



Education and Sport Development

Department of Education and Sport Development
Departement van Onderwys en Sportontwikkeling
Lefapha la Thuto le Tlhabololo ya Metshameko

NORTH WEST PROVINCE

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

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MARKING GUIDELINES

MARKS: 80

These marking guidelines consist of 23 pages.

NOTE TO MARKERS

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

MARKING GUIDELINES

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

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****‘THE GARDEN OF LOVE’ – William Blake**

- Use the following points, among others, as a guideline to marking this question.
Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 20 for the rubric to assess this question.

- A man comes to a garden and sees it has been changed from what it used to be in his youth. The poet revisits the Garden of Love, an open green piece of land where he used to play with boys and girls together.
- Where once there was green grass, and nature with its beauty dominated the environment, now stands a Chapel.
- He understands that the carefree life he had when he was a child, now is not full of happiness anymore.
- The chapel is now in the centre of it and it is now in control of his life. It is the beginning and the end of everything that surrounded it.
- He looks at the Chapel and sees that its gates are closed and there is 'Thou shalt not' written on its door. The church doesn't welcome anyone who doesn't want to live by its rules. It doesn't welcome those whose hearts are still filled with the joy of life. The church demands obeying of the rules it has made for us, and condemns everyone who wants to live by his/her own terms.
- The Chapel is that church which, when we grow older, we notice has more power over us than God himself. The Chapel appears in the garden as something evil. Consider that a chapel is completely unnatural in this setting. Its shape is squarish and triangular, unlike the natural roundness of nature. In this setting, the Chapel is artificial, forced and out of place.
- So the man looks away from the Chapel and back into the Garden of Love. He still tries to seek something that could be left from his youth, but instead he 'saw it was filled with graves, and tomb-stones where flowers should be': In the same place where innocence has bared its roots, was the graveyard.
- Earlier the Garden of Love seemed to be in a state of idyllic beauty, but the present day scenario of the place is one of utter sadness and gloom.
- His dreams that once flourished full of imagination now lie under the weight of the grey tombstones.
- The man is in despair when he sees what he has lost and what has happened to him and the world around him. It is too gloomy in this wrecked garden of his. It seems like his Garden is some form of dystopia, a place where all his fears become real. A place from which he doesn't see a way out.
- Even the priests wrapped in black gowns forebode an ill-omen and represent mourning and despair. The priests depict a total official manner devoid of any compassion or even forgiveness. This seems to be the basic factor that binds the narrator's desires and joys.

- He knows that he has lost his youth forever and that he is now mature. The word *mature* doesn't only mean that he has become wiser in apprehending the world that surrounded him. He has to face the reality of reaching adulthood in its rawest form.

[Credit valid alternative responses.]

10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

'A HARD FROST' – Cecil Day Lewis

- 2.1 He compares the arriving frost to a thief because it was sudden and unexpected and it stole his world. ✓✓ (2)
- 2.2 The dash in line 2 serves to explain the outrageous theft that has occurred. ✓ The exclamation mark after *conite* and *snowdrop* conveys the extreme disappointment and shock of the bride at losing her newfound status. ✓ (2)
- 2.3 The figure of speech compares the white finery of the countryside to a bride adorned with her white clothing and accessories; it suggests that this *aw* country maid (line 12) is soon to return to her previous single status, *disconsolate* with old *fairing* when the *correct* weather reclaims its grip. ✓✓✓ (3)
- 2.4 Even though the frost seems harmful, harsh and deadly, it is vital in bringing new life to the earth. ✓ The frost loosens the thick clods of earth and releases the seeds to breathe new life. ✓ This could be interpreted to mean that the hardships we face in life serve to make us stronger and helps us to grow anew. ✓ (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

'FUNERAL BLUES' – WH Auden

- 3.1 The *crêpe* bows would denote that the doves have been decorated in an artificial show of mourning. ✓✓ (2)
- 3.2 Love is always identified as an eternal thing/but the poet here sees mortality as coming in the way of eternity. ✓ His loved-one has died and, with his death, comes the end of love. ✓ (2)
- 3.3 The poet refers to natural elements . moon, stars, sun, and ocean. ✓ Even nature, normally associated with goodness/future/life is unwanted now. ✓ The use of *domestic* verbs (put out, pack up, dismantle, pour away, sweep up) implies that his everyday life is forever changed. ✓ (3)
- 3.4 Stanzas 1 and 2 have a sharp/staccato beat. This reflects his urgent need for the whole world to respond to his pain and sense of loss. ✓ In stanzas 3 and 4, the slow rhythm/metre mimics a funeral drum and procession. ✓ Slow, steady. There is nothing upbeat. It is mournful and sad. It suits the theme. (3)

