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GRADE 12

ENGLISH HOME LANGUAGE P2

MARKING GUIDELINES

PREPARATORY EXAMINATION

SEPTEMBER 2024

MARKS: 80

These marking guidelines consist of 24 pages.



NOTE TO MARKERS

- These marking guidelines are intended as a guide for markers.
- The marking guidelines 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 marking guidelines.
6. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
7. *Essay questions*

If the essay is shorter than the required word count, do not penalise, because the candidate has already penalised himself/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. Answers to contextual questions must be assessed holistically in the light of the discussion during the standardisation of the marking guidelines.



SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****FERN HILL – Dylan Thomas**

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to **page 23** for the rubric to assess this question.

- The poem "**Fern Hill**" by Dylan Thomas is an introspective look at the poet's early years, using vivid imagery and a tone that shifts from pure innocence to an eventual understanding of mortality.
- Thomas creates an image of a carefree and idyllic adolescence using phrases like 'golden', 'happy' and 'green' to emphasise happiness and energy. Further, the words 'young' and 'easy' in the first few lines imply carefree happiness and innocence.
- Throughout the poem, the word 'green' appears, signifying both the figurative freshness of youth and the actual lushness of the countryside. The depiction of the pastoral environment of 'Fern Hill' transports the reader to the poet's experiences of sights, sounds, and sensations.
- The descriptions of being 'famous among the barns' and 'green and carefree' paint a vivid picture of a boy savouring the independence of country living.
- 'Time' is personified and in lines 4 and 14, is depicted as a kind force enabling the poet to stay in a state of childlike bliss.
- The natural world is also personified and entwined with the poet's experiences, providing a seamless blend of the exterior environment and internal emotions. However, the word 'golden' is a reminder of this era's transient nature as gold tarnishes and fades.
- In the beginning of the poem, the speaker is joyful and filled with excitement as he describes his early exploits. I was 'prince of the apple towns' elevates the poet's younger self to a regal position within his rural kingdom, conveying a tone of pleasure and delight.
- But as the poem draws to a close, the tone shifts to one that is reflective/melancholic, acknowledging the passing of time and loss of innocence: '*Oh, how I was easy and young at the mercy of his means, / Time held me green and dying / Though I sang in my chains like the sea.*' The repeated phrase 'young and easy' emphasises that although time has been merciful/protective to the speaker as a child; time cannot be stopped. The mood in the poem shifts from happy and joyful to contemplative and solemn.
- The image of being 'green and dying' (line 53) contrasts life with death, emphasising how inevitable aging is. Even as the poet remembers his happy past, the last line, 'Though I sang in my chains like the sea', conveys a sense of captivity and resignation.
- The poem supports the claim that the author had a contented childhood during which he was blissfully oblivious to the constraints of time. 'Fern Hill' is a powerful meditation on the passing of time and the loss of innocence; as the first feelings of joy and freedom give way to an understanding of life's impermanence.

[Consider other references to diction and imagery.]

[Credit valid alternative responses.]

[10]



QUESTION 2: CONTEXTUAL QUESTION**THE SHIPWRECK – Emily Dickinson**

2.1 The word 'Glee!' conveys the speaker's joy/relief (1) that the storm is over; and that four people have survived/there are survivors. (1) (2)

2.2 In line 5, the 'ring' of the bell indicates a celebration for the survivors, and in line 6, the slow and repetitive 'toll' of the church bell is for those who have lost their lives. (1) By juxtaposing/contrasting these sounds, the poet reinforces the idea of salvation and damnation/life and death/spiritual conflict.

[Award 1 mark for an explanation of the contrast and 1 mark for the reason.] (2)

2.3.1 Personification/Alliteration (1)

2.3.2 Winter is personified as being able to shake the door, bringing with it the cold and wind. (1) The image is effective as winter is associated with death/a painful reminder of the death of the forty people who were taken away by the storm. (1)

OR

The repetition of the 'w' sound signifies the intense sound of the wind shaking the door. (1) The image is effective as the sound of winter becomes a painful reminder of the death of the forty people who were taken away by the storm. (1)

[Award 1 mark for an explanation of the image and 1 mark for the comment.] (2)

2.4 The final stanza conveys a sense of quiet resolution as it shifts to 'silence'. The 'softness' of 'the teller's eye' indicates a moment of reflection. The children's silence reflects the emotional impact of the story, and the 'reply' of the waves highlight the ongoing cycle of life and the persistence of nature. The poem is a reminder of human vulnerability against the forces of nature/an acceptance of the hand that we are dealt in life.

