



# basic education

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Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2017**

**MARKING GUIDELINES**

**MARKS: 80**

**These marking guidelines consist of 25 pages.**

## NOTE TO MARKERS

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

## MARKING GUIDELINES

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

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

- Use the following, among other points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 24 for the rubric to assess this question.

- The speaker expresses admiration for the manner in which the farrier lived. He was a 'big-boned' and 'hardy-handsome' man who required brute strength to perform his job. He worked with great force at his 'random grim forge' as he hammered the horseshoe into place. The speaker imagines him standing powerful and grim at the fire as he prepared the drayhorse's 'sandal'.
- In life, Felix Randal was a productive individual, lively and 'boisterous'. He was respected for his work and 'powerful amidst peers'. This contrasts with his being described as a 'child' when his health is compromised by disease.
- The focus then shifts to Felix's physical decline. The speaker notes how the farrier was debilitated by illness. The 'mould' that was so strong and powerful lost its shape as the farrier faded away ('pining, pining') until his thoughts became confused ('reason rambled').
- In stanza 2, the speaker realises that his ministering to Felix had the effect of making Felix more accepting of his plight. Despite Felix's initial frustration and impatience ('impatient he cursed'), he became more tolerant ('a heavenlier heart began').
- Realising Felix's death is imminent, the speaker prepares Felix by 'tend[ing] to him' and offering him the sacrament of the Holy Communion ('sweet reprieve and ransom'), which carries the promise of forgiveness and a new life. He offers him the final rites ('Being anointed') in order to prepare his soul for its release. Through this process, the speaker forges a bond of compassion and trust with Felix. The speaker registers with melancholy/tenderness that Felix reconciled himself to his fate in a truly Christian manner.
- The speaker comes to the realisation that he has become more compassionate/empathic as a result of his association with Felix. Stanza 3 focuses on the sympathetic relationship of the two men. 'This seeing the sick endears them to us' indicates that an intimate bond developed between the two men.
- The speaker eased the pain and discomfort that Felix experienced ('My tongue had taught thee comfort'). Felix's tears touched the speaker's heart and this accounts for the latter's sense of loss and mourning at his death.
- The tone is initially detached/dispassionate/unaffected/matter-of-fact but shifts to being contemplative, grieving and compassionate.

[Credit valid alternative responses.]

[10]

**QUESTION 2: POETRY – CONTEXTUAL QUESTION****'REMEMBER' – Christina Rossetti**

- 2.1 The speaker's impending death, anticipated by these words, creates a melancholic/sombre/sad/sorrowful mood./This mood creates a sense of loss and finality.

Candidates might refer to the repetition and use of long vowel sounds that create a sad mood.

[Award 2 marks only if mood is discussed.] (2)

- 2.2 'the silent land' is used euphemistically for death/the afterlife. She might be fearful/apprehensive of the unknown and the isolation she might experience./She might be fearful of being alone and forgotten. The speaker might also see death as mysterious and eerie. Alternatively, she might see it as a peaceful escape from her pain.

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

- 2.3 This image signifies the speaker's suspended state/state of limbo. She knows that she is going to die yet tries to prolong her life for as long as possible. For her, death is merely a 'half turn' away. However, her innate strength/determination enables her to turn toward life in order to remain with her beloved for as long as she can.

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

- 2.4 [Candidates should recognise that a mixed response is the most appropriate response as the speaker's feelings undergo a change in the course of the poem.]

The speaker's concern with self is evident when she commands her beloved to remember her after she dies ('Remember me when I am gone away'). She implores him to remember her when he can no longer discuss their planned future together ('Remember me ... you planned'). The use of the 'I' pronoun indicates her self-absorption.

However, in the sestet, her focus shifts from her selfish need to be remembered to a concern for her beloved's happiness ('Better by far ... be sad'). The use of 'you' and the transitional 'Yet' reflects this change in attitude.

[A cogent 'Agree' or 'Disagree' response is unlikely; however, treat all responses on their merits.]

[Award 3 marks only if reference is made to imagery and/or diction.] (3)  
**[10]**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION****'THE ZULU GIRL' – Roy Campbell**

- 3.1 The mood is oppressive/unforgiving/foreboding/unbearable/stifling because of the extreme heat and discomfort experienced by the girl and the labourers.

[Award 2 marks only if mood is discussed.] (2)

- 3.2 The girl is part of a gang of labourers working under extreme conditions, and this action can be viewed as exasperated and an act of defiance against authority. The girl is exhausted by her physical activity and her exhaustion is compounded by having to carry her child while she works.

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

- 3.3 The act of breast feeding not only provides nourishment for the child but also transmits to him the mother's feelings and attitude. The word, 'languors' suggests that the mother is weary and despairing of the situation in which she finds herself. It might suggest that the mother transmits her strength to the child so that one day he will free his people from oppression.