[10]**QUESTION 4: POETRY – CONTEXTUAL QUESTION****‘MOTHO KE MOTHO KA BATHO BABANG’ – Jeremy Cronin**

- 4.1 Not just slow, but deliberately and extremely slowly. ✓ The prisoner's work still has a rhythm to it, which is emphasised by the repeated word. ✓ (2)
- 4.2 By calling him a person first and a prisoner second, he draws our attention to the fact that this man is human, with human dignity. ✓ He is not defined by his status as a prisoner. ✓ (2)
- 4.3 Parenthesis is used when the poet is explaining the meaning of each hand gesture. ✓ It is a way to translate the physical to the verbal. ✓ It is effective because the parenthesis contains information that the guard (or any other casual observer) would not have access to, but we have been given inside information through them. ✓ (3)
- 4.4 In a time when people were intentionally segregated (during apartheid, and physically in this prison) it was important for people resisting apartheid to remain unified and connected. ✓✓ The prisoner's small hand movements are a defiance of the whole system of segregation. ✓ (3)

[10]**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION****‘I AM AN AFRICAN’ – Siyabonga A Nxumalo**

- 5.1 The poet states that when she thinks of Africa she is reminded of warmth and sadness/or she has mixed emotions of warmth and sadness (tears). The warmth can refer to the climate (Africa is generally hot and tropical) but also her heart is warmed because she loves Africa, and the people of Africa are warm and friendly (think Ubuntu). The sadness may refer to how Africa has suffered through colonisation and civil wars in most countries within the continent. ✓✓

[Accept valid alternative responses.] (2)

- 5.2 The poet does not identify as being African merely because this is where she lives, she identifies as being African because this is where she grew up. ✓ She was nurtured by the warmth and nature of the people of Africa. She was brought up with the spirit of Africa (the Sun represents the heat, the struggle that Africans have faced, and the air from the mountains represents the strength that Africans possess in their perseverance to survive and succeed no matter the situation). ✓

[Credit valid alternative responses.] (2)

OR

She is proud and appreciates that she is who she is because of her African heritage of being nurtured in warm climatic conditions and surrounded by natural features such as mountains. ✓✓

- 5.3 Africa has many problems/questions that still need to be solved. ✓ The poet identifies herself as an African because she does not just accept the status quo ✓ but rather questions all these problems as well and tries to seek answers to the problems that Africa faces. ✓ (3)
- 5.4 The poet belongs to the 21st century because she uses punctuation marks economically. In stanza 1 there is only one full stop at the end of the last line. This is to show how unconventional the poet is. There are only three commas and she uses a small i in the poem. There are five stanzas with lines that are irregular. Being African is more than the colour of your skin or the language that you speak, it is about the struggle that you face, the African struggle. The struggle of oppression, the struggle of trying to find yourself or your identity in a Westernised world. The umbilical cord under the mountains shows that the poet understands that she is connected to Africa on a deeper level and that even though she may be Westernised (or the Western world subordinates her as a African in some way), her truth is hidden in plain sight. ✓✓✓ (3)
- [10]**

SECTION B: NOVEL

THE PICTURE OF DORIAN GRAY – Oscar Wilde

QUESTION 6: *THE PICTURE OF DORIAN GRAY* – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 21 for the rubric to assess this question.

Candidates may look at this question from the allegorical representation of the aristocrats of the Victorian era and may present it on the surface as promoting good behaviour as Dorian does in the beginning. He later, degenerates into a corrupt person but outwardly he maintains his good looks.

- Dorian is described as handsomely beautiful and innocent.
- In the beginning he leads an innocent life and he remains unspoilt until he falls under the influence of Lord Henry.
- He changes after he realises that he can engage in beautiful art that appeals to the senses.
- Under the influence of Lord Henry, he embraces the aesthetic movement and indulges in beauty and pleasure.
- After Basil paints his portrait, Dorian realises that he wants to retain his beauty and not grow old, thus he curses the painting so that it bares his sin while he remains young.

