetarian principles due to the need to survive.
- Pi's strength/courage/individualism in the face of adversity is an innate trait that shows itself from an early age. His uncompromising determination to survive physically and psychologically is due to his will to not back down from a challenging situation and to face it head on. His courage is shown throughout the novel: Pi trains Richard Parker; stands up to and kills the cook; endures storms and shark infested waters. Leaving the Algae Island also shows courage and his determination to continue the fight to survive.

[Consider valid alternative/mixed responses.]

[25]

OR

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

9.1 **Discuss the significance of the island as part of Pi's story of survival.**

- The island is symbolic of false faith/ deception.
- With all of its temptations (food, water and companionship) it lures Pi into giving up or giving in to despair and fantasy.
- The algae island is the product of the 'dream rag'/ a hallucination or dream as Pi tries to escape his harsh reality (starvation and dehydration).
- Pi chooses the illusion of the comfort the island offers, rather than fighting for his survival/spiritual death.

[Award 3 marks only if the symbolism of the island is discussed.] (3)

9.2 **Pi's creation of the 'better story'/animal story is masterful.**

With specific reference to Pi's character, discuss how Pi is able to construct the algae island so convincingly.

- Pi has a love and excellent base of biological knowledge. He is able to describe the island convincingly using biological fact and jargon or terminology. His explanation and justification of the freshwater ponds and the meerkats on this island becomes believable.
- Pi is creative/imaginative/has a love of storytelling. As an avid reader and someone who loves literature (nurtured by his mother), Pi has become a persuasive storyteller.

[Award 3 marks only if 2-character traits are well-discussed.] (3)

9.3 **Refer to line 11: 'I could not abandon Richard Parker.'**

Explain why Pi is compelled to wait for Richard Parker's return before departing from the island. Refer to the novel as a whole as part of your response.

- Pi feels responsible for Richard Parker/ he cares for him. They have forged a mutual relationship/dynamic that ensures survival. Pi as the alpha needs to act as the care-giver, further establishing his duty to Richard Parker.
- Pi needs Richard Parker / the alter ego if he is to survive at sea. Forsaking his animalistic side would be detrimental to his survival. Pi's survival at sea entails horrific and violent challenges that his naturally passive and gentle characteristics would not be able to act on. He needs the 'will to survive'.

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

9.4 Refer to line 17: 'The sea was heavy; the sky was grey.'

Discuss how this line reflects Pi's state of mind at this point in the novel.

- State of mind: despondent/discouraged/disheartened/dejected.
- Pi is picking back up on his ordeal to survive. The daily struggle of acquiring food and water, battling the elements and tending to Richard Parker starts again. Survival is a challenge that tests Pi on a physical and psychological level and he does not look forward to what lies ahead.

[Award 2 marks only if a comment is made about state of mind and justified.]

(2)

9.5 Place the extract in context.

- Pi has reached the coast of Mexico and is in hospital.
- The Japanese officials from the Department of Transport have been sent to conduct an interview with Pi about the sinking of the *Tsimtsum*.
- The officials need a factual account of events leading to the sinking of the ship for their report and for insurance purposes.
- Pi has related the animal/'better story' to the officials, which they found hard to believe.

[Award 3 marks for 3 distinct points.]

(3)

9.6 Refer to lines 1–2: 'I stabbed him ... And died.'

What circumstances led to Pi killing the French Cook?

- Gita Patel /his mother, in an act of protection/retaliation after the cook hits Pi, results in a physical confrontation between the two.
- The cook kills Gita Patel by decapitating her and so evokes Pi's rage and sense of revenge.

[Award 2 marks for 2 distinct points.]

(2)

9.7 Refer to line 8: 'I must live with that.'

Discuss whether Pi has been successful in living with the horrors he committed as part of his survival at sea.

YES.

In constructing the animal/'better story', Pi can remove himself from the horrors and actions committed on the lifeboat.

His sense of guilt is numbed by transferring all his violent actions onto Richard Parker/alter ego. Psychologically Pi is able to move on from the haunting events on the lifeboat.

He studies, marries and becomes a family man after his ordeal. In many ways he is capable of living a 'normal' life in Canada.

Pi's religious devotion and nature is still intact as is seen through the religious symbols and ornaments in his home.