[Award 2 marks for a critical discussion of the final stanza and 1 mark for the central message.] (3)

[10]



QUESTION 3: CONTEXTUAL QUESTION**IT IS A BEAUTEOUS EVENING, CALM AND FREE – William Wordsworth**

3.1 It creates an impression of tranquility/serenity and a lack of worry/stress.
[Award 2 marks for two distinct points.] (2)

3.2.1 Simile (1)

3.2.2 This image compares the grandeur of God/sound of waves to the majestic and loud sound of thunder. It is effective because it reinforces the immense power of God/that God's presence is all-encompassing/everywhere/can be found in nature.
[Award 2 marks for one point well-explained.] (2)

3.3 The repetition ('dear') highlights the depth of his love for his daughter/the affectionate relationship shared between them. It captures the speaker's amazement at God's creation of this child.
[Award 1 mark for the explanation and 1 mark for the comment.] (2)

3.4 The sestet focusses on the fondness that the speaker feels for his child. He associates her innocence and 'nature' with his biblical beliefs. In doing so, he reinforces his deeply held belief that God's presence may be found around us and affirms this by highlighting the divinity and innocence of children. The speaker implores us to find spiritual fulfilment from children, as they are the most holy and reverent creations of God.
[Award 2 marks for a critical discussion of the sestet and 1 mark for the central message.] (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION**THE MORNING SUN IS SHINING – Olive Schreiner**

4.1 The word ‘golden’ creates an impression that the morning is beautiful as it is filled with warmth and richness./The speaker feels blessed to be embraced by the warmth of the sun. (2)

4.2.1 Personification (1)

4.2.2 The image reinforces the idea that the morning light has the power to transform and beautify as it decorates the earth (‘clothed’) with a new beginning./The personification of the earth gives it a sense of life and consciousness, making the natural world appear more relatable and alive to the reader.

[Award 2 marks for 1 point well-explained.] (2)

4.3 The repetition of the word ‘never’ emphasises the speaker’s longing to find comfort in the beauty of nature, in the face of such deep sorrow/due to the loss of her daughter whom she mourns and can never touch or see. / The repetition highlights a switch in emotions from joy to despair. (1)

[Award 1 mark for an explanation and 1 mark for a comment.] (2)

4.4 The speaker questions the meaning of the ‘sunshine,’ ‘song’ or ‘light’ in her circumstance of grief and loss. The rhetorical questions highlight the contrast of the beauty/happiness of these aspects of nature – ‘sunlight’, ‘song’ and ‘light’ in her own world of sorrow and despair. The poem captures how deep emotional trauma – the loss of a child – cannot be overshadowed by one’s surroundings; as the speaker finds no solace or comfort in what she sees.

[Award 2 marks for a critical discussion of lines 15 - 16 and 1 mark for the central message.] (3)

[10]**AND**

UNSEEN POEM (COMPULSORY)**QUESTION 5: CONTEXTUAL QUESTION****THE ROAD - Nancy Fotheringham Cato**

5.1 The word 'raced' creates the impression that the speaker was moving swiftly/at full speed/extremely fast. (2)

5.2 The mood is one of excitement/elation/exhilaration. (1) This is conveyed by the intense stimulation/adrenaline rush caused by the speed at which the speaker is travelling. (1)

[Award 1 mark for the reference to the mood and 1 mark for the explanation.] (2)

5.3.1 Metaphor/Alliteration/Onomatopoeia (1)

5.3.2 The image conveys the speed at which the vehicle is moving ('whizzing'). (1) It effectively captures how time/life moves along rapidly/swiftly. (1)

[Award 1 mark for the explanation of the image and 1 mark for the comment.] (2)

5.4 The speaker concludes the poem by driving 'towards the sun' which implies that it is a journey from darkness to light. As light is often a symbol of life/hope/joy, the image suggests the speaker has not lost her determination to live and seek joy with whatever time she has left. The poem highlights a sense of optimism and hope for the future.

[Award 2 marks for a critical discussion of lines 19 - 20 and 1 mark for the central message.] (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 should be used by the candidates to support their arguments.
- Refer to page 27 for the rubric to assess this question.