- He curses the portrait as he wishes to remain young and thus retain his good looks as he embraces hedonism and the love for pleasurable things.
- He reacts in an ugly manner towards Basil Hallward after the portrait is completed.
- He falls in love with Sibyl Vane who calls him ~~Prince Charming~~
- However, he does not love Sibyl but adores her acting and thus when she fails to perform well on stage, he denounces his love for her, resulting in Sibyl committing suicide.
- The picture starts changing and he does not want anyone to know his moral degradation.
- He hides the picture and denounces morality and any responsibility for causing Sibyl Vane's death.
- He refuses to reform as Basil Hallward advises him to, but chooses to enjoy the influence Lord Henry has on him.
- He kills Basil Hallward and arranges to dispose of his body.
- Later he burns Basil's clothes and the bag so as to destroy all evidence.
- He starts visiting opium dens and meets with a number of characters that he influences negatively, including as Campbell and Adrian Singleton.
- He continues to look young and innocent, in spite of the rumours of his wrong doing circulating among the aristocrats.
- He continues on his mission of behaving badly and resolves not to reform as he declares that he cannot give up what he has become.
- He is identified as ~~Prince Charming~~ by a prostitute and this stirs James Vane who wants to kill him for having caused Sibyl Vane's death. However he shows his face as young and thus he is left to live.
- Alan Campbell commits suicide as a result of past dealings with Dorian.
- Lord Henry continues to encourage Dorian to behave badly, even when Dorian hints on the fact that he had killed Basil.
- Dorian realises he cannot change his behaviour and fails to reform but follows his curious instinct to do bad things.
- In the end he kills himself as he strikes the picture.

[Credit mixed/valid alternative responses.]

[25]

QUESTION 7: *THE PICTURE OF DORIAN GRAY* – CONTEXTUAL QUESTION

- 7.1 Dorian Gray has become suspicious that Victor could have seen the painting and could have noted how it was changing. ✓ He summons Victor to ask Mrs Leaf to give him the key so that he can move the painting to the attic. ✓ Mrs leaf gives Dorian the key to the attic after warning him that it was dusty. ✓ (3)
- 7.2 Dorian does not want to discuss the issue of the change in the painting, as it is a secret he doesn't want anyone to know about. ✓ He shields himself from any questions from his servant and thus gives commands to them so as to avoid letting out any information concerning this issue. ✓✓ (3)
- 7.3 The fabric that Dorian refers to had been used previously as a pall for the dead. ✓ However, now Dorian uses it to conceal his dead soul) which is reflected in the aging painting (to which he had sold his soul while he remains

- young and keeps his good looks. ✓ His moral decay is being covered by the pall, thus covering his sins which he has kept as a secret. ✓ (3)
- 7.4 The picture will reveal Dorian's sins by growing older and looking ugly. ✓ This will bring horror to Dorian Gray as he will still retain his beauty ✓ while his sins would be reflected in the picture as long as it exists. ✓ (3)
- 7.5 Dorian Gray is trying to deny responsibility for the heartless treatment of Sibyl Vane who took her own life as a result of this treatment, which resulted in the portrait's mouth changing, and by hiding the portrait, he mused that he would be hiding his moral degradation. ✓✓✓ (3)
- 7.6 Dorian Gray is not enjoying his life because he spends his time worrying and scheming, trying to hide the portrait which bears the secret revelations of his moral degradation. ✓✓ (2)
- 7.7 Dorian's reaction is not in line with what one would expect towards Lord Henry ✓. Previously, he had idolised his epigrams and the fact that prior to the utterance in this extract, Dorian had found the company of the dinner party at Lady Narborough rather tedious ✓ Dorian became happy when it was announced that Lord Henry was expected to attend, but he was late. ✓ Therefore, Dorian, as Lord Henry's protégé, who has thus far changed his life to embrace Lord Henry's life style of beauty and pleasure, was behaving out of the ordinary because he snapped at Lord Henry. ✓ (3)
- 7.8 Although Lord Henry notes that there is something wrong with Dorian, he is characteristically unconcerned. ✓ He is therefore more fixated upon watching how Dorian yields to temptation and forbidden pleasures, than he is about being concerned for Dorian's welfare. ✓ (2)
- 7.9 He is not enjoying his life. He worries and suspects that his servants may look at the picture which bares the evidence of his sins as it represents his soul. ✓ Dorian Gray has chosen to live a life *fin-de-siècle* thinking. He rejected the Victorian morals in favour of self-determined ethics based on pleasure and experience. ✓✓

[Accept valid alternative responses]

(3)
[25]

QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 21 for the rubric to assess this question.

