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GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2011

MEMORANDUM

MARKS: 80

This memorandum consists of 21 pages.

NOTE TO MARKERS

- This marking memorandum is intended as a guide for markers.
- The memorandum will be discussed with the marking panel before marking commences at the marking centre.
- 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 have 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 memo.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- *Essay question:* If the essay is shorter than the required word count, do not penalise, because the candidate has already penalised him/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay. However, the conclusion must be considered.**
- *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 in the light of the discussion during the standardisation of the marking memorandum. Part marks should be awarded in proportion to the fullness of the response to each question.

SECTION A: POETRY**QUESTION 1: PRESCRIBED POETRY: ESSAY****Extract from *PRELUDES* – T S ELIOT**

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to page 19 – 20 for the rubric to assess this question.

- According to Eliot, life in an early 20th Century urban area is cramped, shabby, bleak and lonely. The environment is shabby and grimy.
- This prelude is set at six o'clock on a winter's afternoon. The poet refers to the 'ends' of the days while winter suggests death, the end.
- The poem opens with the use of personification in the idea of the evening's settling down after a long day.
- Eliot describes city living as being a series of 'burnt-out ends of smoky days'. The metaphor gives a sense of the detritus that epitomises urban working-class existence.
- The blinds are 'broken' and the leaves are 'withered' – images of decay.
- Nature is bleak.
- The only live creature in the stanza is described as 'lonely' and the reader can assume that it 'steams and stamps' as a result of the cold.
- The rhythm is achieved through the use of short phrases inserted between longer sentences at intervals. This helps to suggest edginess – discomfort. (Some candidates might mention the steady, driving effect of the dominant iambic metre.)

[10]**QUESTION 2: PRESCRIBED POETRY: CONTEXTUAL*****REFUGEE MOTHER AND CHILD* – CHINUA ACHEBE**

- 2.1 The setting is a refugee camp. The children suffer from diseases such as diarrhoea and kwashiorkor/the people are unwashed and starving/the refugees have become listless and apathetic.
(The candidate can provide any two details taken from the poem.) (2)
- 2.2 The line, 'a son she soon will have to forget', establishes the mother's imminent loss. The reader pities a mother who will lose her son, and the emphasis on the mother's having to forget emphasises her pain and grief that will be overwhelming. (2)

- 2.3 Yes:
The poem equates the refugee mother and child to Mary and the Christ-child. This can be shocking and jarring; the candidate may argue that this makes the image more effective.
The candidate may argue that the image reinforces the plight of the mother and child, as Jesus and his mother were also displaced and forced to become refugees. The image also suggests that this mother's grief and love are as great as any emotion experienced by the mother of Jesus.
[Take into account the response of candidates who do not refer to the Christian image, and mark on merit.] (3)
OR
No: Consider candidate's response.
- 2.4 At another time, this would not have been a significant gesture on the part of the mother. Now, in the light of the imminent death of the child, the gesture takes on new significance. There is reverence in the gesture: she will not be able to perform this motherly duty for her child for much longer – there is pathos in her action. (3)

[10]**QUESTION 3: PRESCRIBED POETRY: CONTEXTUAL*****AN IRISH AIRMAN FORESEES HIS DEATH – WILLIAM B YEATS***

- 3.1 In lines 1 – 10, the poet dismisses the conventional reasons that a fighter pilot might have for joining up to fight a war. These are not his motivation for joining.
From line 11, he gives his reasons for fighting: the joy that he experiences in flying is his reason for living, even if he dies doing it. (3)
- 3.2 The Irish have no stake in this war. Whoever wins, it will not make any difference to the lives of the poor people in Ireland: they will neither benefit nor suffer/lose. (2)
- 3.3 The poem is written from the point of view of the speaker. This makes the sentiment expressed in the poem immediate and heartfelt. The reader is more easily able to identify with the airman's plight. (3)
- 3.4 Optimistic: The poet is indifferent to merely being alive and is sure that he will die doing what he loves – flying. The tone is assured, calm and matter-of-fact.
OR
Pessimistic: The speaker knows that he will die. He views all of his life as a waste.
OR
It is neither pessimistic nor optimistic. The airman seems detached from any consideration other than the fulfilment/excitement flying brings him. (2)