Alternatively, it might be suggested that there is a sense of calmness/tenderness, at least for the present. Her innermost emotions are conveyed during this time of intimacy.

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

- 3.4 YES.  
The mother represents the two visions the oppressed people of South Africa have. As the 'hill', she 'looms' over them, protecting her people who are 'a village ... at rest', implying that they will remain quietly accepting of their position. Alternatively, she is 'the cloud', bringing a 'terrible' storm which will result in a 'coming harvest'. This implies the rising up of the people against their oppressors.

**OR**

NO.

[A 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks only if reference is made to imagery and/or diction.] (3)  
**[10]**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION****'VULTURES' – Chinua Achebe**

- 4.1 The dark side of the vultures as described in Section One contributes to the down-hearted/dull/gloomy/hopeless mood.

[Award 2 marks only if mood is discussed.] (2)

- 4.2 As scavengers, the vultures keep their kill within their sights. 'Cold' might suggest that the vultures are ruthless/calculating/emotionless. 'Telescopic' suggests the mechanical/robotic nature of the vultures, giving them the advantage of long-distance vision that ensures the protection of their spoils.

[Award 2 marks only if a discussion of both 'cold' and 'telescopic' is offered.] (2)

- 4.3 The Commandant ends his day like any ordinary worker returning to his family after work. However, this Commandant has not had an ordinary day at work in that he has been directly involved in the atrocious sins committed against a huge number of people as indicated by the 'fumes of human roast clinging'.

Candidates might suggest that this shocking/horrifying/repulsive description signifies mankind's inhumanity toward their fellow beings; this is similar to the description of the vultures in Section One. The vultures instinctively feed their bodies to survive however, man kills in order to satisfy his selfish desires.

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

- 4.4 YES.  
The Commandant, who is referred to as the 'ogre', has an element of goodness for which one needs to be grateful/hopeful – 'Praise bounteous providence'. His humanity is seen as a 'tiny glow worm' which suggests that he has the potential for love. However, the reference to the 'icy caverns of a cruel/heart' creates a sense of despair/hopelessness as it is too little to transform the evil 'lodged' within him. Thus he will continue to perpetrate/perpetuate evil.

**OR**

NO.

[A 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks only if reference is made to imagery and/or diction.]

[Award 3 marks only if candidates refer to both options.]

(3)  
**[10]**

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION****'WISHING LEAVES' – Wayne Visser**

- 5.1 The word, 'basked' suggests warmth, cosiness and contentment. It suggests that they are relaxed and enjoying each other's company and the romantic ambience of the moonlight.

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

- 5.2 The speaker's attitude is one of admiration/appreciation. Nature seems secretive/conspiratorial, making him feel excluded from its mysteries. He might also associate nature with delightful romantic mystery. The various and contrasting elements of nature are also appreciated.

[Award 2 marks only if the speaker's attitude is discussed.] (2)

- 5.3 'waves of traffic lapped': Traffic is usually seen as intrusive, but the comparison to 'waves' effectively transforms the image into one of freshness, pleasantness and peacefulness. It might also refer to the ebb and flow of the traffic around the park.

**OR**

'the park's green shore': The park is compared to an island with a 'green shore'. This effectively portrays the couple as being set apart and inhabiting a tranquil world of their own.

[Credit valid alternative responses.]

[Award 3 marks for any ONE image well discussed OR a brief discussion of each of the images.] (3)

- 5.4 YES.  
The central idea is about how people try to recreate the harmony and oneness of nature in their relationships. The mood in stanza 3 is peaceful/tranquil, which is consistent with the gentleness/tenderness the couple have achieved in their relationship. 'Our hands entwined, our hearts in sync' suggests that the couple share a close emotional connection. The sense of peaceful co-existence they enjoy echoes the balance in nature.

**OR**

NO.  
[A 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks only if both the mood and the central idea are discussed.] (3)  
**[10]**

**TOTAL SECTION A: 30**

**SECTION B: NOVEL*****THE PICTURE OF DORIAN GRAY* – Oscar Wilde****QUESTION 6: *The Picture of Dorian Gray* – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Candidates might argue that Dorian is initially innocent and then loses this innocence, or they might argue that he is not innocent from the outset.