- The ship sinks and Pi is the only human to make it onto the lifeboat and survive.
- The lifeboat also contains a hyena, a zebra, Orange Juice, (the orang-utan), and Richard Parker (the tiger).
- The hyena kills and devours both the zebra and Orange Juice, before Richard Parker kills the hyena.
- Pi is left alone on a lifeboat with an adult male tiger.
- There is no land in sight and the ocean is shark-infested, so Pi builds a raft which he attaches to the lifeboat, to keep himself at a safer distance from the tiger.
- Eventually, however, life on the raft proves too exhausting, and Pi realizes that if Richard Parker gets hungry enough, he will swim to the raft and kill him.
- Pi decides that he must tame the tiger.
- Using a whistle, sea-sickness, and a turtle-shell shield, Pi manages to assert his authority over Richard Parker and delineate his own territory on the lifeboat, where he is comparatively safe from the tiger.
- While at sea, Pi and Richard Parker face many challenges, traumas, tragedies and miraculous occurrences.
- They never have sufficient food and fresh water, and the constant exposure to the weather elements is painful.
- A severe storm, which they miraculously survive, destroys the raft.
- Pi manages to capture and kill a bird.
- They are almost crushed by an oil tanker, which passes by without seeing them.
- During an especially severe period of starvation, Pi and Richard Parker both go blind.
- While blind, Pi hears a voice, and realizes that they have drawn near another lifeboat that contains a similarly starving and blind Frenchman.
- Pi and this man converse for a while, and bring their boats together.
- The Frenchman climbs onto Pi's boat, and immediately attacks him, planning to kill and eat him.
- He doesn't realize that there is a tiger on the boat and steps into Richard Parker's territory.
- The tiger immediately attacks and kills him.
- Pi, saved at the cost of his attacker's life, describes this as the beginning of his true moral suffering.
- Pi and Richard Parker come upon a weird island that is made of algae with trees protruding from it, teeming with meerkats but no other life.

- Pi and Richard Parker stay on the island for weeks, eating the algae and the meerkats, growing stronger, and bathing in and drinking from fresh water ponds.
- They never stay on the island at night, however, Pi because he feels safer from the tiger in his delineated territory, and Richard Parker for a reason unknown to Pi.
- Pi eventually starts to sleep on the island, and while doing so realizes that the island is carnivorous . it emits acid at night that dissolves anything on its surface.
- Pi takes Richard Parker and they leave the island.
- Pi and Richard Parker eventually land on a Mexican beach.
- Richard Parker immediately runs off into the jungle without acknowledging Pi, which Pi finds very hurtful.
- **Candidates need to illustrate actions of Pi and Richard Parker which are both barbaric and heroic in their will to survive.**
- Candidates may also refer to the second story to illustrate the will to survive.

[Please note that candidates have to critically discuss both parts of survival to be awarded a good mark . they cannot merely retell the story]. **[25]**

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

9.1 Orange Juice, a female orang-utan, drifts towards the lifeboat on a raft of netted bananas. ✓ She climbs aboard, dazed. Pi grabs the net, but does not think of salvaging any bananas. ✓ The variety of animals on the lifeboat increases. ✓ (3)

9.2 In the Bible, when the Isralites were travelling through the desert they did not have food and water. They asked God for help. God blessed them with manna from above. This was God blessing them with food ✓. Pi sees these bananas as a blessing from God. ✓ That is why he calls it ~~ba~~ banana manna+ ✓

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

9.3 Both Orange Juice and Pi's mother have two boys. They are both loving mothers who take care of their children. ✓ They have both lost their children with the sinking of the Tsimstum. ✓ They were both moving from India to another country. ✓ (3)

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

9.4 A hyena and an orang-utan are two very different animals. ✓ They would never meet in nature. ✓ A hyena is a carnivore and an orang-utan is a herbivore. Initially they only growl at each other. ✓ The hyena attacks but the orang-utan defends itself. ✓ Finally the hyena kills the orang-utan and eats it.

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

- 9.5 Pi has a number of valuable survival items. These items help him survive at sea. ✓ He values the rain catchers and solar stills because they give him water. His fishing gear, net and gaffles help him get food. ✓ The whistle helps him train Richard Parker. ✓ His knife, the food in the locker and plastic bags are also valuable survival items. ✓

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

- 9.6 Pi has to build a raft and attach it to the lifeboat with rope because the Bengal Tiger, Richard Parker, is living in the lifeboat. ✓ Richard Parker is a very dangerous animal and if Pi wants to live he has to stay away from Richard Parker. ✓ With the raft Pi can go to the lifeboat to get supplies and also stay away from Richard Parker. The lifeboat helps Pi survive. ✓

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

- 9.7 Pi knows deep down that his family died in the sinking of the Tsimstun. ✓ Pi however does not lose hope. ✓ He still believes that there may be a very slim chance that his parents have survived and are already in Canada waiting for him. ✓ (3)

- 9.8 Eventually Pi moves from the raft to the lifeboat. ✓ He loses the raft in a storm. Pi and Richard Parker co-exist because Richard Parker knows that Pi provides him with food and water. ✓ Pi also trains Richard Parker by making him sea-sick. ✓ Pi and Richard Parker each has a certain area of the lifeboat as their own territory. ✓ They respect each other's boundaries. Pi has also established himself as the alfa-male.

[Learners own generated answers should be credited.]

(4)
[25]

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 21 for the rubric to assess this question.

