Province of the
EASTERN CAPE
EDUCATION

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Provinsie van die Oos Kaap: Department van Onderwys
Porafensie Ya Kapa Botjahabela: Lefapha la Thuto

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2026

ENGLISH HOME LANGUAGE P2
MARKING GUIDELINE

MARKS: 80

This marking guideline consists of 30 pages.

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NOTE TO MARKERS

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

MARKING GUIDELINES

• Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. (The candidate may not answer the essay and the contextual question on the same genre.)
• In SECTION A, if a candidate has answered all four questions on seen poems, mark only the first two.
• In SECTIONS B and C, if a candidate has answered two contextual or two essay questions, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each section, provided that one contextual and one essay has been answered.
• If a candidate gives two answers where the first one is wrong and the next one is correct, mark the first answer and **ignore** the next.
• If answers are incorrectly numbered, mark according to the marking guideline. • If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
• Essay questions: If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay**.
• For the respective essay responses, use the points in the memo guideline, among others, as a guide to marking the respective essay response.
• Responses might differ, depending on the candidate's sensitivity to and understanding of the essay topics – allow for alternative and relevant responses.
• Refer to page 32 for the rubric to assess the poetry essay.
• Refer to page 33 for the rubric to assess the novel/drama essay.
• Contextual questions: If the candidate does not use inverted commas when asked to quote, **do not penalise**.
Answers to contextual questions must be assessed holistically. Part marks should be awarded in proportion to the fullness of the response to each question.

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SECTION A: POETRY

QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION

'THE MORNING SUN IS SHINING' – Olive Schreiner

'In 'The Morning Sun is Shining', the speaker experiences contradictory feelings of joy and loss.

Discuss the extent to which you agree with this statement with close reference to **diction**, **imagery** and **tone**. Your response should take the form of a well-constructed essay of 250-300 words (about ONE page).

The speaker admires the beauty of nature; she finds great joy in the sensory moments in the beautiful setting. However, her sadness over the loss of her child overpowers the happiness she (momentarily) experiences.

Diction:

- 'morning sun' – happiness at the start of a new day – possibilities, freshness
- 'shining' – radiance, beauty seen in the shining sun
- 'green' – repetition of 'green' emphasises life, beauty, joy
- 'golden' – the sun is precious, beautiful
- 'merrily' – joy in the sound of the water bubbling – sense of tranquillity
- 'life and light' – happiness and beauty in Nature
- 'happy' – there is a pervading sense of joy; even the birds are happy.
- 'beauty' – nature is beautiful and it brings her great joy
- 'song' – beauty, joy in the sounds of nature
- 'never touch' – sadness in the moment – she will never hold her child's hand.
- 'never see' – despair/sadness – she will never see her child (grow older)
- Repetition of 'what?' emphasises her utter despair – she cannot appreciate the beauty around her due to her eternal sadness over the loss of her child.

Imagery:

- **'**morning sun is shining' – beauty and appreciation of Nature
- 'green willow tree' – lush, beautiful, joy in the moment. There is so much life around her – this stands in stark contrast to the loss of her child.
- 'golden sunbeam – a beautiful image of the sunrays shining through the branches of the willow tree.
- 'dance upon my knee' – there is so much life around her. However, she is acutely aware of the fact that she should be bouncing her child on her knee – the sense of loss is heightened by the 'life' around her.
- 'fountains bubble merrily' – joy, abundance, life
- 'happy brown birds sing' – nature is happy – overwhelming sense of beauty and life is juxtaposed to her loss and sadness.
- 'earth clothed in beauty' – the metaphor/personification emphasises that all of nature is beautiful.
- 'hand I never touch / face I never see' – her loss is palpable – she will never see or touch her child again. Despite the beauty around her, she cannot appreciate it, as her loss and pain are too great.

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Tone:

- Initially (in the first 12 lines) there is a celebratory/cheerful/joyful tone. She is experiencing the sensory moments.
- However, in the last 4 lines there is a tone of sadness/hopelessness/grief/despair. Her loss overpowers the joy felt in the first 12 lines.

Imagery and diction are often 'blended' in these essays – accept all relevant references to the poem and words/images.

Two examples each of diction and imagery well-explained will suffice, as long as the contrast is clear.

All 3 aspects must be discussed to score 5/6 for content.
If only 2 aspects are discussed, maximum 4 for content.
Award content and language marks separately – maximum one column difference.

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QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION

'TALK TO THE PEACH TREE' – Sipho Sepamla

2.1 **Why would the speaker choose to speak to 'swallows' in line 1?**

- Swallows are migratory birds.
- Could allude to visitors/foreigners from other countries.
- They would be able to bring news from other countries.
- To bring awareness to other countries about the oppression experienced in South Africa.

(2 marks for 2 distinct points) (2)

2.2 **Explain the choice of colloquial language used in the poem.**

- The colloquial language makes the poem conversational.
- It is an effective way to reach a wider audience – easily understood.
- The speaker connects with the reader in a more informal way.
- A very serious matter is discussed in a casual way. This emphasises the absurdity of the situation the speaker is experiencing.

(2 marks for 2 distinct points) (2)

2.3 **Refer to line 10: 'a whining woman can overstate her case'.**

2.3.1 **Identify the figure of speech used in this line.**

- Alliteration / Onomatopoeia (1)

2.3.2 **Comment on the effectiveness of this image in context of the poem.**

- The speaker states that if a woman/person is overemotional or exaggerated, they lose sincerity. They can make a person lose interest / make them angry.
- The conversations that must be had (re. freedom from Apartheid) must be succinct and effective. Both parties must listen with intent and understanding.

(**2 marks only if the second bullet is included – context of the poem.)** (2)

2.4 **Critically discuss how the structure and repetition convey the central message of the poem.**

- Free Verse highlights the conversational tone of the poem. It emphasises the need for open and uncomplicated communication.
- Couplets throughout – stanzas 1,2,3,6,7,8,9 each give a separate instruction and all are quite absurd. Stanzas 4,5 and 10 are indented and address the reader directly, stating the speaker's opinions.
- The repetition of 'let's' / 'let's talk' is conversational and includes the reader – all must be involved in the process of change in the country. It highlights the need for proper dialogue between the oppressor and the oppressed.
- The speaker ultimately states that the time for REAL conversation is now and that the oppressors need to start listening to the oppressed.