- Dorian is perceived as beautiful, charming and pure. He is described as being 'unspotted from the world', implying his naïvety and innocence.
- Basil believes that Dorian's outer beauty reflects his inner goodness.
- Lord Henry introduces Dorian to the principles of 'Aestheticism' and 'new Hedonism'. This, together with Basil's portrait – which encourages Dorian's narcissism and prompts him to wish he could remain forever young and attractive – initiates Dorian's loss of innocence.
- Society's focus on beauty also contributes to Dorian's loss of innocence.
- When Dorian rejects Sibyl and sees the effect his actions have on the portrait, he is appalled and resolves to make amends, however, he is unable to do so because she commits suicide. He then realises that he can conceal his sins and indulge all his desires without being held responsible for them.
- This leads to Dorian's pursuit of pleasure, even if this is evil. Dorian becomes cruel and callous in his treatment of others. He moves from one act of depravity to the next with little regard for those with whom he comes into contact, or for his own soul.
- Dorian is duplicitous, hiding his evil nature from society in order to preserve his reputation and position. This is an indication that he is far less naïve and well-intentioned than previously apparent.
- Lord Henry's gift of the yellow book undermines Dorian's efforts at being good and results in the further corruption of his soul.
- Dorian has ambivalent feelings toward the portrait and his immoral behaviour. He takes pleasure in living a double life and is both intrigued and horrified by the deterioration of the portrait. Dorian's grappling with his conscience suggests that he is not irredeemable. However, his lack of moral strength prevents him from redeeming himself.
- However, candidates might argue that there is insufficient evidence of Dorian's innocence in the first place. They might point to his wilful, petulant nature prior to meeting Basil and Lord Henry and argue that this is indicative of his self-absorption.

[Credit mixed/valid alternative responses.]

**[25]**



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

- 7.1 Basil and his friend Lord Henry are in Basil's studio. They are discussing Dorian who is the subject of Basil's portrait. Dorian arrives to continue posing for the portrait. Although Basil is reluctant for the two men to meet, Dorian is introduced to Lord Henry and they appear to be intrigued by each other.

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

- 7.2 Basil's tone is familiar, condescending/patronising and instructional. He is comfortable enough with Dorian to instruct him on how to conduct himself. Basil sees himself as Dorian's mentor, advising him on how to navigate his way in the world.

[Award 3 marks only if both tone and attitude are discussed.] (3)

- 7.3 Basil becomes aware of the possibility of Lord Henry's becoming a strong influence on Dorian. He is concerned that as an impressionable young man, Dorian will find it hard to resist the controversial yet appealing philosophies Lord Henry espouses. His concern proves to be well-founded, as Dorian emulates the lifestyle encouraged by these philosophies and commits himself to a life of degradation.

[Award 3 marks only if reference is made to later events.] (3)

- 7.4 YES.  
Lord Henry has an adverse influence on Dorian. He encourages Dorian's self-absorption and callous disregard for others. Dorian's obsession with beauty is based on Lord Henry's espousal of Aestheticism, leading him to make his fateful wish that the portrait age rather than him. As a result, Dorian's acts become increasingly immoral.

**OR**

NO.  
Basil and Sibyl had the potential to have a positive effect on Dorian; however, he was not amenable to their influence. Basil acts as a good moral compass, encouraging him to be less selfish and more compassionate toward Sibyl. Sibyl might have made him realise the value of real love and being true to oneself.

[Accept mixed/valid alternative responses.]

[Candidates might answer the question literally. However, there must be evidence from the text to support their view.] (3)

- 7.5 Dorian decides to show Basil the portrait because he is angry and looking at relieving himself of some of the burden of knowing what has become of the portrait. Dorian resents Basil for feeding his vanity. He wants to punish Basil for his role in the degradation/suffering he experiences.

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

- 7.6 People in this class surround themselves with beautiful objects, believing that these possessions enhance their pleasure and enjoyment of life. They value outer beauty more than morals. Beautiful people are believed to be morally good. This is indicative of a materialistic and superficial society.

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

- 7.7 Dorian's despair and bitterness at Basil's contribution to his current state and Basil's reaction to seeing the portrait are ominous and menacing. This, together with Dorian's hostility, creates a mood of underlying violence. Basil is shocked and fearful of the revelations. He is distraught at the idea that Dorian is not who he thought he was.

[Award 3 marks only if mood is identified and discussed.] (3)

- 7.8 Dorian is unsure whether he regrets having initially expressed the wish that the portrait age while he remains young, because this wish has allowed him to commit a variety of sins without people's becoming aware of his degradation. Dorian has an ambivalent attitude toward his lifestyle. While he suffers pangs of guilt and remorse, they are not strong enough to make him change his behaviour. He seems to feel that the portrait gives him immunity of a sort as his sins are not revealed. As a result, he continues to act with impunity, becoming more depraved with each immoral act he commits.

[Award 4 marks for three ideas well-discussed OR four distinct ideas.] (4)  
**[25]**

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Candidates might agree or disagree with this statement or they may offer a mixed response.