Madness vs Sanity

Madness is a consistent theme in William Shakespeare's *Hamlet*, and most of it centres around the protagonist, *Hamlet*.

- It is true that the appearance of the Ghost makes Hamlet and others question reality (and their own sanity for believing the Ghost exists).
- Ophelia suffers from some form of madness after her father's murder and Hamlet's apparent betrayal. The majority of the madness, however, concerns Hamlet.
- After he meets with his father's ghost, Hamlet resolves to avenge King Hamlet's murder by killing Claudius. Though he does not reveal a specific plan, he asks his closest friends to support him.
- Horatio's continuous support seems to keep Hamlet from falling off the brink.
- It is clear that part of Hamlet's plan involves putting on an antic disposition, a some appearance of madness, which will be noticeable enough that they will perceive him mad.
- We know that Hamlet is an actor: he quotes a long speech from one play, writes some lines for another, and even gives the actors advice (do not overact) before they take the stage.
- This acting experience serves him well as he begins his plan to feign madness.
- After Hamlet makes his resolve, he does many things, which cause people to believe he is mad; even the gravediggers have heard the rumours.
- He acts particularly mad around Polonius and Ophelia, and they are both confused by his behaviour.
- Gertrude believes her son is just upset about his father's death and her hasty marriage to Claudius; Claudius suspects that Hamlet knows the truth about King Hamlet's death.
- Neither Gertrude nor Claudius is willing to act until they have more information, which allows Hamlet to continue his plan of feigned madness.
- Hamlet does reveal what seems to be the truth to his double-dealing friends, Rosencrantz and Guildenstern. He boldly asserts that I am but mad north-north-west. When the wind is southerly, I know a hawk from a handsaw.
- Hamlet undoubtedly knows he can reveal the truth to them because they are too simple-minded (or perhaps single-minded) to understand what he is saying.
- This proves to be true, because they do not tell Claudius what Hamlet said; if they had thought it was significant, they surely would have sold out their former friend.

- Hamlet also reveals his true state of mind, as well as his plan, to his mother. After he scolds her for marrying such a poor substitute for King Hamlet.
- In the next scene, she has the chance to tell Claudius what Hamlet told her. Instead, she tells her husband that Hamlet is completely mad.
- Either she believes her son and has chosen not to tell Claudius the truth, or she believes he is mad and has chosen to disregard Hamlet's claim.
- Hamlet clearly begins the play by acting mad; the primary question of madness in this play is whether Hamlet suffers from real madness at the end. [25]

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

- 11.1 The guards have just seen the ghost and invited Horatio to witness it as well, believing that as a scholar Horatio would be able to speak to it. ✓ Horatio, who found the story of the ghost hard to believe, believes it now and thinks it necessary to tell Hamlet. ✓✓ (3)
- 11.2 The three characters who are speaking would be on one side of the stage . either left or right. ✓ The lighting would be dim or dark as the character playing the ghost appears. ✓ There would be smoke/or alternatively, there would be smoke but no ghost and a recorded voice to represent the ghost. ✓ The actor would be dressed in armour and would look gaunt and pale, yet it would resemble king Hamlet as he was when he was alive. ✓ The ghost would vanish through a trap door as soon as it is spoken. ✓
- [Award 3 marks for any 3 ideas discussed.] (3)
- 11.3 Yes. Horatio, as a scholar, could be the one person who is able to . to a certain extent . keep Hamlet from falling off the brink of madness and sanity. ✓ He is a thinker, and is the one entrusted with the responsibility of telling Hamlet's story. ✓✓ (3)
- 11.4 The cock crowing could be a religious allusion to the return of Christ and a symbolically new day. Horatio's reference to the god of day supports this interpretation. ✓ The fact that the rooster's crow seems to frighten away the ghost, supports the view that spirit creatures could not harm people under Christ's protection. ✓ (2)
- 11.5 A ghost walking was believed to be an indication of foul play in Elizabethan times. ✓ It also supports the Chain of Being that indicates that the murder of the king would cause disruptions in nature. ✓ (2)
- 11.6 Gertrude betrayed him by marrying Claudius so soon after his father's death, ✓ while Ophelia's rejection of his advances seemed like another betrayal. ✓✓ (3)
- 11.7 Yes. Ophelia refers to his noble mind, The courtier's, soldier's, scholars, eye, tongue, sword; and refers to him as The expectancy and rose of the fair state, The glass of fashion and the mould of form ✓✓ All these descriptions fit a Renaissance man, as Hamlet seems to be (a true nobleman) and good at everything he attempts. ✓ (3)

- 11.8 Polonius believes his madness is caused by Ophelia's rejection. ✓ Gertrude blames her quick marriage after his father's death. ✓ Claudius believes Hamlet's anger at his father's death and Claudius being king has turned him mad. ✓ (3)
- 11.9 Gertrude is worried about her son and believes that Claudius and Polonius have noble motivations for spying on him. ✓ She is manipulated by the two men to betray her son. ✓✓ (3)
- [25]

OTHELLO – William Shakespeare

QUESTION 12: OTHELLO – ESSAY QUESTION

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 21 for the rubric to assess this question.