- From the outset, Dorian's obsession with his own beauty and youth sets him on a dangerous course. His desire to remain forever young and beautiful leads him to making a Faustian bargain, trading his soul for eternal youth. The choice sparks a downward spiral of selfishness, hedonism and depravity.
- While Lord Henry has a significant influence on Dorian, advocating for hedonism and self-indulgence; Dorian takes these ideals to the extreme, highlighting the dangers of unchecked desires.
- Dorian's constant blaming of others for his mistakes demonstrates a lack of accountability/refusal to accept responsibility for his actions.
- Dorian manipulates those around him including Sibyl Vane, Basil Hallward and Alan Campbell.
- He makes false promises to Sibyl to love her, but ultimately abandons her, revealing his own insincerity. He uses his social position to impress Sibyl making her feel inferior and more susceptible to his manipulation. Dorian's cruel abandonment of Sibyl and his role in her tragic demise serves as a catalyst for his downfall.
- Dorian's inability to confront his own darkness and the true nature of his actions ultimately leads to his downfall.
- The painting serves as a constant reminder of Dorian's corruption and the true state of his soul, highlighting the disconnect between his outward appearance and inner decay.
- He is unwilling to face the consequences of his crimes and attempts to destroy the painting that serves as a symbol of his corruption.
- Dorian ignores Basil's attempts to intervene and save him from himself, demonstrating his refusal to listen to reason and his determination to continue down a destructive path.
- His murder of Basil demonstrates his capacity for violence and brutality. He shows no remorse/compassion for Basil, highlighting his lack of empathy. Dorian kills Basil to protect his own secrets and reputation, demonstrating his willingness to do whatever it takes to preserve his own interests.
- He manipulates/blackmails Alan Campbell into covering up his crime further highlighting the destruction he willingly delves into.
- His debauchery leads to social ostracism, making him an outcast amongst his peers. His debauched lifestyle leads to inner turmoil and guilt, which he tries to suppress through more sin and pleasure, creating a vicious cycle.
- Dorian's excessive indulgence in pleasure and desire leads to a life of emptiness, loneliness and ultimately his own destruction.
- His disguises and visits to the opium dens serve as an escape from reality and his descent into depravity/darkness.
- The yellow book serves as a corrupting influence – it fuels Dorian's desire for pleasure/hedonism.
- Learners could also argue that the social norms and values of Victorian England, together with societal pressures to conform, could be a contributory factor to Dorian Gray's downfall.

[Credit valid alternative responses.]



QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Basil Hallward heard that Sibyl Vane died and pays a visit to Dorian out of concern. He is at Dorian's house; talking to Dorian about his (Dorian's) behaviour after Sibyl's death.

[Award 1 mark for what happens prior and 1 mark for link to context.] (2)

- 7.2 Basil's question expresses his disbelief/alarm that Dorian would attend the opera so soon after Sibyl's tragic death. (1) The question captures Basil's view that Dorian's visit to the opera is insensitive/disrespectful in the circumstances. (1) Dorian, however, seems to be ignoring/unmoved by Sibyl's passing and is indulging in pleasures instead. (1)

[Award 2 marks for the reason and explanation of Basil's question, and 1 mark for the implication.] (3)

- 7.3 Dorian's state of mind is emotionally unstable. Basil's confrontation forces Dorian to weigh his guilt about his treatment of Sibyl against the hedonistic philosophy of Lord Henry. At this point in the novel, Dorian is defensive. His comment that he does not want to be at the mercy of his emotions but to 'enjoy' them, illustrates his detachment from reality. Dorian's refusal to admit any responsibility for Sybil's death sets him on the path of his demise.

[Award 2 marks for Dorian's state of mind and 1 mark for the comment.] (3)

- 7.4 Lord Henry influences Dorian to view Sybil's death as insignificant/trivial by rationalising it through an aesthetic lens/as a form of art. However, it is not 'all' Lord Henry's influence on Dorian's character, as Basil claims. Basil has also contributed to the self-obsessed nature of Dorian by feeding his vanity and placing emphasis on his physical appearance. This has made Dorian increasingly conscious of his own beauty and Dorian's vanity also influences his selfish responses/motives.

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

[Credit valid alternative responses.] (3)

- 7.5 Basil's statement is intended to make Dorian accountable for his actions. However, this line **foreshadows** what takes place later in the novel when, ironically, Basil is 'punished' when he is killed by Dorian as he discovers the true nature of Dorian's activities, and the secret of the portrait.

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



7.6 The experiment refers to the gruesome and illegal disposal (1) of Basil Hallward's body (1). (2)

7.7 He is afraid to confront the reality of his actions and the consequences of his crimes. By not being present, he can maintain a sense of detachment and denial. He could be overwhelmed with guilt or shame for murdering his friend and witnessing the disposal would intensify these feelings.

[Credit valid alternative responses.]

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

7.8 Alan Campbell is outraged/repelled by Dorian's depraved and toxic nature. He is angry at being manipulated/blackmailed by Dorian into helping dispose of Basil's body. Dorian corrupted Alan Campbell's life in his previous association with him. His attitude towards him expresses his moral condemnation and rejection of Dorian's actions.

[Award 1 mark for Alan Campbell's attitude and 2 marks for the discussion.] (3)

7.9 Yes.

He manipulates Sibyl Vane's innocence and naivety leading her to fall deeply in love with him, which ultimately leads to his downfall. He blackmails Alan Campbell into helping him get rid of Basil's body by threatening to reveal his darkest secrets. He manipulates James Vane by using charm and charisma to deflect suspicion and makes James doubt his own perceptions – he convinces James into believing that he is not the man who was responsible for Sibyl's death.

A 'No' response is highly unlikely.

[Credit valid alternative responses.]

[Award 3 marks for a discussion of TWO characters.] (3)

[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 should be used by the candidates to support their arguments.
- Refer to page 27 for the rubric to assess this question.