NO.

Pi still has nightmares of Richard Parker which shows that he has not fully healed or processed the acts he committed onboard the lifeboat.

[Award 3 marks for 3 distinct points. Credit a mixed response.]

(3)

9.8 Refer to lines 10 and 14.

Comment on the significance of the '[Long silence]' in the extract.

- The long silence emphasises the traumatic and horrific events Pi witnessed or was forced to commit as part of his survival.
- Pi is affected after recounting the factual details of his survival. He is emotional/unsettled after sharing the horrors of his ordeal and his own violent actions.
- Mr Okamoto and Mr Chiba are stunned into silence. They are rendered speechless after hearing what Pi endured on the lifeboat. They are absorbing the 2nd story and coming to grips with the events described by Pi.

[Award 3 marks only if both Pi and the officials are discussed.] (3)

9.9 Refer to line 9: 'I turned to God. I survived.'

In your view, was Pi's religious belief the only aspect that helped him to survive his ordeal at sea? Justify your response by drawing on your knowledge as a whole.

NO.

- Pi's scientific /biological knowledge contributed greatly to his survival. He is able to understand animal behaviours and needs. He is able to establish boundaries, therefore, keeping him safe from Richard Parker. He also knows to train Richard Parker and he asserts himself as alpha to assure his safety. Pi knows not to drink sea water due to its harmful effects.
- Pi is a logical and practical individual who is capable of problem-solving during his ordeal. He constructs a raft to separate himself from the wild animals on the lifeboat. He utilises the solar stills and develops a daily routine to keep himself occupied.
- Pi's creativity is instrumental in his course of surviving the ordeal. He creates an alter ego to remove himself from the actions and trauma experienced on the lifeboat.

YES

- Without Pi's unwavering belief and religious devotion, he would not have survived. His spiritual belief is tied into his sense of hope.
- Although he becomes savage in many ways, it is his faith that keeps him anchored to humanity. He does not slip into savagery due to this civilised part of himself.

[Award 3 marks for any 2 points well-discussed. Credit a mixed response.] (3)
[25]

TOTAL SECTION B: 25

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

In the play *Othello*, Othello and others bring harm upon themselves through their own actions.

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 35 for the rubric to assess this question.

Othello:

- He elopes with Desdemona and in so doing leads to the anger and discontent of Brabantio. He finds himself having to explain his actions and defend his honour to the Duke and other senators. He temporarily brings his reputation into question and puts it in harm's way.
- Once in Cyprus, Othello's actions are determined by the cunning manipulation of Iago. He slaps and publicly humiliates Desdemona, after eavesdropping on the orchestrated conversation between Iago and Cassio. He is now convinced of her unfaithfulness and acts on it. His actions lead to the criticism of Lodovico, who starts to doubt Othello's honourable character.
- Being convinced by Iago's 'proof', Othello smothers Desdemona to death in his attempt to exact punishment/execute justice for her unfaithfulness. This rash action leads to his reputation being destroyed and to him being viewed as a common murderer. Furthermore, Othello kills himself as an act of justice/act of shame, after he learns that he was deceived by Iago.
- Othello actively listens to Iago's suggestions and 'proof' of Desdemona's betrayal. He seeks out Iago's advice and forms an alliance with him to take revenge on Cassio and Desdemona. This ultimately leads to Othello's death and loss of reputation.

Desdemona:

- She elopes with Othello and, in so doing, destroys her relationship with her father, Brabantio. She chooses Othello and her loyalty to him as his wife, above the wishes of her father.
- Desdemona implores Othello to re-instate Cassio as lieutenant and to mend their relationship. She innocently tries to help both Cassio and Othello through her persistent plea to restore Cassio's position. Her actions only cause further suspicion to Othello (who has already been subjected to Iago's manipulation), who sees her actions as pleading for her lover. This leads to her physical and verbal abuse as well as her death at the hands of Othello.