[10]

QUESTION 4: PRESCRIBED POETRY: CONTEXTUAL***you cannot know the fears i have* – SHABBIR BANOOBHAI**

- 4.1 Firstly, the father fears that his child might be emotionally damaged by insensitive/harsh/hurtful treatment (e.g. racist epithets). (Examples not necessary for full marks.)
Secondly, there is an indication that they live in a time of crisis/threat, and that the child might be a victim of the looming turmoil.
These ideas might be merged in some answers. (3)
- 4.2 The lack of punctuation that directs reading encourages focus on the stream of thought. It also engenders more careful interpretation than might otherwise be the case: i.e. that is, there is greater interaction of the reader with the poem. Moreover, the poem is given fluidity – a sense of smooth movement of thought. (2)
- 4.3 The child has been born into a country saddened by apartheid ('shadows of a sun-darkened land') and the father wants his child to bring light – and new life – to the future. The child is the future: he wants everything about her to be positive. (2)
- 4.4 Open-ended. Assess on basis of strength of argument.
Agree: The poem is about a time of great political upheaval: the emphasis on a couple of lives is trivial. Language and images tend to be sentimental.
OR
Disagree: The poem reflects an individual's real feelings: great upheavals affect real individual people. By addressing one person, the father achieves universality: the ideas are applicable to most parents and young children. The imagery is natural and fresh and not sentimental. (3)

[10]

UNSEEN POETRY: POETRY FROM AFRICA**SEVEN WORDS OF THE WOMAN TO THE MORNING – JULIA MARTIN****QUESTION 5: UNSEEN POETRY: ESSAY**

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to the rubric on page 19 – 20 to assess this question.

- The poet's response is positive and uplifting. She celebrates the passing of night and darkness. She sees the sun as dispelling fear.
- The poem is divided into seven stanzas – as suggested in the title.
- Each stanza captures a period of time or a comment.
- The words are divided at the beginning, suggesting the uncertainty of the early morning, the last throes of the night and darkness.
- As the poem moves on, so the words come together.
- There is a reference to touch (lines 1, 6 and 7), smell (line 3), hearing (lines 3, 4, 5 and 7), sight (lines 2 and 6).
- The poem is personal and intimate.
- However, she also includes, in direct speech, the words of people in the streets.
- A part of her means of capturing her reaction is the use of seven words per stanza, as hinted at in the title.

[10]**QUESTION 6: UNSEEN POETRY: CONTEXTUAL**

- 6.1 The poet shares her delight in the coming of morning. She sees it as breaking the darkness of night.
[The more discerning candidates might see the reference to seven words in each stanza and/or might gloss the idea of 'night' as connoting something negative.] (2)
- 6.2 Birds traditionally suggest freedom and the joys of life. This supports the general idea that the morning is delightful. (2)
- 6.3 The poet concentrates on smell ('car smells') and hearing ('train noise'). She also hears the words of the people. The sun touches her body. These are the interesting and/or exciting experiences that cause her to praise the morning. (3)
- 6.4 The poem ends on a positive note. The morning brings relief from night, darkness and fear. The poet describes how the approaching light makes her heart sing as fear is 'burnt away'.
OR
The poem ends on a negative note. (An unlikely response: however, consider response and mark with discretion.) (3)

[10]**TOTAL SECTION A: 30**

SECTION B: NOVEL**QUESTION 7: *ANIMAL FARM* – ESSAY**

- Use the following points, among others, as a guide to marking this question. However, allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 21 for the rubric to assess this question.