Agree:

- Initially Pi displays a deep sense of humanity. He has been taught to love, value and respect all living things. This is as a result of his solid family-orientated upbringing as well as his deeply-held religious faith.
- When he is shipwrecked, Pi's survival instincts emerge. However, the manner in which Pi fights to survive diminishes his humanity.
- His moral beliefs are discarded. He transforms from being a staunch vegetarian and having a deep reverence for life to killing and resorting to cannibalism. He learns to fish and to catch turtles, often violently butchering his catch. He not only consumes the flesh but drinks the blood of the turtles too. Pi is shocked at how savage and brutal he has become.
- His hunger drives him to behave in an animalistic manner, wolfing down his food before Richard Parker is even aware of the catch.
- After Richard Parker kills the blind Frenchman, Pi uses some of his flesh as bait and he even eats a piece of it.
- In the story that Pi narrates to the Japanese officials, he describes how he overcame his scruples about stealing food on the boat. The killing of the French cook out of revenge and to survive is indicative of his diminishing humanity. The adult Pi still struggles to come to terms with the killing of the French cook as he recognises how he had lost an essential part of himself in the process.
- His creation of Richard Parker as his alter ego is a result of his desire to separate himself from his brutal survival instinct.

Disagree:

- Despite Pi's acts of brutality, he still maintains his humanity and faith, showing his reverence for life by praying before each act of killing.
- The adult Pi is still haunted by his actions aboard the lifeboat. He displays deep love for his family and has a strong religious faith. These attributes suggest that he has recovered his humanity and is not defined by his earlier experiences.

[Credit mixed/valid alternative responses.]

**[25]**

**QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION**

- 9.1 Pi is proud of his father's achievements as zookeeper. He also takes pride in showing off the animals in the zoo and becoming Mr Kumar's teacher in this instance. He regards it as a great honour to show Mr Kumar around the zoo because he holds him in high esteem, as he is one of Pi's religious mentors.

[Award 3 marks for three ideas.]

(3)

- 9.2 In Pi's first story with the animals, a beautiful male Grant's zebra breaks its leg as it jumps into the lifeboat. The zebra is killed by the hyena./In Pi's second story, the zebra has a human counterpart, the Taiwanese sailor, who breaks his leg while jumping off the sinking ship. He is killed and cannibalised by the French cook after he had cut off his leg.

In both stories, the zebra/sailor is portrayed as helpless/vulnerable and beautiful to look at but unable to survive in the harsh environment aboard the lifeboat.

Candidates might refer to the zebra's having been sacrificed for the survival of others.

[Award 3 marks only if the significance of the zebra is discussed.]

(3)

- 9.3 One of the Mr Kumars is Pi's Biology teacher and teaches him to appreciate scientific inquiry and logic. It is from him that Pi gains the scientific knowledge that will enable him to survive at sea. Later, Pi chooses to study Zoology as a consequence of Mr Kumar's influence.

The other Mr Kumar introduces Pi to Islam and helps to develop his religious faith. When Pi is overwhelmed by the hopelessness of his situation at sea, it is his faith that gives him the fortitude to persevere. Perhaps his influence contributes to Pi's choice of Religious Studies as a second major.

[Award 3 marks only if both characters are discussed.]

(3)

- 9.4 Both men admire the zebra and recognise its beauty, one from a scientific point of view and the other from a religious viewpoint. Mr Kumar, the Biology teacher, compares the zebra to a Rolls-Royce, focusing on its being a fine specimen, while Mr Kumar, the pious baker, praises the wonder of God's creation. Although their perspectives on life may appear to be so widely different, one an atheist and the other a devout Muslim, they are able to reach consensus in their appreciation of the zebra.

[Award 3 marks only if both characters are discussed.]

(3)

- 9.5 Pi's upbringing in a zoo and his father's lessons have taught him much about the habits of animals. He has developed a healthy respect for the nature of animals. This knowledge enables him to survive on the lifeboat with Richard Parker.

Pi's being taught to swim/his religious beliefs contribute to his ability to survive. His love of story-telling and his keeping of a diary keeps his mind occupied and alert.

[Credit valid alternative responses.]

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

- 9.6 YES.  
Richard Parker's presence distracts Pi from dwelling on the loss of his family and the hopelessness of his situation. His preoccupation with taming the tiger keeps him busy. Without Richard Parker, he would have no sense of purpose and he would fall into a state of despair. The companionship that the tiger provides helps him stave off loneliness. By emulating the predatory nature of the tiger, Pi is able to survive his ordeal. Richard Parker also saves Pi from the Frenchman.

In the second story, Pi's creation of Richard Parker as an alter ego allows him to survive his ordeal.

**OR**

NO.

Candidates might argue that Pi's survival can be attributed to his strong will to survive and his belief in God.

[Accept mixed/valid alternative responses.] (3)

- 9.7 Pi's current mood is of exhilaration/pride/elation. He is now the alpha male who has successfully tamed Richard Parker and he is the provider of food. Previously, Pi was terrified, desperate and anxious about surviving the ordeal. He felt hopeless, despondent and doomed.