Cassio:

- He accepts the offer of drinking, knowing that he has a weakness for drink. A brawl ensues with Montano after Cassio was provoked by Roderigo. Due to his actions, Cassio loses his position as lieutenant.
- Cassio begs Desdemona to intervene and to convince Othello to reinstate him as his lieutenant. These secret conversations only raise Othello's suspicions and, although not very convincing, serves as a piece of evidence to validate Iago's suggestions of an affair. This ultimately leads to an attempt being made on Cassio's life, as instructed by Othello.
- He also actively seeks out Iago's advice and counsel which leads to his harm.
- Cassio gives the handkerchief to Bianca to copy for him before he seeks out its owner. When Othello sees his wife's handkerchief in Bianca's hands, Othello receives the ocular proof he needed to validate the affair. These further fuels Othello's hatred of Cassio and leads to the plot to have him killed.

Emilia:

- She steals Desdemona's handkerchief to please her husband and, in so doing, win his good favour. Once she realises the consequences of her actions, she reveals the truth and incriminates Iago. This leads to Iago fatally injuring her to keep her quiet.

Brabantio:

- His rash action and prejudice towards Othello, after being incited by Iago and Roderigo, leads to his embarrassment and the loss of his daughter, Desdemona. This is also the cause great heartache to him and the cause of his death later in the play.

Roderigo:

- He willingly does whatever he is instructed to do by Iago, due to his infatuation with Desdemona and Iago's promise of helping to secure her affections. In his attempt to kill Cassio, Roderigo is fatally injured and dies.

Iago:

- His actions mostly take the form of verbal manipulation of most characters in the play, especially Othello and his weaknesses. He places the handkerchief in Cassio's room to enable the ocular proof Othello requires. These actions lead to his arrest although he has achieved what he set out to do: ruin Othello.

[Consider valid alternative/mixed responses.]**[25]****OR**

QUESTION 11: OTHELLO – CONTEXTUAL QUESTION

11.1 Briefly describe the recent circumstances that have led to Emilia consoling Desdemona.

- Othello has recently confronted Desdemona and accused her of being unfaithful.
- Othello sees Cassio handing the handkerchief to his lover, Bianca. The handkerchief provides the ocular proof Othello needed to affirm his suspicions.

[Award 2 marks for two distinct points.]

(2)

11.2 Refer to lines 6–8: ‘Hath she forsook so many noble matches ... make one weep?’

Discuss why Desdemona’s marriage to Othello would warrant so many significant losses.

- In eloping with Othello, Desdemona has defied her father. He would not approve of such a match for his daughter due to his existing prejudice.
- Othello is not a Venetian and is considered an ‘outsider’. Othello being a Moor/ African decent is also frowned upon due to societal prejudice.
- Desdemona, being the daughter of a senator and belonging to the upper class, was expected to marry someone of the same societal class/rank.
- A marriage to an army General would be seen as marrying below her social class.

[Award 3 marks for 3 distinct points or for 2 points discussed.]

(3)

11.3 Refer to lines 13–16: ‘I will be hanged if some eternal villain ... I will be hanged else.’

Comment on the accuracy of Emilia’s suspicion with reference to the diction in these lines.

She is fully accurate. Emilia’s suspicion defines Iago’s character and purpose.

- Iago is an ‘eternal villain’ who plots the fall of a respected man at any cost, no matter the harm caused. He uses people. (Roderigo/Emilia/Cassio/Desdemona) to see his evil plans succeed.
- ‘Cogging’ notes Iago’s cunning in orchestrating such a carefully laid plan to bring about Othello’s fall.
- Iago is also successful in deceiving, ‘cozening’, Othello and others too as he pretends to be their ally/friend only to lead them astray.
- ‘Devise such slander’/‘insinuating rogue’ alludes to Iago’s dishonesty in creating such lies that would poison Othello’s mind to see Desdemona as unfaithful and slander her unfairly.
- In many ways Iago is ‘busy’ as he carelessly interferes with Othello and Desdemona’s marriage. He is meddlesome and brings about disunity.

[Award 1 mark for the identification of diction and 2 marks for how it links to Iago’s character.]

(3)

11.4 **Refer to line 11: 'How come this trick upon him?'**

Explain the irony of Iago's words in this line.

- Iago seems ignorant as to why Othello would act/say such horrible things about Desdemona.
- However, he is the very cause or person who has brought on Othello's suspicions of Desdemona's unfaithfulness.

[Award 2 marks only if irony is shown.]