- Iago: Many people only notice that his biggest deception happens with Othello, but as the story progresses, we see his character is never truthful to anyone else.
- For example, his false friendship with Roderigo and Cassio. He is merely using them. He hides important facts from Desdemona. He pretends to care for Desdemona.
- I am not what I am (I.i.67)
- Talking to Roderigo about his hatred for Othello.
- Tells Roderigo that he is not who he appears to be, in terms of Othello.
- Strong belief that those who deceive go forward in life.
- Only with Othello for his own selfish reasons; does not actually care for him.
- Thus do I ever make my fool my purse (I.iii.374)
- Here Iago is talking about how he feels Roderigo is a fool, and how he can use that to his advantage.
- Manipulates Roderigo into thinking that if he sells his land and makes money out of it, Desdemona will fall for him.
- What are you hurt, lieutenant (II.iii.247)
- Here, we see that Iago is acting as if he is concerned for Cassio, when in reality, it is an act.
- He is the one who enticed Cassio to get drunk and start a fight in order to make him look like a fool.
- Men should be what they seem, Or those that be not, would they might seem none (III.iii)
- Iago says these words to Othello during a discussion of Cassio's trustworthiness.
- Given Iago's previous claims about his deviousness, these words have an ironic ring.

- Iago's words are doubly ironic, in fact, since he espouses the truism not just to cover up his own treachery, but also to cause Othello to doubt Cassio's honesty.
- The kind of duplicity Iago demonstrates here points to his deep-seated cynicism about the world.
- It also serves as a warning to the audience to remain wary of appearances.
- Desdemona: it is not just Othello who believes she is deceitful; it is believed by Iago and Cassio, who believe it is in a woman's nature to be deceitful, and by her own father, Brabantio, who feels that because she has deceived him, she will go on to deceive others as well.
- Look to her, Moor, if thou hast eyes, She has deceived her father, and may thee (I.iii.94-95)
- Brabantio believes that because Desdemona has cheated him, and she will do the same to Othello.
- He again alludes to the fact that women are the cause of evil and because of this, it is certain that Desdemona will be deceitful.
- She must change for youth. When she is sated with his body she will find the errors of her choice. Therefore, put money in thy purse (I.iii.347-349)
- Iago believes women are shallow and only marry for sex.
- Therefore, Desdemona will soon lose interest in Othello and look for someone else.
- She did deceive her father marrying you, And when she seemed to shake and fear your looks, she loved them the most (III.iii.210-212)
- Iago is reinforcing Brabantio's view of women; if she deceives one, she is liable to deceive everyone.
- He also states that when she acted as though she feared Othello, that when her love for him grew the most, accentuating the theme of appearance vs reality.
- Cassio: Throughout the play, it is seen that Cassio is loyal to his general, Othello.
- Cassio is a young, handsome and friendly man.
- Consequently it makes him a target of Iago's master plan, as Iago uses Cassio to play with the emotions of Othello.
- He does this by getting both Cassio and Desdemona close together, so Othello can think they are having an affair.
- Shall I marry her? What? A customer? Prithce bear some charity to my wit (IV.i.200)
- Cassio and Othello are both manipulated by Iago.
- To Cassio, he is talking to Iago about Bianca, a prostitute.
- To Othello, Cassio is talking about Desdemona .

[Credit valid alternative/mixed responses.]

[25]