This shift in mood is indicative of Pi's growing belief in his own ability to survive despite the overwhelming odds against him.

[Award 3 marks only if the contrasting moods are discussed critically.] (3)

- 9.8 This statement focuses on Pi's loss of innocence. He changes from being a strict vegetarian and an essentially non-violent person to someone who finds killing the dorado thrilling. The will to survive becomes a driving force which leads him to become more violent and animalistic. Each time he kills, the boundaries beyond which he will not go become weaker.

**AND/OR**

In the second version of Pi's story, he witnesses the cook's cannibalism and his murdering of Pi's mother. This prepares Pi psychologically for the killing of the cook and the eating of parts of his body. His need to survive begins to overpower his conscience.

[Accept mixed/valid alternative responses.]

[Award 4 marks for three ideas well discussed OR four distinct ideas.]

(4)  
**[25]**

**TOTAL SECTION B: 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 25 for the rubric to assess this question.

Characters find themselves in situations where they allow themselves to compromise their morality when it comes to the choices they make.

- Claudius chooses to disregard morality when he kills his brother and pursues a reckless course of self-protection, including collusion with Polonius, plotting Hamlet's death and conspiring with Laertes. His usurpation of the throne defies the divine right of kings.
- Claudius and Gertrude's decision to marry immediately after the death of King Hamlet suggests single-mindedness in pursuing their own interests.
- Gertrude's resolve to gloss over Hamlet's role in the killing of Polonius is an attempt to protect her son. She also wants to make him appear remorseful and therefore less guilty.
- Laertes compromises his morality when he conspires with Claudius to kill Hamlet.
- Laertes and Fortinbras resolve to avenge their fathers' deaths, instead of allowing justice to take its course.
- Polonius's decision to forbid a relationship between Ophelia and Hamlet, and his use of Ophelia to spy on Hamlet, contribute to the ensuing tragedy.
- Hamlet's plan to feign madness is a ploy to confuse his enemies and to give him time to investigate Claudius's guilt.
- Hamlet, as a highly moral person, does not act as hastily as Laertes does to take revenge. He sets up the play within the play in order to determine Claudius's guilt or innocence. When he has the evidence that Claudius is indeed guilty, he is galvanised into action. He upbraids his mother, kills Polonius but does not yet have the opportunity to attack Claudius since he is immediately sent to England.
- Hamlet might be regarded as lacking courage and moral resolution. His treatment of Ophelia might be seen as cruel and unwarranted. He has an opportunity to kill Claudius but does not, convincing himself that had he killed him then, Claudius would have gone to Heaven – a thought he finds morally reprehensible.
- Candidates might argue that Hamlet's decision to change the contents of the letter carried by Rosencrantz and Guildenstern is hardly moral.

[Credit valid alternative responses.]

**[25]**

**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

- 11.1 Hamlet is angry with Ophelia as he thinks that she has colluded with Polonius and Claudius against him. He feels a sense of betrayal at her actions. Gertrude's hasty re-marriage influences him to perceive all women as faithless. He responds in a vicious, insulting manner, wanting to hurt her as she has hurt him. He suspects her of being dishonest and deceitful.

[Award 2 marks for any two ideas.]

(2)

- 11.2 Hamlet is angry/bitter/tortured/despairing at his father's death and his mother's marriage to Claudius. He finds life too painful to bear and wishes that he had never been born.

Some candidates might indicate that he wishes he had not been Gertrude's son.

[Award 2 marks for two ideas well discussed.]

(2)

- 11.3 Hamlet is aware that Ophelia is lying about the whereabouts of Polonius. He is frustrated that Ophelia continues lying to him. Hamlet appears to be aware that Polonius is spying on them. Hamlet knows about the meddling/interfering nature of Polonius and feels certain that he is probably plotting something.

[Award 2 marks for ONE reason well discussed.]

(2)

- 11.4 Both Polonius and Laertes constantly bombard Ophelia with restrictive instructions. Laertes warns her that she is not of the same rank as Hamlet and that he is merely trifling with her. He claims that, as a Prince, Hamlet would not have a say as to whom he marries. Polonius questions Ophelia about her relationship with Hamlet and refers to her as 'green', implying she is foolish to believe that there is any future for them. Polonius instructs Ophelia to break all ties with Hamlet, to which she passively submits.

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

(3)

- 11.5 Candidates who blame Hamlet for Ophelia's death might argue that instead of supporting Ophelia at a time when Polonius forbids her from seeing him, Hamlet actually catapults her into depression because of the way in which he treats her. He is rude and nasty, declaring that he no longer loves her, and that, compounded by her father's death, results in her depression. Ophelia is too frail and innocent and therefore incapable of coping emotionally with the trauma she experiences when Hamlet kills Polonius.