(2)

11.5 **Refer to line 8: 'To be called whore? Would it not make one weep?'**

Discuss Emilia's role in contributing to Othello's belief of Desdemona's unfaithfulness.

- Emilia was asked by Iago on numerous occasions to provide him with Desdemona's handkerchief.
- After Desdemona accidentally drops the handkerchief, Emilia takes the handkerchief knowing the value of it to Desdemona.
- Iago uses this handkerchief to plant in Cassio's bedroom thus providing Othello with the visual/ocular proof of Desdemona's betrayal.

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

(3)

11.6 **Refer to line 12: 'For nought I did in hate, but all in honour.'**

Discuss Othello's justification his horrible act.

- Othello has killed Desdemona due to her supposed affair with Cassio.
- For Othello the murder was an honourable act as he had to execute justice for her betrayal.
- As a military officer, Othello has had to exact judgement and punishment of those soldiers found guilty of an offence. This was his role as a leader and all he knew.

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

(3)

11.7 Refer to line 16: 'Dear general, I never gave you cause.'

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

Body language: Eyebrows raised / eyes wide open / his hand raised toward Othello / hand covering his mouth.

Tone: Shock/Disbelief/Disappointment

Justification: Cassio is bewildered by thought of Othello suspecting him of having an affair with Desdemona. He cannot believe that Othello would think that he would betray him in such a way. He sees Othello as a friend and is disappointed that Othello would think him capable of such betrayal. Cassio believed Othello to be an honourable man and not someone who would consent to his murder.

[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 Refer to lines 7–9: 'O thou Othello, that once was good ... What shall be said to thee?'

Comment on Lodovico's attitude toward Othello at this point in the play.

- Attitude: Disappointed/disillusioned
- Othello is a well-respected man in Venice, in spite of his 'otherness', due to his composure, moral and work ethic.
- This hard-earned reputation will now be destroyed through his actions of killing Desdemona and being so easily deceived by Iago. It saddens Lodovico to see the fall of a once great man.

[Award 1 mark for attitude and 2 marks for a comment.]

(3)

11.9 Refer to line 1: 'Where is this rash and unfortunate man?'

Critically discuss to what extent this assessment of Othello is true.

It is true.

- Othello has acted impulsively and without proper thought or investigation in killing Desdemona. He has acted on instinct and was governed by his irrational emotions (jealousy and anger). His good sense and objectivity were over-ruled by his weakness.
- Othello is 'unfortunate' as he is also the victim of Iago's cunning plot to topple Othello. His very nature is abused by Iago. Othello's insecurities, trusting nature and ignorance of Venetian customs and woman is also preyed upon. He is easily misled by a master manipulator.

[Credit valid alternative/mixed responses.]

[Award 3 marks for a critical discussion.]

(3)
[25]

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

The desire for justice motivates the actions of Hamlet and other characters.

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 35 for the rubric to assess this question.

Hamlet's actions are motivated by the demands of the old King Hamlet to avenge his most 'unnatural murder' and in doing so, restore justice. This, and the parallel quests of Fortinbras and Laertes, drives the plot.

- When Hamlet returns to Denmark after his father's death, he finds the country engulfed in a state of moral corruption and political instability, 'an unweeded garden' that is 'rotten'.
- The murder, the usurpation of the throne and the incestuous marriage to Gertrude has disrupted the natural order and plunged the country into 'rotteness'.
- Hamlet, who is still mourning the death of his father, is burdened with the ghost's injunction of avenging his father's 'foul' murder and restoring harmony to Denmark.
- Despite Hamlet's initial doubts when the ghost first appears to him, Hamlet considers it his duty to restore justice by avenging his father's death, 'The serpent that did sting thy father's life now wears his crown'.
- Hamlet is concerned about the salvation of his father's eternal soul as his father died without the opportunity to repent of his sins and receive absolution.
- It is only once he corroborates the Ghost's story that Hamlet is ready to act and promises to do so 'swiftly'.
- Justice for Hamlet is delayed when he struggles to reconcile his need for vengeance with his own conscience. His own moral belief is that unjustified revenge results in self-damnation. He later realises that he has to take revenge to restore order and achieve justice, 'O cursed spite that ever I was born to set it right'.
- Hamlet asserts that he is likely to become a slave in his own country and should act decisively rather than wait to be exiled and lose his chance of leading Denmark.
- When presented with the opportunity to kill Claudius, he does not act. He wants Claudius to publicly admit to his crimes and to be punished in the afterlife as well. This is the only way justice will be restored.
- Hamlet's need for revenge and ultimately justice consumes him to such an extent that it drives him into deep despair as he questions the meaning of existence.