- This essay explores the selfish choices Pi makes in order to survive.
- Pi is a young boy battling for his survival and dignity throughout his journey on the Pacific Ocean.
- Pi is consumed by despair and hopelessness. He is still young and has to cope with the loss of his entire family after the sinking of the *Tsimtsum*.
- He is vulnerable, inexperienced and fearful of the unknown. He is stranded in an unfamiliar environment along with a Bengal tiger, a hyena, an orangutan and a zebra.
- Pi's drive for personal survival conflicts with his moral obligations and his compassionate understanding of the world around him. This results in a transformation of his character. He is torn between morality, empathy and necessity (hunger for survival).
- Pi's survival instinct is activated when he observes the predatory nature of the animals on the boat and faces the danger posed to him by the hyena and the tiger. He witnesses first-hand the viciousness of the hyena as it attacks the injured zebra and the orangutan. Although Richard Parker kills the hyena, Pi realises then, that to survive, he has to develop skills to manage the deadliest predator on the lifeboat.
- Pi transforms from an innocent boy and descends into savagery. He even admits that a 'person can get used to killing' if killing is done often enough – a killer machine when he murders the dorado.
- Although Pi initially fears Richard Parker and wants to get rid of him, he realises that he does not want to face the ordeal on the ocean alone and he changes his strategy to keep him alive. Ironically, Richard Parker provides Pi with companionship and the challenge to remain alive. In this way, the tiger helps Pi to shift his focus from despair and loss to the struggle to survive/ to remain alive.
- Pi establishes a routine which includes prayer (his morality). He tries to maintain an emotional balance by performing prayers or invoking the assistance of various Gods during his journey. While the prayer routines connect him to his childhood devotion and innocence, his descent into depravity becomes shockingly apparent when he kills the flying fish and drinks the blood of the turtle to assuage his raging thirst. The final act of depravity occurs when he admits to cannibalism.
- Candidates may also include a discussion on the brutality of Pi's treatment of Richard Parker during the training rituals.
- Richard Parker's (Pi's alter ego) unceremonious exit from Pi's life when he lands on shore, implies that he no longer needs that selfish, savage part of himself to survive.

[Credit valid alternative responses.]

[25]



QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 After the sinking of the Tsimtsum and the loss of his entire family, Pi finds himself in a lifeboat with some of the animals from his father's zoo. He witnesses the zebra being killed and eaten by the hyena and is terrified that he would be next. Orange Juice, the orang-utan was the next victim of the hyena. Pi fears the worst when he sees Richard Parker on the lifeboat. While the provisions he discovers on the lifeboat were a great relief, he realises that if he remains on the lifeboat with the tiger, he would eventually be killed and eaten.

[Award 3 marks for a description of two events before this extract.] (3)

- 9.2 Pi assesses his situation. He is trapped on the lifeboat with two deadly predators – the hyena and the tiger, Richard Parker. He is filled with fear and despair as he realises his circumstance.

[Award 1 mark for his feeling and 1 mark for a comment.] (2)

- 9.3 These words reflect on what he has lost and underlines his sense of abandonment and despair. Father, Mother and Ravi refer to his family. India and Winnipeg are the geographical locations that represent his past and hopeful future. However, they are all gone forever. These were points of comfort and reassurance, that Pi no longer has.

[Award 1 mark for effect on Pi and 2 marks for a well-developed discussion.] (3)

- 9.4 A 'miracle' is something that happens beyond one's understanding. Pi's survival, despite his hopeless situation, may be viewed as a miracle. (1) This strengthens the all-encompassing presence of God in his life. Pi uses miracles and God interchangeably and recognises that through his faith/belief in God, he will be able to survive, despite the challenges he has to face.

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

- 9.5 Pi sees his will to survive as not being born out of feelings of courage but are more fundamental and deep-seated. The survival mode, he believes, is found stitched into his very essence, his DNA. It is part of his structure and code, hence, the use of the word 'constitutional'. There is within him a profound understanding of life and the struggle to live.

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



- 9.6 Richard Parker is the catalyst that sparks Pi into positive action. After the killing of the zebra and then Orange Juice by the hyena, Pi falls into deep despair and resigns himself to the inevitability of death on the lifeboat. The sight of Richard Parker seems to have the opposite effect. He now thinks feverishly of how he can escape death and starts planning to build a life raft.

[Credit responses that refer to Richard Parker as Pi's alter-ego.]

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

- 9.7 The Japanese Investigators' (Mr Okamoto's/Mr Chiba's) role is to collect facts about what happened to the Tsimtsum; however, Pi's story offers no concrete proof. Instead, Pi's story of Richard Parker and the animals being stranded on the lifeboat, appears too implausible to be believed. They feel that Pi was deliberately concocting a narrative to hide the truth about what happened to the Tsimtsum.

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

- 9.8 Throughout his journey at sea, food became a preoccupation for Pi as he was starved of it. He dreams about lavish meals and even resorts to cannibalism. The impact of his obsession with food is prevalent in his hoarding of the cookies. It also affirms the believability of his ordeal/story.