(1 mark each for discussion of structure, repetition ('let's) and central message.) (3)

[10]

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QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION

'THIS WINTER COMING' – Karen Press

3.1 **How is the mood created in lines 2–3: 'of this winter … is not frightened?'**
- There is an ominous / fearful / menacing / gloomy (NOT scary) mood.
- The speaker states that winter is going to get worse ('only just entered').
- Candidate can allude to the impending violence/uprising.

(1 mark for mood and 1 mark for justification) (2)

3.2 **Account for the inclusion of 'sad women' (line 9) and 'crying' children (lines 10–11).**
- These lines show their suffering/misery/despair (not just 'they are sad'). People are suffering and miserable.
- The Apartheid / oppressive system is not fair.

(1 mark for their feeling and 1 mark for the reason) (2)

3.3 Refer to line 14: 'the sky tolling like a black bell'.

3.3.1 **Identify the figure of speech in this line.**
- Simile / alliteration (1)

3.3.2 **Comment on the effectiveness of this image in context of the poem.**
- Tolling refers to a funeral bell – allusion to death. 'Black reinforces darkness, loss, and hopelessness.
- The oppressed people are in a perpetual state of fear/ anger/ poverty/ misery – they exist only. 'Death-like' existence.
- Even nature seems to be announcing their grief and suffering.

(2 marks only if the candidate makes reference to the funeral bell or death and justifies its inclusion in context of the poem.) (2)

3.4 **Critically discuss how the structure and repetition convey the central message of the poem.**
- Structure: Free verse – conversational – inclusion of 'we' includes the reader. The speaker addresses the reader directly. Enjambments – free flow of thought – sustains the conversational style / tone.
- Repetition – 'who is not frightened' – emphasises the fact that all should be frightened of the upcoming 'winter' / violence.
- The speaker states clearly that there will be an uprising / the Winter will be terrifying and all should be fearful.

(1 mark for discussion of structure, 1 for repetition and 1 for message.) (3)

[10]

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QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION

'SONNET 130' – William Shakespeare

4.1 **Why is line 1 a surprising way to start the sonnet?**
- He insults her/he does not idolise or idealise her.
- One would not expect a poem to start with an insult / would expect the poem to be in praise of his beloved.

(Award 2 marks if the element of surprise is explained in context of the line.) (2)

4.2 **Account for the inclusion of 'black wires' (line 4) in the speaker's description of his beloved.**
- Her hair is not the idealised golden/blonde/lighter colour.
- Her hair is coarse and dark.

(1 mark for stating how her hair looks and 1 mark for it NOT being the ideal.) (2)

4.3 **Refer to lines 11–12: 'I grant I … on the ground'.**

4.3.1 **Identify the figure of speech in line 11.**
- Alliteration / assonance (1)

4.3.2 **Comment on the effectiveness of this image.**
- The speaker states that his beloved does not float like a 'goddess'.
- She walks like a normal person.
- The alliteration slows down the line and mimics the heavy sounds of her footsteps.

(1 mark for the 'goddess' image and 1 mark for her walking.) (2)

4.4 **Critically discuss how the structure and repetition convey the central message of the poem.**
- Shakespearean/Elizabethan/English sonnet delivers comparisons in the quatrains.
- Repetition of 'my mistress' – these are his thoughts and he is speaking only about her / sense of ownership.
- In the couplet he states that he loves her despite her imperfections.

(1 mark for discussion of repetition, 1 mark for discussion of structure (not merely identifying the type of sonnet) and 1 mark for the message) (3)

[10]

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QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

5.1 **Briefly describe the mood created in lines 1–2.**

- There is a joyous / cheerful / content / happy mood.
- The morning 'hums' – a sound made when someone is in a good mood. The kettle sings – again happiness.

(1 mark for mood and 1 for referring to the singing or humming to support. The words need clarification, not merely quoted.) (2)

5.2 **Refer to line 3: 'Sunlight spills across the floor like loose change'.**

5.2.1 **Identify the figure of speech in this line.**

- Simile (1)

5.2.2 **What does this figure of speech say about the sunrays?**

- The sunrays are scattered over the floor – not neat or concentrated, just as loose coins spread randomly when dropped.
- It implies that the light appears in small, separate patches, rather than one strong beam.
- Like loose change, the sunlight is easy to overlook and often taken for granted.
- The simile creates a sense of gentle abundance, as if the room is softly filled rather than flooded with light.

(1 mark each for comments on the sunrays and the coins) (2)

5.3 **Refer to lines 7: 'I notice the way time loosens its grip here'.**

5.3.1 **Identify the figure of speech in this line.**

- Personification (1)

5.3.2 **Comment on the effectiveness of this image.**

- The speaker states that these moments 'let go' of time – he/she is not rushing.
- There is a sense of calm and serenity – he/she is not 'gripped' by time to complete tasks etc.

(2 marks for an effective explanation of the image that relates to calmness.) (2)

5.4 **Refer to the title and lines 9-12: 'Joy isn't loud … through the day.'**

Discuss how the description of joy delivers the speaker's intended message.

- Joy is described as something small ('little joys') and/or subtle ('not loud or dressed for attention').
- The speaker states that he/she finds moments of joy throughout the day.
- He/she explains that these little moments of joy sustain him/her. These moments put together are what we should be seeking.

(1 mark for the description of joy and 1 mark for the message.) (2)

[10]

TOTAL SECTION A: 30

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SECTION B: NOVEL

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

In *The Picture of Dorian Gray*, Dorian's immaturity and narcissism lead to his corruption.

This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually relevant evidence.

IMMATURITY

- Dorian begins the novel emotionally immature, easily influenced by others, especially Lord Henry. He is raised by an absent grandfather – he has no guidance and his naivety contributes to his immaturity.
- His youth and inexperience prevent him from forming an independent moral judgment. When Lord Henry explains his hedonistic philosophy, Dorian is drawn to the excitement. When he becomes aware of his beauty, he reacts with exaggerated despair at the thought of growing old. This ultimately leads to his decline when he starts living a hedonistic life – sex, drugs, immoral relationships.
- Dorian's cruel treatment of Sibyl Vane shows emotional immaturity and lack of empathy. This can be said for all of the other characters he destroys.
- He blackmails Alan Campbell into disposing of Basil's body and feels no remorse for the murder or Alan's subsequent suicide.