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

- 13.1 Cassio has just left Desdemona when Othello and Iago return. Iago draws Othello's attention to this, hinting that Cassio's behaviour is suspicious. ✓ Desdemona tries to persuade Othello to reinstate Cassio into his rank in the army. Othello says he cannot deny her request but needs to be left alone. ✓ Iago later pretends to know something he cannot tell Othello and warns him of jealousy (the green-eyed monster), which can consume a person. ✓ (3)
- 13.2 Dramatic irony refers to the fact that the audience is aware of Iago plotting the seeds of mistrust and jealousy in Othello's mind, with his lies and deceit, yet Othello is none the wiser. ✓ Verbal irony lies in the fact that the word 'honest' is used to describe Iago, ✓ yet he is not an honest man. He uses dubious means to get what he wants. ✓ (3)
- 13.3 He lacks self-confidence / self-esteem, suggesting he is a foreigner, he lacks the fine gentlemanly qualities of a Venetian and therefore Desdemona may find him crude. He doubts Desdemona's love for him by providing reasons why he thinks she has fallen out of love with him/could be cheating on him with Cassio. ✓✓ His words suggest that he is easily manipulated because of his lack of knowledge about women; because he is a soldier. ✓ (3)
- 13.4 Desdemona is compared to a wild, untamable hawk, 'haggard' kept in captivity by short straps on her legs, 'jesses'. ✓ If she proves unfaithful, although tied or bound to Othello's heart, he would get rid of her. ✓ This suggests that he is beginning to believe in the possibility of Desdemona's infidelity, that Iago's insinuations are starting to take root in his mind. ✓ (3)
- 13.5 Othello
Tone: tortured, suffering, despairing. ✓
Gesture: stands aloof and stiff/unable to smile . a grimace perhaps. ✓
Reason: he is in awe of her beauty and cannot comprehend the possibility of her deceit because of her loveliness and his love for her. ✓ (3)
- 13.6 It has a special significance for Othello as it was a love token given to him by his mother and it is signified that a loss would symbolise a loss or break in love. ✓ It will be Othello's proof of his wife's supposed infidelity. ✓ It shows the spiteful character of Iago. ✓ (3)
- 13.7 Candidates may agree . possible answer:
Othello's cause is *justice*. ✓ He views it as his duty to kill Desdemona for her treachery/he has to punish Desdemona for her adultery/cheating on him with Cassio. ✓✓

OR

Desdemona deserves to die. ✓ She did not try hard enough to convince her husband that she was not cheating on him / an adulteress. ✓✓

[Candidates may disagree . possible answer]

Desdemona does not deserve to die. She is innocent. ✓ It is only that her fate is destined at the hands of her husband. ✓ ✓ (3)

- 13.8 Othello is constantly suspicious of Desdemona's fidelity after Iago planted the seeds of mistrust in his mind. Even though she is pure, innocent and has nothing but love and respect for him, her husband falsely accuses her simply because of her nature as a woman. ✓ Her death was a punishment for her alleged infidelity. ✓ It is this profound prejudice against Desdemona as a woman, which caused Othello to mistrust her and he sought retribution through murder. ✓ Othello should have trusted his wife's love for him, knowing that she would not cheat simply because she is a female. ✓ (4)

[25]

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
A range of examples may be used by the candidates to support their arguments. Refer to page 21 for the rubric to assess this question.

- In *The Crucible* various characters pretend to be God-fearing and saintly in an attempt to hide their evil designs, the exception being John Proctor who has no evil designs against anyone.
- When the play opens we are introduced to a John Proctor who is described as a solid and confident man who is in the prime of his life.
- The impression of solidity and confidence is a mere façade, it is pretence because beneath this veneer he is a deeply troubled man.
- John Proctor sees himself as a broken man, a sinner not only according to the strict moral code of his Puritanical society, but according to his personal code of what constitutes decent conduct.
- Proctor is an adulterer as he has had an affair with their former servant, Abigail Williams.
- Proctor's pretence is however not motivated by any malicious or evil designs against anyone.
- Proctor is a good man who has to pretend because of a desire to preserve his good name and reputation.
- Characters, like Thomas Putnam, on the other hand pretend to be Godly people who stand for goodness and are willing to stand up and be counted as bulwarks against evil.
- When rumours of witchcraft are first heard in Salem, Thomas Putnam is among the first people that make the journey to Rev Parris's residence.
- We are told that Putnam has nothing but contempt for Rev Parris.
- He pretends to be on Rev Parris's side.
- He urges Parris to address the gathered crowd at his residence confirming that members of his family had dabbled in witchcraft leading to the mysterious illness that was now afflicting his daughter.
- Putnam's intention is to push Parris into the abyss.

- Thomas Putnam relentlessly pushes to prove that there is witchcraft in Salem because he wants to use it as a means to destroy his enemies, Francis and Rebecca Nurse.
- He pretends to be pursuing evil so as to preserve God's rule on earth. Despite his pretence, Thomas Putnam's vengeful and vindictive nature is revealed to the discerning audience.
- Abigail is also another character that pretends to be all propriety and ready to fight the good fight against evil in Salem yet she has evil designs against the converted women of Salem in general, for their hypocrisy and her former employer, Elizabeth Proctor, who had humiliated her when she discovered that she was having an adulterous affair with John Proctor.
- She frames Elizabeth for being a witch when she stabs herself with a needle claiming that it was Elizabeth's familiar spirit that was afflicting her. In the end her malevolent nature is revealed through her actions.
- Rev Parris is yet another character who pretends to be working for God and all that is good in Salem.
- He relentlessly pushes for the punishment of the witches so as to hide the involvement of his family in starting the witch hunts in Salem.
- While pretending to be pursuing God's work he uses the witch hunt to destroy his enemies, especially John Proctor.
- All those who dared to oppose Rev Parris are thus made to suffer because they had tried to expose his greed and hypocrisy.
- In the end his pretence reveals how mean, greedy and selfish he is. **[25]**