On the other hand, candidates might argue that Hamlet cannot be held responsible for the manner in which Ophelia deals with her personal issues. She is an individual who is responsible for making her own choices. She allows herself to be subjugated and follows her father's instructions even though she hurts Hamlet in the process and therefore she is responsible for her fate.

[Credit mixed/valid alternative responses.]

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

(3)



- 11.6 During the duel between Laertes and Hamlet, Gertrude drinks from the poisoned cup intended for Hamlet. Before she dies, she manages to warn Hamlet that the drink is poisoned. This is to prevent him from drinking from the cup and dying. This reflects a shift in her loyalty and reinforces the love she has for him and her desire for reconciliation.

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

- 11.7 Although Claudius professes to act in friendship and love for Laertes, he has an ulterior motive. As a friend, Claudius should have Laertes's best interests at heart, but he intends to use this supposed friendship to manipulate Laertes into killing Hamlet.

[Award 3 marks only if irony discussed.] (3)

- 11.8 Laertes might be pensive and deeply sorrowful, having lost his father and having to deal with Ophelia's descent into madness. There is, however, a sense of his pent-up anger at what he perceives is a personal affront. He is determined to get revenge. He might pace up and down, in an attempt to control his emotions. He might bunch his fists or point to himself, emphasising his personal loss. His tone might be sombre, grave and bitter.

[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)

- 11.9 **AGREE.**  
Claudius murders his brother, usurps the throne and marries the wife of his victim to feed his ambition. He shows no concern for the spiritual state in which his brother died or the impact his actions will have on others. He shows insensitivity/callousness by advising Hamlet to stop mourning. He later conspires with Rosencrantz and Guildenstern, as well as with Laertes, to kill Hamlet so as to protect himself.

**OR**

**DISAGREE.**

Claudius is not entirely evil as he is tormented by guilt when he kneels to pray. Although he has a genuine desire for redemption, he is not prepared to give up any of his ill-gotten gains. Thus he remains morally compromised. He has genuine affection for his wife but fails to react swiftly enough to prevent her death because he does not want to expose his culpability. He might be regarded as a good statesman because of his ability to avert a war with Norway.

[Credit mixed/valid alternative responses.]

[Award 4 marks for three ideas well discussed OR four distinct ideas.] (4)  
**[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 may be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Characters find themselves in situations where they allow themselves to compromise their morality when it comes to the choices they make.

- Initially, Othello prides himself on his honour and integrity. However, when his love for Desdemona is tested by Iago's innuendos, he chooses to believe Iago's lies. This compromises his morals, as he appoints himself Desdemona's judge and executioner. His insecurities contribute to his questionable choices. Othello justifies his killing of Desdemona as the actions of 'an honourable murderer' and that he will be making the world a better place.
- Roderigo's choices reveal his flouting of moral standards. He has no qualms about participating in Iago's plot to break up Othello and Desdemona's marriage. He allows himself to be persuaded by Iago to kill Cassio, a treacherously evil act.
- Cassio's decision to give in to peer pressure, even though he knows he is in charge of the watch that night is dereliction of duty. The consequences of his choice are serious as he loses his position as Othello's lieutenant, as well as the trust and friendship of a man he greatly admires.
- When Brabantio learns that Othello and Desdemona have eloped, he allows his prejudice and bigotry to control him. His accusation that Othello has bewitched his daughter has no basis in the truth. When Desdemona chooses her husband over her father, he disowns her.
- Emilia makes a poor moral decision by choosing to keep the handkerchief that Desdemona accidentally loses. Even when she is aware of how devastated Desdemona is by the loss of Othello's first gift to her, she says nothing. Her choice makes her an unwitting accomplice to Desdemona's death. When she does reveal her actions, it is too late.
- Desdemona's passive acceptance of Othello's abusive treatment might also be considered a questionable moral choice. Had she stood up to Othello and challenged him, her fate might have been different.
- The issue of being guided by morals when making choices is of no significance at all to Iago, since he has no moral compass and he hates everything that is good in the world, acting only out of self-interest.

[Accept valid alternative responses.]

[25]

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

- 13.1 Othello is relieved that Desdemona has arrived safely despite the storm. He is ecstatic/overjoyed at being reunited with her in Cyprus. His overwhelming love for her is evident.

[Award 2 marks for any two ideas.] (2)

- 13.2 Iago intends to use the friendship between Desdemona and Cassio to suggest that they are in love and are having an affair. Iago will benefit as he will derive great satisfaction from destroying Othello's happiness. By creating suspicion in Othello's mind, Iago is hoping to be appointed as Othello's lieutenant.

[Award 2 marks for any two ideas.] (2)

- 13.3 These lines reveal Iago's deep-seated jealousy of Othello and his sense of (sexual) insecurity. He suspects that Othello has slept with Emilia and he will not be satisfied until he has avenged himself by sleeping with Desdemona. This reveals his suspicious and vengeful nature.