NARCISSISM

- Dorian's narcissism is awakened when he becomes conscious of his physical beauty. Lord Henry and Basil praise his appearance and when Dorian sees the portrait, he, too, becomes aware of his stunning good looks.
- Due to Lord Henry's influence and his own narcissism (and immaturity) he values appearance and pleasure over responsibility, showing a shallow understanding of life. He does not care who he hurts or destroys in his pursuit of sensory pleasure.
- Lord Henry's hedonistic philosophy appeals to Dorian because it flatters his self-obsession.
- Dorian's wish that the portrait ages instead of him reflects his refusal to accept consequences. This shows both his narcissism and immaturity. His obsession with eternal youth leads him to prioritise self-gratification above others' wellbeing.
- Dorian claims to love Sibyl Vane, yet his love is based entirely on his admiration for her acting and the pleasure she provides him. She merely fulfils his curiosity and aesthetic appetite.
- Rather than accepting guilt, Dorian blames others and circumstances for his actions. This is narcissism of the highest degree. He blames Basil for painting the portrait; he blames Basil for making him so angry that he 'had to' kill him; he takes no responsibility for Sibyl's suicide.
- The portrait becomes a symbol of the moral decay caused by his selfish choices.
- As Dorian grows more corrupt, he becomes increasingly secretive and detached from humanity. He wears disguises when he visits the opium dens. He believes that he 'saved' Hettie Merton by not corrupting her.
- His final act of destroying the painting is not because he wants to be 'better', but rather to get rid of the evidence of his corrupt soul.
- Ultimately, Dorian's inability to mature morally allows his narcissism to dominate, resulting in his complete corruption.

A cogent 'Disagree' response is unlikely However, treat all responses on their merits. Credit valid alternative/mixed responses.

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

7.1 **Explain the misunderstanding between Dorian and the theatre manager as referred to in lines 3–6: 'I was furious … champagne, or something.'**

- Dorian does not want to meet Sibyl – he thinks of her only as Juliet / a character on stage. He does not understand that the manager wants to introduce him to the actress, not the character.
- The manager thinks that Dorian must be intoxicated, as he does not understand Dorian's infatuation with Sibyl's character, not Sibyl herself.

(1 mark each for Dorian and the manager's point of view) (2)

7.2 **Why does the theatre manager ask if Dorian 'wrote for any of the newspapers'? (line 8)**

- He wants to know if Dorian is a critic / journalist / reporter / writer.
- He assumes that a man who comes to his theatre multiple times must be a writer. OR He cannot understand why one man will visit the theatre multiple times to see the same show.
- He could be trying to win favour with Dorian in case he is a writer.

(Award 2 marks for an understanding of the manager's question.) (2)

7.3 **What 'power' (line 24) does Sibyl have over Dorian and how does this ultimately lead to her demise?**

- Dorian falls hopelessly in love with the characters Sibyl portrays on stage. He spends many evenings at the theatre.
- He proposes to her and she accepts.
- When she acts badly (due to being so 'in love' with Dorian), he breaks up with her and she commits suicide.

(1 mark for the Dorian's 'love', 1 mark for the proposal OR her acting badly and 1 mark for her suicide.) (3)

7.4 **Discuss the significance of Sibyl calling Dorian 'Prince Charming' (line 29) in view of later events in the novel.**

- Sibyl tells her mother and brother that she is going to marry Prince Charming.
- Sibyl believes that Dorian is a good man who will 'save' her from her hardships. However, he does not and she commits suicide.
- James swears that he will kill Dorian if he hurts Sibyl. When she commits suicide, James swears to get revenge.
- He overhears a woman in an opium den refer to Dorian as Prince Charming and is able to find Dorian.

(3 marks for 3 distinct points that refer to LATER events.) (3)

7.5 **Refer to lines 12–13: 'But, on the … at all expensive.'**

Based on these lines, briefly discuss Lord Henry's opinion of others.

- Lord Henry looks down on anyone below his social and financial status.
- He believes that money and status determine a person's worth.
- Outward appearance and money are far more important to him than character.

(1 mark for his opinion of others and 1 mark for a justification) (2)

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7.6 **Place the above extract in context.**

- Basil visited Dorian to say goodbye and address the rumours about Dorian.
- Dorian showed Basil the portrait and then killed him.
- Dorian attends a dinner party but is distracted and irritable.
- Dorian craves opium and instructs a driver to take him to an opium den.

(2 marks for 2 distinct points leading up to this moment) (2)

7.7 **Using Dorian and Adrian's interaction as a starting point, discuss Dorian's influence over others in his life.**

- Adrian Singleton was once a friend of Dorian and his reputation was destroyed (when he wrote fraudulent cheques).
- Dorian influences Basil's art for the better, until Dorian shuns him and Basil cannot paint as well anymore. Basil's idolatry of Dorian permanently changes his life.
- Dorian is responsible for Sibyl's suicide after he treats her cruelly.
- He is responsible for Alan Campbell's suicide after bribing him to dispose of Basil's body.
- Lady Gwendolen loses custody of her children after a (supposed) dalliance with Dorian.
- Sir Henry Ashton leaves England after his association with Dorian.
- Lord Kent's son's reputation and career are destroyed after associating with Dorian.
- The Duke of Berwick is ostracised by society after his association with Dorian.
- Dorian corrupts those with whom he interacts. His charm and charisma sway others to join his hedonistic lifestyle and this leads to their downfall.

(2 marks for 2 discussions of characters who are destroyed by Dorian's influence and 1 mark for a general comment. This general comment could be linked to the character discussion.) (3)

7.8 **Discuss the irony in Dorian describing the people in the opium den as 'grotesque things' (line 15).**

- Dorian looks down on the people in the opium den – he is disgusted by them.
- However, he, too, is 'grotesque' – he chooses to visit the opium dens and use drugs. Dorian's soul is grotesque – the portrait is visible proof of that.

(2 marks for a clear understanding of irony) (2)

7.9 **Refer to lines 26–27: "'There goes the devil's bargain!" she hiccoughed, in a hoarse voice.'**

Discuss how the 'devil's bargain' is significant in shaping Dorian's life.

- When Basil paints the portrait of Dorian, he sees his true beauty for the first time.
- He wishes for the painting to age and him to stay young. /He makes the Faustian Pact.
- This allows him to live a life of hedonism and pleasure without any consequence. He lives an immoral life and destroys many around him.

(1 mark for the painting and his beauty, 1 mark for the pact and one for the consequence) (3)

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7.10 **Refer to lines 23–24: 'He wanted to escape from himself'.**

How does this line influence your feelings toward Dorian at this point in the novel? Justify your response.