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

- 9.9 The 'story' has great significance because it is told in two ways. The author is in search of a story that will prove the existence of God after his initial story was still born despite having all its parts. Pi tells his story of animals that survived the sinking of the TsimTsum while finding refuge. The reader is encouraged to find meaning by reading the two stories, and like the investigators, being placed in a position to make a choice – 'the better story'.

[Accept valid alternative responses.]

[Award 3 marks only if the significance is responded to.] (3)

[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 should be used by the candidates to support their arguments.
- Refer to page 27 for the rubric to assess this question.

- Candidates might agree with Hamlet acting out of honour or out of hatred. A mixed response would be the ideal response.
- Hamlet's primary motivation throughout the play is to avenge his father's murder, which he sees as a duty of honour. The ghost of King Hamlet commands him to take revenge on Claudius. In this context, Hamlet's actions can be interpreted as fulfilling an honour-bound obligation.
- His soliloquies reveal his inner conflict and his preoccupation with the moral and ethical implications of avenging his father. Despite his hesitation, he ultimately sees the act of revenge as an honourable duty.
- Hamlet's procrastination and contemplation can be seen as a result of his moral and ethical concerns, not hatred.
- He often reflects on the righteousness of his actions and the consequences they might have on his soul and others.
- His famous "To be or not to be" soliloquy reflects his deep existential contemplation and his concern with the morality of revenge and action.
- However, there are moments in the play where Hamlet's actions appear driven by intense emotions, including hatred. His confrontation with his mother in the "closet scene" and his killing of Polonius are instances where his actions seem driven by anger and frustration.
- When he kills Polonius, thinking he is Claudius, Hamlet shows no remorse and instead chides Polonius for being a meddler. His harsh treatment of Ophelia and Gertrude can also be seen as actions driven by his anger towards their perceived betrayals.
- Hamlet's decision to send Rosencrantz and Guildenstern to their deaths can be interpreted as an act of cold hatred. Although he justifies it as a pre-emptive strike against their betrayal, his lack of remorse suggests a vindictive side to his character.
- His letter to Horatio reveals his manipulation and calculation in ensuring their deaths, which goes beyond mere honour and into personal vengeance.
- Hamlet's actions cannot be easily categorized as purely honourable or driven by hatred. His character is complex, and his motives often intertwine honour with personal emotions, including grief, anger, and a sense of betrayal.
- Throughout the play, Hamlet's soliloquies and dialogues with other characters reveal a man deeply conflicted, driven by a sense of duty but also grappling with personal anguish and resentment.
- Hamlet himself acknowledges the difficulty of separating honour from personal vendetta.
- The statement that Hamlet does not commit any actions out of hatred and acts out of honour is valid to a certain extent but does not capture the full complexity of his character.
- While honour plays a significant role in his motivations, there are moments when personal emotions, including hatred, drive his actions. Shakespeare presents Hamlet as a multifaceted character whose actions are influenced by a combination of honour, personal grief, and emotional turmoil.

[Credit valid alternative responses.]

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[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

- 11.1 Hamlet, on receiving news of his father's murder, puts on an antic disposition. Claudius is suspicious of Hamlet's strange behaviour and sends for Rosencrantz and Guildenstern to spy on Hamlet.

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

- 11.2 The sudden death of his father, King Hamlet, deeply affects Hamlet. His profound grief is compounded by his mother's hasty marriage to Claudius, which he perceives as a betrayal.

[Award 3 marks for two distinct ideas.] (3)

- 11.3 Hamlet's erratic and melancholic actions pose a threat to the stability of the court and the king's authority. Claudius needs to understand the root cause of Hamlet's apparent madness. By employing Rosencrantz and Guildenstern, who are childhood friends of Hamlet, he hopes they can gain Hamlet's confidence and reveal his true thoughts and intentions.

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

- 11.4 Rosencrantz and Guildenstern are introduced as old friends of Hamlet from their school days. This shared history implies a bond of trust. Rosencrantz and Guildenstern find themselves caught between their loyalty to Hamlet and their duty to the king and queen. They try to coax Hamlet into revealing his troubles but do so under the orders of Claudius, thereby betraying Hamlet's trust. Hamlet quickly realises their true purpose. He feels betrayed by their willingness to spy on him, which he views as a betrayal of their friendship. They accompany Hamlet to England, carrying a letter from Claudius that orders Hamlet's execution. Hamlet discovers the letter and alters it to order their deaths instead.

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

- 11.5 Gertrude perceives Hamlet's behaviour as a drastic and troubling change. She attributes his transformation to his father's death and her own quick remarriage, showing concern for his apparent madness. Gertrude herself is partly responsible for Hamlet's changed state, as her hasty marriage to Claudius deeply disturbs Hamlet and intensifies his sense of betrayal and moral confusion. Gertrude also fails to acknowledge the change in her own behaviour. Hamlet's response to her is due to the sudden change in her after his father's death.