[Award 2 marks for any two ideas.] (2)

- 13.4 Despite his hatred for Othello, Iago acknowledges that Othello will be a loyal and 'loving' husband to Desdemona. This is ironic because, instead of being 'A most dear husband', Othello chooses to put his trust in Iago rather than in Desdemona. He becomes emotionally and physically abusive of Desdemona and ultimately kills her.

OR

Candidates might construe Iago's appreciation of Othello's goodness as ironic because he is usually critical/disparaging of Othello and goodness in general.

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

- 13.5 It is Othello's gullible and trusting nature that enables Iago to manipulate him. As an excellent judge of character, Iago realises that he can use Othello's many insecurities to his advantage. Furthermore, Iago knows that Othello thinks him honourable and honest, and that, as a fellow soldier, Iago has his best interests at heart. As a result, Othello will be amenable to any of Iago's suggestions.

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

- 13.6 Othello is horrified as he and Iago had agreed to kill Desdemona and Cassio that night. However, Iago has failed to keep his word to have Cassio killed, whereas Othello has proceeded to kill Desdemona. He is distressed at the thought that Cassio has escaped their 'justice' while Desdemona has paid the ultimate price.

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

- 13.7 Emilia would bend toward Desdemona as she lies on the bed, shaking her and appealing to her to awaken and speak. Her tone would be distressed/distraught/pitiful/sorrowful/anguished as she attempts to revive her dying mistress. Emilia is horrified that Desdemona might be dying.

[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)

- 13.8 Desdemona's naïvety, her betrayal of her father by running off with Othello, her obvious sympathy for Cassio and her desire to help him to be reinstated play into Iago's hands and make his lies about her more credible to Othello. Her submissiveness as Othello becomes increasingly abusive also contributes to the tragedy as she takes the blame for Othello's behaviour and actions, instead of standing up for herself.

OR

Candidates might argue that Desdemona should not be blamed for her good intentions and inability to recognise and understand evil. Othello's extreme jealousy and deep-seated insecurities have also contributed to the tragedy as at no stage does Othello confront Desdemona or Cassio with his suspicions. Instead he chooses to put his complete trust in Iago.

[Accept mixed/valid alternative responses.]

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

(3)

- 13.9 VALID.  
Desdemona is the embodiment of virtue and innocence. She is ignorant of the nature and extent of evil in her world. She becomes the unwitting pawn in Iago's evil plan to destroy Othello. Her death at Othello's hand implies that evil has triumphed because Othello destroys not only Desdemona but himself as well.

OR

INVALID.  
Despite evil's achieving a great deal of success, it is not victorious. Othello is redeemed to a degree by his remorse and self-execution. Cassio is appointed to succeed Othello and indicates that Iago will be subjected to an agonising interrogation and is doomed to dreadful punishment.

[Accept mixed/valid alternative responses.]

[Award 4 marks for three ideas well discussed OR four distinct ideas.]

(4)  
**[25]**

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

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Characters find themselves in situations where they allow themselves to compromise their morality when it comes to the choices they make.

- Parris makes unethical choices based on his desire for self-preservation.
- Hale arrogantly believes in his mission to expose witchcraft. However, his supposed moral choices merely serve to enhance his reputation. His insistence on the presence of witchcraft and promise to those who are guilty that they can save themselves, lead to false confessions and accusations. His later decision to save the innocent is prompted by guilt. Ironically, he persuades them to make false confessions to save themselves.
- The villagers immorally exploit the paranoia to exact revenge and to satisfy their greed. They are indifferent to the suffering of innocent victims.
- Tituba's position as a slave forces her to be dishonest. Her accusations are based on fear and the promise of salvation.
- Abigail is driven by her desire for Proctor and hatred for Elizabeth. Her wickedness is morally reprehensible.
- The other girls are weak and succumb to Abigail's threats. They conspire to avoid punishment and to enjoy the status they are afforded by the trials.
- The judges believe they are upholding morality and the law. However, their allowing the fraudulent trials to continue is unethical. Their corrupt choices are based on their pride and determination to protect their reputations. Their unjust decisions result in the execution of innocents.
- Elizabeth is morally upright, but her unchristian refusal to forgive Proctor and her choice to lie to save him contribute to the tragedy.
- Despite being an honourable man, Proctor's decision to have an affair with Abigail has disastrous consequences as she exacts revenge when he ends the affair. He also chooses not to reveal the affair as he wants to protect his reputation. Later, he redeems himself when he is prepared to die without further tainting his name and condemning his soul. His decision supports that of people who refuse to save themselves by lying. Whatever the degree of nobility of his decision, that decision will have severe consequences for his family.
- Giles and Rebecca refuse to be intimidated, and die honourably.
- Mary Warren tries to act honourably. However, she is not strong enough to withstand the intimidation of the other girls.