- The reader might feel revulsion for Dorian.
- He has killed the only person who wanted to help him and is now bothered by images of Basil's eyes.
- He goes to a dinner party and then an opium den after the murder.
- He clearly shows no remorse and wants to 'escape' any memories of the murder or feelings of guilt.
- **OR** the reader might feel some pity for Dorian (unlikely – but credit if well argued)
- He is haunted by Basil's eyes – he has some remorse for killing Basil.
- He realises that his life has been filled with the corruption of his soul.

(1 mark for the candidate's feeling, 2 marks for a justification) (3)

[25]

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QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

In *Life of Pi*, Richard Parker is central to Pi's survival in both versions of the story.

This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually relevant evidence.

ANIMAL / BETTER STORY

- Richard Parker represents the harsh laws of nature and survival. Pi must accept violence, killing fish and animals, to keep both himself and the tiger alive. He watches how Richard Parker kills the hyena and feels grateful for Richard Parker's protection against the vicious animal.
- Richard Parker's animal instincts contrast with Pi's moral upbringing.
- The tiger embodies Pi's survival instinct that Pi gradually learns to accept.
- Richard Parker's presence forces Pi to stay alert and active throughout the journey at sea. Pi must find food, water, and shelter not only for himself but also to control the tiger. Pi develops survival skills such as fishing, rationing supplies, and building tools.
- The constant threat of Richard Parker prevents Pi from giving up or becoming passive. Without Richard Parker, Pi would likely have succumbed to starvation, dehydration, or despair. Caring for and managing the tiger helps Pi avoid loneliness, madness or being overwhelmed with grief.
- The need to dominate Richard Parker gives Pi structure and routine, which is essential for survival at sea. Pi gains a sense of purpose and responsibility.
- Pi projects his fear, anger, and survival instincts onto Richard Parker. The tiger becomes a companion, even though he is dangerous.
- Pi admits that Richard Parker "kept him alive" by giving him something for which to live.
- The tiger prevents Pi from becoming overwhelmed by grief for his family.
- When Richard Parker leaves without looking back, it shows Pi's emotional detachment necessary for survival.

REAL / HUMAN STORY

- In the second version, Richard Parker represents Pi himself.
- The tiger symbolises Pi's violent and animalistic side that emerges under extreme conditions. When Pi's mother is murdered by the French Cook, Pi kills the cook. (He can place the 'blame' on Richard Parker and survive the emotional trauma of murder.)
- Pi becomes capable of brutality in order to survive. He needs to kill fish and other creatures but can rationalise this for his survival.
- Richard Parker allows Pi to distance himself psychologically from his actions.
- By creating Richard Parker, Pi protects his sanity and emotional wellbeing.
- The human version reveals that the survival actions attributed to the tiger were actually Pi's own.
- When Pi arrives in Mexico, he is able to let go of his alter ego. His brutality did not overpower his morality.

In both versions, Richard Parker is essential for Pi's survival.

- The tiger represents survival, instinct, and the will to live.
- Richard Parker bridges the gap between reality and storytelling.
- Yann Martel shows that survival often depends on embracing both humanity and animal instinct.

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QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTIONS

9.1 **Place the above extract in context.**

- The Tsimtsum has sunk and Pi is thrown onto a lifeboat.
- He helps Richard Parker onto the lifeboat and realises that puts his life in danger.
- Richard Parker disappears under the tarpaulin.
- He balances on the lifebuoy by using an oar, and later climbs back onto the lifeboat.
- He spots the hyena and the injured zebra.

(2 marks for 2 events leading up to this moment) (2)

9.2 **Refer to lines 7–8: 'As the horizon … scanned it eagerly.'**

In what is Pi grounding his hope at this stage?

- Pi hopes for a passing ship / that a rescue boat has been sent to find him.
- He hopes to be rescued and reunited with his family.

(2 marks for 2 distinct points) (2)

9.3 **Refer to line 9: '… Ravi would greet … with a tease.'**

Based on your knowledge of the novel as a whole, explain what these lines imply about Ravi's attitude towards Pi.

- Ravi likes to tease / make fun of Pi. It is, however, a playful mocking. He is not malicious.
- When Pi tells his family that he ascribes to three religions, Ravi mocks him about it and all the religious holidays he will have.
- Ravi teases him about being the 'next goat' after their father makes them watch Maheesha kill and eat a goat.

(1 mark for Ravi's attitude and 2 marks for 1 example well-explained) (3)

9.4 **How do Pi's 'revulsion and anger' (line 24) lead to the emergence of Richard Parker?**

- When Pi sees the hyena eating the leg of the zebra, he is disgusted and furious. In that moment he does nothing to stop it or kill it.
- However, when the hyena kills Orange Juice, Richard Parker 'emerges' and kills it. This is a direct consequence of his 'revulsion and anger'.
- It is Pi's fury at the killing of Orange Juice / his mother that makes Richard Parker / his alter ego appear.
- Richard Parker is responsible for the killing of the hyena / French Cook. Pi is able to disassociate from the gruesome event.

(2 marks for the events leading up to and killing of Orange Juice / his mother and 1 mark for Pi's rationale) (3)

9.5 **In the real story, the French Cook represents the hyena. Comment on the French Cook's state of mind at this stage of the novel.**

- The French Cook must be in a state of panic / shock / desperation / fear.
- He eats the leg of the sailor because he is hungry, and he will do anything to survive.

(1 mark for his state of mind and 1 mark for a relevant explanation that refers to the sailor. Do not accept mixed story answers – no hyena and zebra.) (2)

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9.6 **Briefly outline Pi's journey to adopting multiple religions.**

- Pi is brought up in a Hindu home (although his parents are not very religious) and his Aunt Rohini instructs him in the Hindu religion.
- He meets Father Martin whilst on holiday with his family and Father Martin teaches him about Christianity.
- Mr Kumar, the baker, teaches him about Islam.
- Pi adopts all 3 religions because he believes they all teach about the same thing: God is love. He enjoys the rites and finds comfort in the rituals.

(1 mark for each religion and the person who draws him to it. Bullet 4 is an alternative response that can also be credited for 1 mark.) (3)

9.7 **What does the inclusion of 'prayers' (lines 7, 15, 21, 30, 33) say about the significance of faith in Pi's life?**

- Pi relies on faith in his life, not only during the ordeal but afterwards too. It is very important to him. It grounds him.
- Faith gives him the hope for survival whilst on the lifeboat.
- Pi leaves Algae Island because he chooses a life with God.
- The fictional author sees religious artefacts all over Pi's house in Canada. Pi remains religious, even when he is not in a difficult situation.