[Award 1 mark for a literal interpretation of the irony.]

[Award 3 marks for a clear understanding of irony.] (3)



- 11.6 The Ghost refers to Hamlet's purpose as "almost blunted" to express concern that Hamlet has not yet fulfilled his duty to avenge his father's murder. Despite the clear instruction from his father's ghost to avenge his 'foul and most unnatural murder', Hamlet has spent much of the play in contemplation and hesitation, struggling with the moral and existential implications of taking revenge. His philosophical nature and deep inner conflicts have led to delays in carrying out the Ghost's command.
- [Award 3 marks for 3 distinct ideas.] (2)
- 11.7 Hamlet should start with a **tone** of surprise and urgency. The line 'Why, look you there!' should be delivered with a sudden burst of excitement and desperation, as if trying to draw Gertrude's attention immediately. Hamlet should point emphatically towards the direction where he sees the Ghost, his body leaning forward as if trying to physically direct Gertrude's gaze. His eyes should be wide, and his mouth slightly open in awe and distress.
- [Award 1 mark for identification of tone, 1 mark for an appropriate reference to body language and 1 mark for the motivation.] (3)
- 11.8 These lines serve as a powerful metaphor that reveals the underlying decay and corruption within the state of Denmark. The term "rank corruption" signifies a severe and foul decay. This points to the moral and political corruption. Claudius's murder of King Hamlet and subsequent usurpation of the throne are the primary sources of corruption. His actions are the 'ulcerous' place that has been superficially concealed by his ascension to power. Gertrude's hasty marriage to Claudius further compounds this moral corruption, symbolising the tainting of personal and political relationships within the state.
- [Award 3 marks for a clear explanation of the image.] (3)
- 11.9 Throughout the play, Hamlet's interactions with Gertrude are marked by a mixture of anger, disappointment, love, and a profound desire to save her from moral corruption. Hamlet feels deeply betrayed by Gertrude's hasty remarriage to Claudius, which he perceives as a sign of moral weakness and a betrayal of his father's memory. His famous exclamation, "Frailty, thy name is woman!" reveals how he views his mother and all women, in general. Hamlet expresses his anger and disappointment bluntly, condemning her actions and urging her to recognise her sins. After the initial outburst, Hamlet softens and implores Gertrude to confess her sins and repent, 'Mother, for love of grace...'.

[Award full marks ONLY if candidate provides a critical discussion.] (3)

[25]

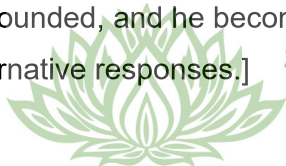
OTHELLO – William Shakespeare**QUESTION 12: OTHELLO – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 27 for the rubric to assess this question.

- In William Shakespeare's play *Othello*, Othello's tragic downfall is often attributed to his misplaced sense of honour. Othello's actions, particularly in the latter half of the play, are motivated by a distorted desire to protect his honour and reputation, rather than hatred.
- Initially, Othello is a respected and admired figure, known for his bravery and military skill. However, as the play progresses and Iago's manipulations take hold, Othello becomes increasingly consumed by a sense of wounded honour. He believes that his wife, Desdemona, has betrayed him, and that his honour has been tarnished.
- Driven by this misguided sense of honour, Othello makes devastating decisions, including the ultimate tragedy of killing Desdemona. Throughout the play, Othello's actions are characterised by a warped sense of chivalry and a desire to restore his perceived loss of honour.
- Othello's motivations are complex. Othello acts out of a sense of honour. Othello's sense of honour is rooted in his military background: As a military leader, Othello is accustomed to upholding a code of honour and conduct.
- Othello's honour is also rooted in his social status: As a Moor in Venetian society, Othello is acutely aware of his reputation and the need to maintain a sense of honour to earn respect. Furthermore, Othello's honour is rooted in his personal pride: Othello takes great pride in his own integrity and the respect he receives from others.
- Initially, Othello's desire to protect his honour leads him to investigate Desdemona's alleged infidelity. However, as Iago manipulates Othello, his sense of honour becomes distorted, and he begins to act out of hatred, leading to tragic consequences.
- In the end, Othello's actions are a tragic mix of both honour and hatred, demonstrating the destructive power of unchecked emotions and the devastating consequences of allowing honour to become an all-consuming force. While Othello's initial motivation is rooted in a sense of honour, it is arguable that his actions later in the play are indeed fuelled by hatred.
- As Iago's sinister whispers take hold, Othello's emotions shift from a desire to protect his honour to a deep-seated hatred towards Desdemona, whom he believes has betrayed him. This hatred consumes Othello, leading him to commit heinous acts, including smothering Desdemona in her bed.
- Othello's language and behaviour towards Desdemona become increasingly vile and violent, demonstrating the intensity of his hatred. For instance, he calls her a "whore" and a "devil," and ultimately takes her life in a fit of rage. Furthermore, Othello's hatred extends beyond Desdemona, as he also exhibits intense anger and aggression towards Cassio, whom he perceives as a rival and a symbol of his own wounded honour.
- Othello's actions are ultimately driven by hatred, which consumes him and leads to tragic consequences. While his initial motivation is a desire to protect his honour, his emotions evolve into intense hatred towards Desdemona, Cassio, and even himself.
- Othello's hatred is fuelled by Jealousy: Othello's belief that Desdemona is having an affair with Cassio fills him with intense jealousy, which Iago expertly manipulates.
- Othello acts out of hatred which is fuelled by his sense of betrayal: Othello feels betrayed by Desdemona's perceived infidelity, leading to a deep-seated anger and resentment.
- Othello further acts out of hatred which is fuelled by his wounded pride: Othello's honour and reputation are wounded, and he becomes consumed by a desire for revenge and retribution.