- When he does act, he does so impulsively, for example, by killing Polonius. Ophelia's death is the collateral damage of Hamlet's actions as she is plunged into grief by Hamlet's cruelty towards her and her father's death. This sets the parallel plot in motion with Laertes' revenge plot.
- After learning that his father had been murdered, Laertes returns from France ready to ensure that justice is done.
- His father has been buried in secret, without the honours that is due to him.
- Laertes is undeterred by the moral dilemma that besets and delays Hamlet and admits that he is prepared to cut his victim's throat in the sanctuary of a church. He 'vows to the blackest devil!' and is prepared to face damnation.
- He is prepared to denounce his allegiance to Hamlet and claims that his actions are justified, 'I will be revenged and will not be juggled with allegiance'.
- Laertes becomes a victim of Claudius duplicity with the plot to kill Hamlet with a poisoned-tipped sword. Ultimately, Laertes dies in his attempt to exact justice for the untimely deaths of his sister and father.
- When Hamlet returns from England after an attempt on his life, his deep sense of justice outweighs the probability that he will be killed but he is compelled by his promise to his father.
- The maintenance of justice motivates the dying Hamlet to urge Horatio to stay alive and accurately recount the story of how Denmark has been restored.
- The Danish prince bequeaths his country to Fortinbras. He is Hamlet, the Dane. The illness in Denmark has been purged. Hamlet has fulfilled his father's command, but he has paid the price with his life.
- Fortinbras, the King of Norway was killed by King Hamlet who possessed his land in a 'seal'd compact'. Fortinbras is decisive in taking action to avenge his father's death and regain the land lost by his father. He proves that he will go to any lengths to ensure that justice is served. He is described by Horatio as a person with 'unimproved mettle hot and full'.
- Fortinbras is a forceful, capable leader who promises a new future.
- Peace and stability can now prevail under the new King Fortinbras.
- Justice is restored.

[Credit valid alternative/mixed responses.]

[25]

OR

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

- Claudius has become suspicious and paranoid about Hamlet's apparent madness.
- He has enlisted the help of Hamlet's old schoolfriends to discover the cause.
- This extract marks the plan to test Polonius' theory that Hamlet is mad for love of Ophelia.
- Ophelia has been coached on how to strategically position herself where Claudius and Polonius could listen in on the conversation between Hamlet and Ophelia.

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

13.2 Refer to lines 9–10. What are the reasons for Hamlet's suffering at this point in the play?

- He is grieving the loss of his father whom he has discovered has been murdered by his uncle.
- He has been ordered by his father to avenge his death and Hamlet questions the morality of this.
- Hamlet feels that there is nobody he can trust: his mother has hastily remarried his father's murderer, the woman he loves is controlled by her father, even his friends Rosencrantz and Guildenstern are being manipulated by Claudius to spy on him.

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

13.3 Refer to line 11: 'I shall obey you'. Comment on Gertrude's response here.

- At this point it seems to be typical of her character.
- She is docile and subservient.
- This obedience could have led her to such a hasty marriage to her brother-in-law.
- She does not seem capable of having or voicing her own opinion.
- She seems oblivious to the suffering that her son is experiencing or the cruel machinations of her new husband.
- This obedience towards Claudius frustrates Hamlet and results in him treating her with cruelty and disdain.
- The fact that she goes along with Claudius' and Polonius' plan could suggest that she is genuinely concerned about her son's behaviour.

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

13.4 **Refer to lines 26–31. Critically comment on the sincerity of Claudius' aside.**

- Claudius admits that Polonius' words have stung his guilty conscience.
- He compares his own hypocritical behaviour to a prostitute hiding her immoral behaviour beneath the façade of make-up.
- His sincerity can be doubted since Claudius does not abandon his plan to spy on Hamlet.
- He does this to maintain control over his usurped position as well as his biggest threat to that position.
- He will not expose his guilt publicly and continues his murderous plans against Hamlet.
- Claudius, therefore, remains morally compromised.