(1 mark for the importance of faith and 2 marks for 2 relevant examples OR 2 marks for the importance of faith and 1 mark for a relevant example) (3)

9.8 **Refer to line 2: 'I kept myself busy.'**

Explain the importance of both routine and science in Pi's survival.

- When Pi is on the lifeboat with Richard Parker, he realises very quickly that he will need a routine to keep them alive. He learns to fish, to kill turtles and distill water on a daily basis to take care of their physical needs.
- His prayer routines keep him sane and grounded. He relies on multiple prayers daily to remain connected to God and hope.
- He uses his knowledge of lion taming / the knowledge he gained from growing up in a zoo to train Richard Parker and maintain flight distance. This is necessary to prevent Richard Parker from attacking him.

(2 marks for both aspects discussed well in relation to the lifeboat experiences) (2)

9.9 **Discuss how the invention of Richard Parker saves Pi after the ordeal.**

- Pi invents Richard Parker after witnessing his mother's murder. It is then Richard Parker who kills the hyena / French Cook, and not Pi. This helps Pi to disassociate from the trauma of killing a person.
- Pi is able to live with himself, having his alter ego to blame for the brutal deeds he committed whilst on the lifeboat.

(This answer must focus on the future psychological aspect of the alter ego. No marks for how Richard Parker saves Pi on the lifeboat.) (2)

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9.10 **Refer to lines 34–35: '… when the emptiness … make itself felt.'**

Critically discuss your feelings towards Pi at this stage of the novel.

- The reader would feel pity / sympathy / empathy for Pi.
- Pi is in despair, all alone, and suffering terribly. He is alone on a lifeboat with minimal supplies (if any) and has to take care of a tiger. He is scared.
- Time seems to drag on and, when he is not doing tasks, he is aware of his utter loneliness and grief over losing his family.

(1 mark for candidate's feeling and 2 marks for a valid discussion that relates to Pi in that moment) (3)

[25]

TOTAL SECTION B: 25

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SECTION C: DRAMA

QUESTION 10: *HAMLET* – ESSAY QUESTION

In *Hamlet*, innocent characters fall victim to the actions of the antagonist.

This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually relevant evidence.

CLAUDIUS AS THE ANTAGONIST

- Claudius is the primary antagonist whose ambition and immorality set the tragedy in motion. He murders King Hamlet and this sets in motion the chain of revenge and suspicion. Claudius' manipulation, spying, and plotting directly and indirectly lead to multiple deaths. His corruption poisons not only the royal family but the entire Danish court.

HAMLET AS THE ANTAGONIST

- When the Ghost instructs Hamlet to avenge his death, Hamlet must make the decision to set aside his pacifist persona and forego his inherent morals. He puts on the antic disposition and proceeds to spy on Claudius. He orchestrates The Mousetrap, in order to ascertain Claudius' guilt. He treats his mother most unkindly. He kills Polonius, thinking he is Claudius hiding behind the Aras. His cruel rejection of Ophelia leads to her suicide. Although he, too, is a victim of Claudius' cunning, he is by no means innocent in all of the events in Denmark.

OPHELIA

- Ophelia is obedient and powerless within a male-dominated society. She follows her father's instructions and is used as a tool to spy on Hamlet. Claudius supports Polonius' plan to manipulate her to uncover Hamlet's madness. Hamlet's cruel rejection and her father's death break her emotionally. Her descent into madness and eventual death are consequences of the corruption initiated by Claudius.

POLONIUS

- Polonius is intrusive and manipulative but not malicious in a murderous sense. His loyalty to Claudius leads him to spy on Hamlet. Polonius' death at the hands of Hamlet occurs because of the dangerous atmosphere created by Claudius' crime and secrecy.

ROSENCRANTZ AND GUILDENSTERN

- Rosencrantz and Guildenstern are summoned by Claudius to spy on Hamlet. They go from being loyal childhood friends of Hamlet to deceiving him by obeying Claudius' command. They appear unaware of the deadly seriousness of the situation. Claudius uses them to carry out a hidden execution plan. Hamlet reads the letter whilst on board the ship to England and realises Claudius' nefarious plan. He changes the letter and sends them to their deaths. Their deaths result from being caught in the political scheme of the antagonist.

GERTRUDE

- Gertrude may be morally flawed but she is not deliberately evil. She is unaware of Claudius' original crime. Her loyalty to and love for Claudius blind her to the corruption around her. She dies because of the plan designed by Claudius.

LAERTES

- Laertes is driven by grief over the deaths of his father and sister. Claudius manipulates his anger to use him as a weapon against Hamlet. Though he participates in the plot, he is exploited by the antagonist's cunning. His death is another result of Claudius' original wrongdoing.

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QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

11.1 **Refer to line 26: '…his father's death'.**
Briefly discuss the circumstances surrounding King Hamlet's death.
- Claudius poisons King Hamlet in the palace garden.
- He does this to usurp the throne and marry Gertrude.

(2 marks for 2 distinct points) (2)

11.2 **Refer to line 2: 'This is the very ecstasy of love.'**
What is Polonius referring to in this line?
- Ophelia, under instruction of Polonius, has been observing Hamlet (as he has been acting strangely).
- Polonius believes that his crazy behaviour is because of his love for Ophelia and her rejection of him.

(2 marks for 2 distinct points) (2)

11.3 **What is Rosencrantz and Guildenstern's fate later in the play?**
- Rosencrantz and Guildenstern are summoned to Elsinore by Claudius to spy on Hamlet and report back to Claudius.
- Claudius uses them to accompany Hamlet to England.
- They do not know that Claudius intends to have Hamlet killed.
- When Hamlet reads the accompanying letter and realises Claudius' plan for him, he changes the letter and sends Rosencrantz and Guildenstern to be killed instead.

(3 marks for 3 points explaining their fate) (3)

11.4 **Refer to line 8: '… as you did command'.**
How is this line typical of Ophelia?
- Ophelia obeys her father's instruction to reject Hamlet.
- This is typical of her as seen when she heeds Laertes' advice when he warns her to stay away from Hamlet.
- She also follows the expectation of Claudius and the court when she is used in their plans to spy on Hamlet.
- Alternatively – she (at first) does not listen to Laertes' advice regarding Hamlet and shows some defiance. However, she does later accede to him and this is then typical of her obedience.