[Credit valid alternative responses.]

SA EXAM PAPERS



QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

- 13.1 Iago gets Cassio drunk, making it easy for Roderigo to provoke Cassio into a brawl, first with Roderigo, then with Montano, whom he wounds. Othello, called from his bed by the noise, stops the brawl and demands to know what has happened.

[Award 1 mark for just prior to the incident and 1 mark for link to the context.] (2)

- 13.2 He accuses them of uncivilised behaviour and doing the enemy's work by destroying the army. Othello perceives their behaviour as a challenge to his authority and honour and further threatens the next person that moves with execution. Othello's response displays his leadership skills – he immediately takes control of the situation and maintains his strong, quiet dignity.

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

- 13.3 Iago appears as an onlooker and not as a participant. Iago orchestrated a double-crossing to hurt Cassio's honour by making Cassio's drunkenness noticed by Othello. However, in these lines Iago claims that he cannot say what has happened and would have been happy to lose his legs in battle rather than being involved in this situation. His hypocrisy is revealed because he tries to make it look as if he does not want to say what he is about to say.

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

- 13.4 Othello's outburst reflects his potential for passion to overrule his reason. These lines show that he is overwhelmed by anger, and he admits that he is in danger of losing control. Iago will use this knowledge and push Othello to a point where he will not be able to think rationally. He will drive Othello mad with jealousy through innuendos about Desdemona and Cassio. This will result in the destruction of Othello, Desdemona and others.

(3)

- 13.5 Othello smothers Desdemona with a pillow. Othello claims to have no wife due to his final realisation that he has killed Desdemona.

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

- 13.6 In the dark streets of Cyprus, Roderigo attacks Cassio, who, uninjured, stabs Roderigo. Iago then wounds Cassio in the leg. Othello, hearing Cassio cry out, thinks that Iago has killed him, and departs to murder Desdemona. Iago then kills the wounded Roderigo.

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



- 13.7 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 well-developed ideas.] (3)

- 13.8 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.

[Award 1 mark for identification of tone, 1 mark for an appropriate reference to body language and 1 mark for the motivation.] (3)

- 13.9 Iago manipulates Othello by using Desdemona's gullibility, her betrayal of her father by leaving with Othello, her evident compassion for Cassio, and her wish to see him put back into his position. Her willingness to submit to Othello's growing abuse also adds to the tragedy since, rather than defending herself, she accepts responsibility for Othello's acts and behaviour.

OR

Learners may argue that Desdemona's noble intentions and lack of ability to distinguish and comprehend evil are not her fault. Othello's profound fears and intense jealousy have also contributed to the tragedy, as he never raises his concerns with Cassio or Desdemona. Rather, he decides to have whole faith in Iago.

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

[Credit a valid mixed response.] (3)

[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 should be used by the candidates to support their arguments.
- Refer to page 27 for the rubric to assess this question.

- *The Crucible* is a masterful portrayal of how manipulation, deceit and moral weaknesses can lead individuals to compromise their values and perpetuate injustice, culminating in tragedy.
- Abigail Williams uses manipulation, deceit and charm to control those around her. She orchestrates the witch trials, implicates innocent individuals like Elizabeth Proctor and manipulates the court into believing her lies. Her moral weakness is evident in her affair with John Proctor and in her willingness to sacrifice others to save herself.
- Reverend Parris, driven by ambition and a desire for power, allows his moral principles to be compromised. As the minister of Salem, he fails to stand up against the hysteria, instead he uses it for his own interests – his main concern lies in protecting his reputation.
- John Proctor struggles with his own moral weakness. His past infidelity with Abigail haunts him, and his initial reluctance to speak out against the trials stems from a fear of his own reputation being tarnished. As the play progresses, he finds the courage to stand up for what is right, even if it means sacrificing his own life.
- Reverend Hale initially uses his authority into manipulating others into confessing and becomes increasingly consumed by his own ambition. However, at the end of the play, he feels guilty about his role in contributing to the individuals being imprisoned – he strives to get them to confess so that they will live.
- Mary Warren’s desire to please Abigail and gain acceptance leads her to manipulate the truth and participate in the witch trials. Her moral weakness is evident in her willingness to compromise her own values to fit in.
- Mary later falsely testifies against John Proctor, resulting in him being imprisoned and eventually being hanged.
- Thomas Putnam’s greed and desire for land leads him to manipulate the witch trials to his advantage. He uses his wealth and influence to sway the court’s decisions and further his own interests.
- Ann Putnam’s moral weakness and deceit is evident in her willingness to sacrifice others to achieve her own ends – she blames the innocent Rebecca Nurse for the murder of her babies.
- The judges’ moral weakness is evident in allowing the trials to continue, taking a decision to hang innocent people despite being made aware that the girls are frauds. They claim to be seeking truth and justice while actually perpetuating a sham trial.
- Elizabeth Proctor lies about her knowledge of John Proctor’s infidelity –however, does this to protect her husband’s reputation.