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

- 15.1 Mary Warren, the Proctors's servant, comes home late and reports that she is now an official of the court and that thirty-nine people had been tried and condemned for witchcraft. ✓✓ She informs them that Elizabeth's name had also been mentioned. ✓ (3)
- 15.2 She is afraid of Abigail, their former servant, who had had an affair with her husband. ✓ Abigail stands to gain John Proctor, if Elizabeth is out of the way. ✓ (2)
- 15.3 Proctor is worried that if he tries to discredit Abigail, the truth about their affair would become public knowledge which would destroy his good name in society. ✓ Furthermore he doubts if the authorities would believe his testimony that Abigail had told him that there were no witches in Salem as there were no witnesses to corroborate his statement. ✓✓ (3)
- 15.4 The director would instruct Proctor to turn suddenly to face Elizabeth and he would say those lines in an agitated and angry voice. ✓ He would be gesticulating with his one free hand from the rifle in a threatening manner. ✓✓ (3)
- 15.5 Proctor is angry at himself for having given in to temptation and having had the affair with Abigail, which has put the life of his wife in mortal peril. ✓✓ He is also angry at Elizabeth who still doubts him when he says the affair with Abigail is over. ✓ (3)

- 15.6 John Proctor sees himself as a sinner who had committed adultery with Abigail. ✓ This, according to his personal moral code of what constitutes decent conduct means his soul is destined for hell. ✓ He therefore considers himself a hypocrite and since he and Elizabeth have rekindled their love for each other he thinks that he should confess, enjoy their newfound love and see his children growing up. ✓✓ (3)
- 15.7 Elizabeth has realised the goodness in John Proctor. She does not want to spoil it by offering him advice. ✓ Although she wants him alive so that she might enjoy their rekindled love, she respects whatever decision he makes, as it would have been made by an honourable man. ✓✓ (3)
- 15.8 Proctor sees Rev Parris for the hypocrite that he is. ✓ He hates hypocrisy and this leads to the many clashes that he has with Rev. Hale throughout the play. ✓ In the end Rev Parris helps in the condemnation of John Proctor, whom he sees as his nemesis. ✓ (3)
- 15.9 Proctor sees himself as a fallen man. His personal moral code of what constitutes decent and acceptable behaviour makes him abhor himself. ✓ He is revolted by his error of judgement. Elizabeth is correct in her assessment, as Proctor is too hard on himself. ✓ (2)

[25]**TOTAL SECTION C: 25
GRAND TOTAL: 80**

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 6 MARKS Interpretation of topic. Depth of argument, justification and grasp of text.	5-6 -In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	4 -Shows understanding and has interpreted topic well -Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem	3 -Fair interpretation of topic -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem	2 -Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	0-1 -No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
STRUCTURE AND LANGUAGE 4 MARKS Structure, logical flow and presentation. Language, tone and style used in the essay	4 -Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	3 -Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	2 -Some evidence of structure -Essay lacks a well- structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate	1 -Structure shows faulty planning -Arguments not logically arranged - Language errors evident -Inappropriate tone and style	0-1 -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: Novel and Drama (25 Marks)

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

COGNITIVE GRID

QUESTION 2	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL4	LEVEL5
2.1	2				
2.2			2		
2.3			3		
2.4				3	
3.1		2			
3.2			2		
3.3				3	
3.4				3	
4.1		2			
4.2			2		
4.3			3		
4.4				3	
5.1			2		
5.2		2			
5.3			3		
5.4				3	
7.1		3			
7.2		3			
7.3			3		
7.4					3
7.5				3	
7.6		2			
7.7				3	
7.8		2			
7.9				4	
9.1		3			
9.2			3		
9.3		3			
9.4			3		
9.5			3		
9.6				3	
9.7					3
9.8			3		
11.1		3			
11.2			3		
11.3			3		
11.4			2		
11.5		2			
11.6			3		
11.7				3	
11.8			3		

QUESTION 2	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL4	LEVEL5
11.9			3		
13.1		3			
13.2				3	
13.3				3	
13.4			3		
13.5			3		
13.6			3		
13.7		3			
13.8					4
15.1		3			
15.2		2			
15.3			3		
15.4			3		
15.5				3	
15.6				3	
15.7			3		
15.8			3		
15.9			2		