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

13.5 **Refer to lines 1–9. To what extent is Polonius' plan typical of his character?**

- Polonius delights in spying on others.
- He has no reservations about using his daughter to execute his sinister plans.
- In this extract he typically tries to ingratiate himself towards Claudius and lacks any moral boundaries.
- He offers unwanted advice yet lacks any wisdom in his clandestine actions.
- It is this penchant for spying that gets him into trouble and ultimately leads to his death behind an arras where he was also spying on Hamlet.

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

13.6 **How does Claudius 'double business' (line 16) cause him anguish here?**

- If he were to ask forgiveness and mercy for the murder of his brother, he would also have to publicly admit to the crime and give up the ill-gotten gains from the murder.

[Award 2 marks only if a comment is made on the dilemma which confronts Claudius.] (2)

13.7 **Comment on the irony of Claudius' attempt at seeking redemption at this point in the play.**

- It points to the corrupt state of Denmark and its characters.
- Central to the corruption is the murder of King Hamlet by Claudius who usurps his throne and overthrows the natural order in Denmark.
- When the ghost appears to Hamlet, it is regarded as a supernatural omen indicating that something is rotten in the state of Denmark.
- Claudius has corrupted Denmark to satisfy his greed.
- His evil deeds will pollute those around him, causing chaos and death.
- The progression of disease will ultimately lead to death.
- The arrival of Fortinbras at the end is, whom Hamlet names as his successor, is meant to be the cure.

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

13.8 Refer to line 30: 'Bow, stubborn knees; and heart with strings of steel'.

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

Body language: Claudius will look down at his knees/attempt to kneel in prayer/hold his hands to his chest in prayer.

Tone: Claudius' tone may be desperate/anguished/distressed/hopeless.

Justification: He recognises the abominable nature of his crime and the consequences he would have to face in the after-life.

[Credit valid alternative responses.]

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

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

(3)

13.9 **At the end of this extract Hamlet 'sheathes his sword'. Critically comment on whether this is an act of courage or cowardice?**

- Hamlet hesitates because Claudius appears to be praying.
- He fears that if Claudius dies while he is praying, when his soul is at its most pure, he will go directly to heaven.
- He cannot allow this as it would not avenge his father's death and his own father did not have this opportunity to repent of his sins before he died.
- Hamlet's excessive thinking also prevents him from acting when the perfect opportunity is presented to him.
- He is unable to decide whether killing Claudius is morally justifiable and is conflicted by the duty he has to avenge his father's murder.
- Hamlet admits that he may be a coward because his conscience leads him to a state of inaction.
- However, when Hamlet kills Polonius, he does prove that he can only act on emotional impulse.
- It could be argued that Hamlet wants the perfect revenge that will condemn Claudius to the same 'sulph'rous and tormenting flames' that torture the ghost of his father.
- Even though his father demands a swift revenge, Hamlet does seem to lack the confidence and decisiveness of Laertes and Fortinbras
- His procrastination against taking action against Claudius when he has this opportunity, results in many deaths, including his own.

[Credit valid alternative/mixed responses.]

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

(3)

[25]

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 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 35 for the rubric to assess this question.

Candidates may agree:

- Chaos, personal motives and hysteria all dictate the tragic outcome for many innocent people in Salem. However, some individuals show honour in the face of all these adverse forces.
- After Elizabeth was falsely accused of witchcraft, Proctor goes to court with the intention of freeing his wife. Proctor feels compelled to do what is honourable, as the innocent Elizabeth is suffering due to his affair with Abigail. He sacrifices his reputation by confessing to an affair with Abigail. In so doing, he aims to discredit Abigail as a witness and her claims of Elizabeth bewitching her. His efforts in freeing Elizabeth, as well as the wives of his friends, only leads to his arrest when Elizabeth denies the affair.
- Before Proctor is due to hang, Danforth offers Proctor the chance to confess to witchcraft and, so doing, save his life. Proctor initially agrees but later tears the signed confession. In saving his own life, Proctor validates the court's charges of witchcraft. This act will incriminate/betray his friends, Rebecca Nurse and Martha Corey, who will hang because they refuse to lie and confess to witchcraft. Furthermore, Proctor's act of remaining honest restores pride in the Proctor name, as he thinks of his sons and the name, they will be able to be proud of. In remaining honest and true to his friends, Proctor pays with his life.
- Rebecca Nurse and Martha Corey are both charged with witchcraft and will therefore be hanged. As God-fearing and honest women, both refuses to confess to witchcraft even though it will save their lives. They die honest without tarnishing their souls.
- Giles Corey is arrested for contempt of court after refusing to give the court the name of his witness, who bore testimony that Putnam is using his daughter (Ruth) to accuse his neighbours of witchcraft. Giles further provokes the court by not pleading innocence or guilt to the charges against him. He remains mute to the charges only asking for 'more weight' in response to the torturous press. Knowing the law well enough, he knows that dying without voicing innocence or guilt to the charges, his sons will inherit his land and not the state.

- Elizabeth shows great strength when she is summoned to convince Proctor to sign the confession. She sacrifices her personal happiness, having Proctor live and eventually reuniting their family, when she does not cloud Proctor's decision in signing the confession. She allows Proctor to make the decision that he can live with. Her selflessness is the ultimate show of love for her husband.

Candidates may disagree,

- [Candidates should refer to/show dishonourable actions.]
- Hale's pride and arrogance leads to a great error in judgement once he is summoned to Salem. He is easily taken in by the girls' lies and falls trap to the hysteria they so craftily create. His weaknesses result in the onset of the trials, the death and arrest of many.
- The self-interest of characters like Abigail (and the girls), Tituba, Putnam and Parris provide the trials with momentum. Sadly, their personal motives lead to great tragedy as Elizabeth, Rebecca, George Jacobs and Proctor are falsely arrested for witchcraft.
- Danforth and Hathorne show no honour at all once they realise that the girls might have been dishonest. Once they become aware of Abigail and Mercy stealing Parris's money and running away, they selfishly proceed with the hangings. To protect their reputations, they hang Proctor, Rebecca and Martha even though doubt surrounds their guilt.
- Elizabeth's lie to protect Proctor's reputation and Hale's efforts to save the innocent from hanging cannot be seen as honourable as they too have personal motives at work.

[Credit valid alternative/mixed responses.]

[25]

OR

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

15.1 Refer to line 1–2: ‘I am a stranger ... house to house.’

State why Hale is visiting certain households.

- Hale is acting outside of the court’s authority.
- Hale has developed suspicions/doubts in the proceedings.
- He wants to conduct his own questioning and develop his own opinion of those mentioned in court.

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

15.2 Refer to line 4: ‘Rebecca’s charged!’

Explain Elizabeth’s shock at Hale’s statement.

- Rebecca Nurse being accused of witchcraft/immoral acts is unexpected/absurd.
- She is the moral pillar of the village / a God-fearing and righteous individual.

[Award 2 marks for 2 distinct ideas.] (2)

15.3 Refer to lines 11–12: ‘No man may longer ... this village.’

Explain why Hale’s words are ironic in the context of the play.

- ‘The powers of the dark’ / ‘monstrous’ would imply an evil spiritual onslaught on the village.
- However, it is not an evil spirit at all, but the girls acting out of self – preservation to escape their actions in the forest. **OR** It is not an evil spirit but the consequence of vengeance/or self-interest.

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

15.4 Refer to lines 25–26: ‘It does, sir, ... upon the altar.’

Based on your knowledge of the play as a whole, discuss whether Parris’s insistence on the ‘golden candlesticks’ is true to his character.

YES

- Parris is materialistic/concerned with matters of money and possessions. His work as a merchant prior to his role as minister in Salem could justify his preoccupation with materialistic goods.
- He is demanding of an elevated status as minister / he shows pride and arrogance in his status as minister and commands respect.
- Parris quarrels over matters concerning his contract, referring to what he is owed (firewood) as well as wanting the deed of the house he lives in as minister.

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

15.5 **Refer to lines 12–13: ‘There is too much evidence now to deny it.’**

Comment on the accuracy of Hale’s statement.