[Credit valid alternative/mixed responses.]

[25]



QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

- 15.1 Proctor is angered by Elizabeth's constant mistrust of him after his affair with Abigail. He sees Elizabeth as extremely judgemental.

[Award 2 marks for one point well-discussed.] (2)

- 15.2 Proctor is afraid that if he charges fraud on Abigail, then she would expose him as a lecher. He is aware of what she is capable of, and he is afraid that she would reveal their affair and this in turn would ruin his reputation.

[Award 2 marks for one point well-discussed.] (2)

- 15.3 She feels deep emotional pain and betrayal and is wounded by her husband's deception. She is angry and disappointed by Proctor's unwillingness to go to court and expose the girls as frauds. She begins to question Proctor's honesty/trustworthiness/ She grieves the loss of their happy marriage.

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

- 15.4 In this extract, Mary is avoidant; she wants to escape Proctor's questions and scrutiny. Later, she becomes fearful of Proctor's disapproval and potential anger and struggles to maintain her composure. In the court, she is intimidated by Abigail and afraid of exposing her. She is torn between her loyalty to Abigail and her own sense of right and wrong, leading to inner conflict and makes false accusations of Proctor involved in witchcraft.

[Award full marks only if the candidate has used this extract as a starting point.] (3)

- 15.5 Elizabeth and John Proctor are both in jail after being accused of witchcraft. John is a few hours away from being hanged. Elizabeth is brought to him in an attempt to get him to confess to his charges so that he can live.

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

- 15.6 The actor playing Elizabeth could move towards John Proctor looking at him with sadness in her eyes. A slumped posture could be used, conveying a sense of defeat. Her hands might be clasped together or fidgeting to indicate her anxiety.

Her tone would be introspective/contemplative/ regretful/ guilty/ sad/ vulnerable – her words might be laced with regret conveying a sense of sorrow. Tone could also be one of resignation as if she has accepted her shortcomings.

[Award 1 mark for identification of tone, 1 mark for an appropriate reference to body language and 1 mark for the motivation.] (3)



- 15.7 Proctor wants to live but he also wants to keep his moral sense – his name is of utmost importance to him. If he wants to live, he will have to lie, saying that he was consorting with witches, which is untrue. However, to deny that, will cost him his life.

[Award full marks if the candidate displays a clear understanding of Proctor's dilemma.] (3)

- 15.8 Elizabeth feels that she cannot lay blame on Proctor solely; as she feels partly responsible for his infidelity. Her lack of affection and coldness towards him may have contributed to his affair with Abigail. Elizabeth's admission reveals Proctor's admirable qualities; which serves to ease his guilt and causes him seek redemption.

[Award 2 marks for an explanation of the reference and 1 mark for the comment.] (3)

- 15.9 Agree.
His pride and past infidelity ultimately lead to his tragic fall, evoking pity. Proctor is caught in a web of circumstances beyond his control, including Abigail's revenge and the witch trial hysteria. Despite his flaws, Proctor has good intentions and tries to do the right thing; he did everything in his power to prevent Elizabeth being imprisoned; he disclosed his lechery. He endures public humiliation, imprisonment and ultimately, execution.

Disagree.
Proctor's choices, such as his affair with Abigail and his initial reluctance to speak out against the trials, contribute to his predicament. His morals become questionable to the reader. Proctor's treatment of Elizabeth makes it difficult for one to have pity for him. His lack of understanding of Elizabeth's emotions after his infidelity may evoke anger instead of pity in the reader, he offers no apologies but is filled with pride and arrogance – readers may find it difficult to feel pity towards him.

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

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80



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

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

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



SECTIONS B AND C: Assessment rubric for literary essay: Novel and Drama (25 Marks)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT 15 MARKS Interpretation of topic. Depth of argument, <u>justification</u> 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 <u>essay</u> .	8-10 -Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, <u>tone</u> 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, <u>tone</u> 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
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.