(1 mark for identifying her obedience and 1 mark for another example from elsewhere in the text) (2)

11.5 **Discuss the nature of Gertrude's relationship with Hamlet at this stage of the play.**
- Although Gertrude does not show an enormous amount of care or love for Hamlet, she clearly loves him.
- She believes that getting Rosencrantz and Guildenstern to spy on Hamlet will bring answers about his antic disposition.
- She is not malicious or cruel.

(2 marks for a well-argued explanation of her relationship with Hamlet) (2)

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11.6 **Place this extract in context.**

- After Hamlet kills Polonius (and is responsible for Ophelia's death), Laertes wants revenge.
- He challenges Hamlet to a duel under instruction from Claudius.
- Claudius wants to kill Hamlet to stay on the throne – he knows that Hamlet knows about the murder of King Hamlet.
- Claudius has poisoned the tip of Laertes' sword and has poisoned Hamlet's wine to kill him.

(3 marks for 3 relevant and recent events leading up to this moment) (3)

11.7 **Refer to line 33: 'Part them, they are incensed.'**

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

- Claudius would use an imperative/commanding/demanding/authoritative/ desperate/ panicked tone.
- He could point at Laertes and Hamlet, or point at the bystanders to get their attention. He could mimic the act of 'parting' them.
- He realises that the swords have been swopped and that Laertes might die if Hamlet stabs him. He is desperate to avoid this. It could also link to commanding (etc.) in that he wants the bystanders to think that he does not want them to kill each other.

(1 mark each for tone, body language and relevant motivation) (3)

11.8 **Using this scene as a starting point, discuss Claudius' true nature.**

- Claudius poisons the sword and wine to kill Hamlet – he is not a good king, stepfather or person. He is sly, cruel, deceitful and selfish.
- He kills his brother to usurp his throne and marry his wife.
- He instructs Ophelia, Polonius, Rosencrantz and Guildenstern to spy on Hamlet.
- He sends Hamlet to his death in England.

(1 mark for Claudius' deceitful, deplorable character and 2 marks for 2 other discussed examples) (3)

11.9 **Refer to line 27: 'And yet, 'tis almost 'gainst my conscience.'**

What does this line reveal about the difference between Laertes and Hamlet's characters?

- Laertes hesitates and has a moral objection to killing Hamlet. He thinks before he acts and is guided by his morals, to an extent.
- Hamlet, at this stage, is beyond morals. He has killed Polonius and wants Claudius dead. He is willing to kill Laertes.

(**1 mark for each character – there must be a clear distinction in their characters)** (2)

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11.10 **Critically discuss your feelings towards Hamlet at this stage of the play.**

- The reader might feel sympathy for Hamlet – his father was murdered and he does not get much love or support from his mother. He received the instruction to avenge his father (from the ghost) and this goes against his scholarly nature. His beloved has died and he might feel the guilt of killing Polonius. He is unaware of being set up by Claudius (once again) to die in the duel.
- The reader might also not feel sorry for Hamlet – they might feel that his actions are deplorable and unforgiveable. He murdered Polonius in cold blood, thinking he was Claudius. He treats his mother cruelly and without any respect. He treated Ophelia awfully and it led to her suicide. He does not show remorse for his actions and deceives even his friends.

(1 mark for a relevant feeling and 2 marks for the justification) (3)

[25]

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QUESTION 12: *OTHELLO* – ESSAY QUESTION

In *Othello*, innocent characters fall victim to the actions of the antagonist.

This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually relevant evidence.

IAGO AS THE ANTAGONIST

- Iago is driven by jealousy and resentment for being overlooked at lieutenant. He manipulates other characters through lies, deceit and insinuation. He convinces Othello that he acts only out of love and loyalty, but is a masterful deceiver. His actions directly cause the suffering and deaths of many innocent characters. Iago's manipulation creates a chain reaction of destruction. It is only when Emilia exposes him, that the others realise that he is root of the tragedy and deaths.

OTHELLO AS THE ANTAGONIST

- When Iago is able to convince Othello that Desdemona is having an affair with Cassio, Othello loses his grace, morals and reason. He slaps her and calls her a 'whore' in public. He orders the murder of Cassio and smothers Desdemona without giving her a chance to defend herself.

OTHELLO AS VICTIM

- Othello is noble and respected at the start of the play. The Duke defends him against Brabantio's accusations of witchcraft. He trusts Iago as they have fought alongside each other for years. Iago exploits Othello's insecurities about race, age, and status. He makes Othello feel like an outsider, unable to understand his wife (a younger, white woman). Othello is manipulated into jealousy and paranoia. Iago's 'evidence' is so convincing that he loses his reason and morals. Though responsible for his actions, he is also a tragic victim of Iago's deception.

DESDEMONA

- Desdemona is loyal, loving, and faithful to Othello and her friends. She shows kindness to Cassio, which Iago twists into "evidence" of adultery. Iago uses the handkerchief, the discussion about Bianca and his 'dream' to prove to Othello that Desdemona is unfaithful. She is unaware of Iago's manipulation and trusts him when he gives her 'advice'. Othello, poisoned by Iago's lies, murders her. She dies still defending Othello, showing her innocence to the end.

CASSIO

- Michael Cassio is honourable and courteous. He is appointed as lieutenant and this enrages Iago. Iago manipulates him into getting drunk and causing a fight. Cassio loses his position and reputation. He appeals to Desdemona to win back his favour from Othello. Iago uses Cassio as a pawn to make Othello jealous. Othello is ultimately convinced that Desdemona and Cassio are having an affair. Cassio suffers damage to his honour despite being innocent. Othello orders Cassio's murder and Cassio is injured, but not killed, in the fight.

EMILIA

- Emilia unknowingly helps Iago by giving him Desdemona's handkerchief. She does this not to harm Desdemona, but to get some recognition from her cruel husband. She does not know Iago's true intentions. Later, she bravely exposes Iago's lies in defence of Desdemona. Iago murders her to silence her.

RODERIGO

- Roderigo is naïve and foolish, but not evil. Iago exploits his love for Desdemona for money and assistance in his plan to destroy Othello. Iago instructs him to fight with the drunken Cassio in Cyprus and again at the end of the play. Iago realises that Roderigo can expose his nefarious plan and kills him.

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QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

13.1 **Place this extract in context.**

- The Turkish fleet has been destroyed on their way to Cyprus.
- Othello, Desdemona, Emilia and Iago have arrived in Cyprus.
- Othello has organised a feast that night to celebrate the war being over and his marriage to Desdemona.
- Iago has already decided to destroy Othello for not giving him the promotion.