It is not accurate at all.

- The ‘evidence’ produced in court is based on lies/vengeance and can therefore, not be seen as credible/believable.
- The evidence is based on the reactions of the girls to the accused brought before them. Their pretence is seen as proof even though they have ulterior motives.
- Even those who plead guilty to witchcraft do so in fear of losing their life and this too cannot be viewed as ‘evidence’ but self-preservation.

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

15.6 **Explain the circumstances that led to Proctor’s arrest.**

- In an attempt to discredit Abigail, and save his wife and the wives of others, Proctor wants to use Mary Warren’s testimony.
- As one of the girls used in court as a witness, Mary Warren will testify to the girls’ reactions in court being false/based on pretence.
- Mary Warren succumbs to the pressure and intimidation of the other girls. In an attempt to escape the accusations that the girls were making against her, she turns on Proctor.
- Mary accuses Proctor of being a witch and threatening her to testify against the other girls. He is arrested for witchcraft.

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

15.7 **Refer to line 6: ‘Praise be to the Lord!’.**

Discuss Parris’s attitude towards Proctor’s signing of the confession.

- Parris is relieved/overjoyed at Proctor signing the confession.
- Proctor’s confession as a respected man would validate the court’s decisions and possibly appease the growing discontent of the public.
- Due to his role in the court/proceedings he feels his life is threatened after finding a dagger outside of his door.

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

15.8 Refer to lines 14–15: ‘No, no ... no need for this.’

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.

- Tone: Defiant/adamant/finality
- Body Language: Holds his palms up towards Danforth / walks away from Danforth’s outstretched hand / clenches his fists / a frown on his face / shakes his head.
- Justification: Proctor realises the implications of his name being signed to a false confession. His pride/conscience makes him reluctant/uncompliant to Danforth’s request.

[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)

15.9 Refer to lines 25–26: ‘I am John Proctor! You will not use me!’

Drawing on your knowledge of the play as a whole, discuss how Proctor’s sense of pride dictated some of his actions.

- Initially Proctor’s sense of pride in his reputation keeps him / makes him hesitant to reveal the knowledge he has of the girls’ actions in the forest, as per his conversation with Abigail. His hesitation speaks of how proud he is and how he wants to protect his reputation.
- Proctor refuses to be used by the court to validate their rulings. As he is a respected man in Salem, his confession will go a long way to prove that the court’s rulings were accurate. Proctor being too proud of his reputation/name, decides against a false confession that will aid the court.
- Proctor later tears his false confession due to his pride. He cannot bear that his name will be associated with a dishonourable action and how others will view him. He also contemplates how a false confession will affect his children and the pride they will have in the Proctor name, considering his actions.
- Choosing to die honourably shows Proctor’s sense of pride. The importance of his reputation to himself compels him to do what is right and respected. He dies a man who has restored his ‘goodness’ and his reputation as a good man.

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

(3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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

Criteria	Exceptional 5–6	Skilful 4	Moderate 3	Elementary 2	Inadequate 0–1
CONTENT					
6 MARKS Interpretation of topic Depth of argument, justification and grasp of text	- In-depth interpretation of topic - Range of striking arguments extensively supported from poem - Excellent understanding of genre and poem	- 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	- 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	- Unsatisfactory interpretation of topic - Hardly any points in support of topic - Inadequate understanding of genre and poem	- 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	- Coherent structure - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct - Virtually error-free grammar, spelling and punctuation	- Clear structure and logical flow of argument - Flow of argument can be followed - Language, tone and style largely correct	- Some evidence of structure - Essay lacks a well-structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate	- Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style	- 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 12–15	Skilful 9–11	Moderate 6–8	Elementary 4–5	Inadequate 0–3
CONTENT					
15 MARKS Interpretation of topic; Depth of argument, justification and grasp of text	- 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	- 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	- 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	- 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	- 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	- Coherent structure - Excellent introduction and conclusion - Arguments well-structured and clearly developed - Language, tone and style mature, impressive, correct	- 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	- Some evidence of structure - Logic and coherence apparent, but flawed - Some language errors; tone and style mostly appropriate - Paragraphing mostly correct	- Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style - Paragraphing faulty	- 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.