[Consider valid alternative responses.]

[25]

**QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

- 15.1 John Proctor betrayed his marriage vows by having an affair with Abigail Williams. His wife discovered the affair and has battled to forgive him for his infidelity. It is his guilt and his desire to make amends that make him want to do things that will please her and show his remorse.
- [Award 2 marks for two ideas.] (2)
- 15.2 Initially, Mary Warren is weak and submissive. She is fearful and easily intimidated. She gains a modicum of courage, relishing the power and status afforded her, when the court is convened and the girls are called to testify.
- [Award 2 marks for two ideas.] (2)
- 15.3 Elizabeth finds it hard to acknowledge her husband's attempts to repent and she is reluctant to trust him after his affair. Proctor's attempts at affection are not reciprocated and there is a coldness between them. Their relationship is strained.
- [Award 2 marks for any two ideas.] (2)
- 15.4 Proctor is disbelieving and '*astonished*' when he hears that the court has been convened; he finds it hard to believe and is '*unable to grasp*' that the girls' accusations are being taken so seriously. He is aware that the events are based on fabrications.
- [Award 3 marks only if stage directions and dialogue are referred to.] (3)
- 15.5 The villagers become fearful and suspicious. There is mistrust among them. The trials turn people against one another as the trials are used to gain revenge for past wrongdoings. People become increasingly irrational. The trials leave farms abandoned and children orphaned. Alternatively, the trials strengthen the resolve of characters like Proctor, Rebecca and Giles who prove to be people of integrity. The trials also have the effect of cementing relationships, such as that of Proctor and Elizabeth.
- [Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)
- 15.6 Later in the play, Proctor publically confesses his adultery, revealing his desire to stand up for the truth. He also refuses to sign the confession because he feels it would be a betrayal of his friends and his conscience. He is prepared to die to preserve his good name and to ensure that his descendants are not burdened by a dishonourable legacy.
- [Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)

- 15.7 The girls appear to be helping to root out evil in Salem by offering the names of so-called witches. However, the girls know that there are no witches in Salem and that the people they are accusing are innocent. The girls are, in fact, the perpetrators of evil and cannot be considered to represent 'heaven'.  
[Award 3 marks only if irony is discussed.] (3)
- 15.8 Parris might look anxious and frustrated/angry. He might stand with his hands on his hips and then point toward Proctor or he might have both arms outstretched in exasperation. His tone might be one of righteous indignation. He might also sound panic-stricken or defensive at this unwarranted interference by Proctor. He is concerned that if the court is 'overthrown', he will lose credibility and his reputation will be tarnished.  
[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)
- 15.9 Justice implies an objective weighing up of evidence and fairness in sentencing. In this extract, Danforth displays incredulity that the girls' testimony might be 'pretence'. This shows that the court bases its decisions on the lies and false testimony of the girls and those villagers who subvert the system for their own ulterior motives. The judges do not interrogate the evidence or question its validity. Thus justice is radically undermined. The justice system has been corrupted.  
[Candidates may make reference to other examples.]  
[Award 4 marks for three ideas well discussed OR four distinct ideas.] (4)  
**[25]**
- TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT</b>  <b>6 MARKS</b>  Interpretation of topic. Depth of argument, justification and grasp of text.	<b>5-6</b>  -In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	<b>4</b>  -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	<b>3</b>  -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	<b>2</b>  -Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	<b>0-1</b>  -No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
<b>STRUCTURE AND LANGUAGE</b>  <b>4 MARKS</b>  Structure, logical flow and presentation. Language, tone and style used in the essay	<b>4</b>  -Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	<b>3</b>  -Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	<b>2</b>  -Some evidence of structure - Essay lacks a well- structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate	<b>1</b>  -Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style	<b>0-1</b>  -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
<b>CONTENT</b>  <b>15 MARKS</b>  Interpretation of topic. Depth of argument, justification and grasp of text.	<b>12-15</b>  -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	<b>9-11</b>  -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	<b>6-8</b>  -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	<b>4-5</b>  -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	<b>0-3</b>  -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
<b>STRUCTURE AND LANGUAGE</b>  <b>10 MARKS</b>  Structure, logical flow and presentation. Language, tone and style used in the essay	<b>8-10</b>  -Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	<b>6-7</b>  -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	<b>4-5</b>  -Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	<b>2-3</b>  -Structure shows faulty planning. -Arguments not logically arranged -Language errors evident. -Inappropriate tone and style -Paragraphing faulty	<b>0-1</b>  -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
<b>MARK RANGE</b>	<b>20-25</b>	<b>15-19</b>	<b>10-14</b>	<b>5-9</b>	<b>0-4</b>

**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.