(2 marks for 2 events immediately leading up to this moment) (2)

13.2 **Refer to lines 40: 'Now my sick fool Roderigo'.**

Why does Iago describe Roderigo as a 'fool'?

- Iago knows that Roderigo is in love with Desdemona, a married woman who does not even know about his feelings.
- He exploits Roderigo's feelings for Desdemona for his own gain – Roderigo gives him money and jewels supposedly to woo Desdemona on his behalf.
- He knows that he can use Roderigo in his plan to destroy Othello because Roderigo is so naïve.

(2 marks for 2 distinct points that address the term 'fool') (2)

13.3 **Discuss the irony in Iago being described as 'honest' (line 7) and 'good' (line 32).**

- Iago is NOT good and honest – he does not care about anyone's wellbeing or feelings, as he is narcissistic and selfish.
- He purposefully sets out to destroy Othello and does not care that he destroys Desdemona, Cassio and Roderigo as well.

(2 marks if irony is clear) (2)

13.4 **Using this extract as a starting point, discuss how Iago is able to manipulate those around him.**

- In this extract, Iago is able to convince Cassio to drink alcohol, knowing very well how it affects Cassio. Cassio trusts Iago and does not believe that Iago would purposefully cause him harm.
- Iago is able to convince Othello that Desdemona is having an affair with Cassio. Iago manipulates Othello's trust in him and the fact that Othello is almost naïve when it comes to marriage.
- Roderigo foolishly believes Iago is trying to woo Desdemona on his behalf. He parts with most of his money because he is gullible and Iago manipulates this.
- Emilia is so desperate to please her husband that she steals Desdemona's handkerchief for him. He treats her horribly and is still able to manipulate her to do his bidding.
- When Desdemona asks Iago for advice regarding Othello's erratic behaviour, he is able to convince her that his mood is due to State affairs. He tells Desdemona to continue Cassio's pleas to Othello.

(1 mark for Iago's ability to manipulate Cassio due to his trust in him and 2 marks for 2 other examples) (3)

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13.5 **Refer to lines 20–27: 'She's a most … is indeed perfection'.**

Critically discuss the contrary ways in which Iago and Cassio view women.

- Iago views women as sexualised objects. He is not respectful and treats his wife terribly. He makes inappropriate comments about women TO women. Here he speaks about Desdemona in a most derogatory way.
- Cassio, on the other hand, speaks of Desdemona with respect and admiration. He does not objectify her, nor does he make reference to her sexuality (as Iago does). Although Cassio does not show the same amount of respect to Bianca, he is not as crude as Iago.

(3 marks for the two characters discussed separately with a clear distinction in their views) (3)

13.6 **Explain the misunderstanding between Othello and Desdemona regarding her crying at the end of the scene.**

- Othello believes that Desdemona is crying over her dead lover.
- Desdemona is crying because she realises that Othello is not going to give her a chance to speak. She might be crying because her friend is dead. She might also be crying over Othello's brutality and how he has changed.

(1 mark for each character) (2)

13.7 **Refer to lines 11–12: 'That handkerchief which … gav'st to Cassio.'**

Discuss the significance of the handkerchief in the play as a whole.

- Othello gave Desdemona the handkerchief as his first token of love.
- She drops the handkerchief, Emilia picks it up and gives it to Iago. Iago then plants it in Cassio's room.
- When Othello sees Cassio wipe his forehead with it, it becomes the 'ocular proof' that he demanded from Iago.
- Othello is then convinced that Desdemona is an adulteress and he kills her.

(3 marks for 3 distinct points) (3)

13.8 **Refer to line 26: 'Alas, he is betray'd, and I am undone.'**

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

- Desdemona would use a despairing/hopeless/desperate/agonised/fearful tone.
- She could clutch her hands/place her hand on her chest / fall to the ground etc.
- She realises that Cassio died an innocent death and that she will have no way to refute Othello's claim of the affair. She realises that she is going to die at the hands of Othello.

(1 mark each for tone, body language and relevant motivation) (3)

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13.9 **Critically comment on how Othello's use of language in extract H reveals a change in character.**

- In Extract H Othello's language is brash, cruel and uncontrolled. He calls Desdemona a 'strumpet'. In Extract G he was far more eloquent and in control of his speech.
- This shows that Iago's influence has reached its apex – Othello has changed into a violent and irrational man. The once noble and respected man is no more.

(1 mark for the change in his language and 1 mark for the critical comment) (2)

13.10 **Discuss your feelings towards Othello at this stage of the play.**

- The reader might be angry with Othello for the way he is treating Desdemona. He is cruel and violent and has instructed Iago to kill Cassio. He is irrational and does not deserve any sympathy. Although Iago has manipulated him, Othello acts of his own accord and should be held responsible for his actions and words.
- The reader might also feel great sympathy / pity for Othello. He has been deceived and manipulated by Iago to such an extent that he is about to kill Desdemona. He does not realise that Iago has been the puppet-master all along. The once great man has been reduced to a cruel and irrational being.

(1 mark for candidate's feeling and 2 marks for a relevant and in-depth discussion) (3)

[25]

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QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

In *The Crucible*, innocent characters fall victim to the actions of the antagonists.

This is merely a guide. Allow for alternative and relevant responses. Candidates are to flesh out arguments with textually relevant evidence.

ANTAGONISTS

- Abigail Williams is driven by jealousy, desire for power, and obsession with John Proctor. She manipulates fear of witchcraft to protect herself, to avoid punishment and gain control. Abigail's followers pretend to see spirits. They cry out in court, feigning possession, to convince the judges and townspeople of their lies. They do this because they, too, want to avoid punishment for dancing in the forest and their subsequent accusations of witchcraft.
- Judges Danforth and Hathorne are blind to the truth, manipulated by the girls and ultimately responsible for the deaths of innocent people and the near destruction of Salem. Danforth values the authority of the court over truth and justice. He refuses to reconsider the court's decisions, fearing that admitting mistakes will undermine the court's authority and his reputation.
- Thomas and Ann Putnam lie about innocent people to have them arrested. Once arrested, Thomas is able to buy their land to increase his wealth. Ann accuses Rebecca Nurse of witchcraft because 7 of her children had died before being baptised. She is jealous of Rebecca's healthy children and grandchildren and she makes a scapegoat of Rebecca.
- Parris prioritises his reputation over the truth. At first he does not disclose that he caught the girls dancing in the forest. Later, he refuses to admit that the girls are lying because it would damage his authority. His dishonesty and accusations allow the trials to continue, contributing to many executions.
- Tituba lies to Parris and Hale by naming innocent people as witches and admits to working with the Devil, all to escape being whipped to death for her role in the forest. She ultimately sets the hysteria in motion – when Abigail and Betty see that she is praised for 'naming' witches, they do the same.

INNOCENT CHARACTERS

- Elizabeth Proctor is moral, honest, and upright. Abigail accuses her of witchcraft out of spite, jealousy over her relationship with John, and a desire to replace her. Elizabeth is arrested based on false evidence. She suffers imprisonment despite her innocence. She is a victim of revenge and hysteria.
- John Proctor is flawed but he is fundamentally honest. He tries to expose Abigail's lies to the court. He admits to the affair to try and save his wife and break the 'spell' that Abigail has over the court. The court refuses to believe him due to Abigail's influence. He is accused of witchcraft after challenging the court's authority. He refuses to confess falsely to save his life. He is executed, choosing integrity over survival.
- Rebecca Nurse represents wisdom, piety and moral goodness. She is highly respected in Salem. She is accused of witchcraft by Ann Putnam. Rebecca refuses to admit (and live) and therefore dies a martyr with Martha Corey and John Proctor. Her execution highlights the irrationality of the trials. Her death symbolises how pure innocence is crushed by fear and fanaticism.
- Giles Corey tries to present evidence against the accusers and Thomas Putnam. He refuses to reveal the name of a witness to protect them. Danforth finds him guilty of contempt of court and sentences him to death.
  He is pressed to death for refusing to name his witness. Giles dies defending truth and justice against the court.

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QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

15.1 **Place the above extract in context.**

- The girls and Tituba were caught dancing in the forest. Betty and Ruth fainted and Parris called Rev. Hale to investigate.
- Abigail claims that Tituba made her drink chicken blood /conjure.
- Tituba is called in by Hale and Parris for questioning.

(2 marks for 2 events leading up to this moment) (2)

15.2 **Refer to line 15: 'Who? Who? Their names, their names!'**

Why is Parris so desperate for Tituba to mention names?

- Parris realises that his reputation as the Minister of Salem will be in jeopardy if it comes to light that his daughter and niece were dancing and conjuring in the forest.
- He needs Tituba to 'name names' to deflect the blame from them (and him) and place it on someone else.

(2)

15.3 **Refer to lines 19–21: '*[in a fury]* He say … cut your throat!'**

Account for Tituba's anger in these lines.

- Tituba is angry at Parris (and the other people in the room) for years of oppression and brutal treatment.
- She is angry that Abigail is trying to make her the scapegoat for the dancing and conjuring.
- This is a release of years of pent-up emotion at the way people have been treating her because she is a slave.

(3 marks for 2 points discussed in detail) (3)

15.4 **Discuss why Mrs Putnam reacts so emotionally when Goody Osburn's name is mentioned by Tituba.**

- Goody Osburn acted as a midwife for Mrs Putnam on a few occasions and those babies did not survive.
- She is excited to hear Goody Osburn's name, as now she has someone to blame for the deaths of her children.

(1 mark for her reaction and 1 mark for the reason) (2)

15.5 **Refer to the stage direction in line 48: '*picks up the chant*'.**

Discuss how this action foreshadows later events in the play.

- Here Betty joins Abigail and Tituba in naming names of innocent women to avoid punishment / gain power.
- Later in the courtroom, the girls mimic Abigail when she 'sees' the yellow bird and mimics Mary's words.
- Candidates may focus on the word 'chant' and explain that it means it is a ritual, without real meaning in this context. Betty is just doing what the others are doing without any thought of the consequences.

(2 marks for 2 distinct points. Candidates must mention the courtroom scene.) (2)

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15.6 **How does this extract affect your feelings towards Tituba at this stage?**

- The candidate might feel sympathy / pity for Tituba.
- She has been oppressed and treated cruelly for a very long time.
- Because she is a black slave, she has had no voice or power in this society. Now she is finally heard / seen / acknowledged.
- The candidate might feel angry with her.
- She is naming innocent women to escape punishment (and in fear of Abigail).
- She does not realise the consequences of her actions.

(1 mark for a relevant feeling and 2 marks for the justification. Accept a mixed response.) (3)

15.7 **Refer to line 22: [Reverend Hale enters.]**

Discuss the change in Reverend Hale's state of mind at this stage of the play.

- At first, Reverend Hale was also deceived by the girls and he signed many death warrants. He believed that the girls were telling the truth.
- Reverend Hale quit the court and left Salem after John Proctor was condemned and the judges believed Abigail over him. He could no longer stand being a part of an unjust system which was executing innocent people. He knew that the girls were lying and that the judges knew that too.
- He returns to beg the accused to confess falsely and spare their lives. He is doing the opposite of what a Christian minister is supposed to do. He is desperate to save the lives of the remaining accused.

(1 mark for how he felt at first, 1 mark for his reason for leaving, 1 mark for an explanation of his current state of mind) (3)

15.8 **Refer to lines 18–19: 'Now, sir – which … brought to God?'**

Discuss the irony in this line.

- Danforth wants to know which of these (pious) people could be convinced to confess to witchcraft and receive God's mercy.
- He KNOWS that the girls are lying and that these people are not witches. He is only protecting his reputation.

(2 marks is irony is clear) (2)

15.9 **Refer to line 17: 'Excellency –'**

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

- Parris would use a desperate / pleading / worried / anxious tone.
- He could clasp his hands together / walk towards Danforth / touch Danforth's arm.
- He is trying to convince Danforth to postpone the hangings, as he knows that these people are innocent and that the girls have been lying all along. He does not wish to see more innocent people die.

(1 mark each for tone, body language and a valid motivation) (3)

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15.10 **Refer to line 12–14: It cannot be … come to hear it.'**

Critically discuss what these lines convey about the villagers' opinion regarding John Proctor and the witch trials.

- At first, the villagers were swept up in the mass hysteria and believed that there was witchcraft in Salem. They believed the girls and the validity of the trials.
- When the likes of Rebecca, Martha and John were convicted, they lost trust in the court / judges / trials.
- Very few people attended the ex-communication of John, which shows that they believe in his innocence and no longer support the court/trials/judges / girls. They know that it is all a farce.

(3 marks only if a critical comment is made regarding their opinion. Candidates must refer to the trials and John separately.) (3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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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.

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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.

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