- Not all the animals are able to read. They are also simple, unable to understand the manipulation used by the pigs and, in particular, Napoleon and Squealer.
- The Seven Commandments are the principles by which Animal Farm is run. But there are changes to suit **Napoleon**, **Squealer** and the other pigs as time goes on. Initially these are small, subtle changes, but finally the spirit of Animal Farm is different and the lives of the animals are the same as they were in Jones's time.
- **Napoleon's** leadership style makes use of very little speech, and relies rather on force and threat. He says very little in the debates against Snowball regarding the windmill, eventually setting the dogs on Snowball and causing him to run away from Animal Farm. He brings an end to meetings and debates held by the animals on a weekly basis.
- **Squealer** is the one who disseminates Napoleon's propaganda to the animals on the farm. Squealer decodes and explains all of Napoleon's decisions and actions to the animals. He uses the suggestion of threat and a common enemy; a common ideal that needs protection and a common goal to control the course of events on the farm.
- **Squealer** tells the animals that loyalty, obedience and discipline are what are needed from them for Animal Farm to be a success. What he really means is that Napoleon demands their loyalty, obedience and discipline.
- **Boxer** is one of Napoleon's firmest supporters. He, in turn, is greatly admired by the animals, and so is able to inspire them with his motto, 'I must work harder', and, later, 'Napoleon is always right'. Sadly, in the end, Boxer is supporting a corrupt leader, and causing others to do so.

[25]

QUESTION 8: *ANIMAL FARM* – CONTEXTUAL

- 8.1 Boxer provides the muscle that the pigs have needed in creating their vision of what Animal Farm is meant to be. He is one of Napoleon's firmest supporters. He is greatly admired by the animals, and so is able to inspire them with his motto: 'I must work harder', and later 'Napoleon is always right'. (3)
- 8.2 It was understood by the animals that a section of one of the pastures would be set aside so that ailing and retired animals could end their days in peace, being well fed and safe. Boxer, however, is ruthlessly disposed of for profit. (3)
- 8.3 Benjamin is cleverer than the other animals. He can read. He is naturally shrewd and suspicious. Benjamin is a survivor, unlike most of the other animals. (2)
- 8.4 Benjamin realises what Boxer's fate is going to be. He understands that the pigs deceive and ruthlessly use the others. He attempts to warn them, but to no avail. He calls them 'fools' because they do not understand what is being done to Boxer (and to others). (3)
- 8.5 A windmill is necessary to enable them to keep up with the other farms. Supposedly, it is to be used to improve the quality of life of the animals. It keeps the animals occupied and gives them a sense of purpose. (2)
- 8.6 According to Animalism, all animals are equal and should work together harmoniously for the common good and build a society in which all can be happy. (2)
- 8.7 The farm appears to be growing richer. In fact, the quality of the lives of the farm animals is deteriorating, except for the members of the elite (pigs and dogs). (3)
- 8.8 Yes. Squealer tells the animals that Napoleon's responsibilities are very demanding: Napoleon would be happy to allow the animals to have more say, except that they might make mistakes and all would suffer. Snowball also tells the animals that Napoleon had been the originator of the plan to build the windmill: he spins the fact that Napoleon had spoken against it. Squealer tells the other animals that the pigs have to take on huge administrative responsibilities ('files', 'minutes', etc). (Other, similar points to be treated on their merits. Any one valid reference to content would be sufficient.) Squealer is consistently manipulative, patronizing and generally dishonest in his speeches about the virtues of the pigs and the limitations of the common animals. (3)

- 8.9 Orwell's use of these kinds of animal is effective because most people are familiar with the stereotypes. Pigs are generally regarded as dirty/unpleasant. The stereotype helps convey the nastiness of dictators and dictatorships. (Some might mention that pigs are seen as intelligent animals by many people: this is also valid.) Guard and police animals are usually dogs; they are also easily seen as highly trainable and obedient.
[Credit must be given for references to actual current and/or historical events and personalities.]
[It is difficult to see how anyone could see Orwell's choice of animal characters as unsuccessful; however, answers should be assessed on their merits.]

(4)
[25]



QUESTION 9: *PRIDE AND PREJUDICE* – ESSAY

- Use the following points, among others, as a guide to marking this question. However, allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 21 for the rubric to assess this question.

Darcy

- At first, Darcy allows his pride to make him cold and indifferent to the feelings of others (the assembly; Elizabeth's visit to Netherfield; his proposal).
- However, once Elizabeth has spoken her mind, he is deeply affected, and he attempts to change (his behaviour towards the Gardiners; his actions when Lydia elopes).
- He still does use his influence with Bingley and appears unaware of how dominating he is.
- The reasons for Darcy's ability to change: fundamentally decent; self-aware; honest enough to know when criticism is valid. He responds to Elizabeth's warmth and vivacity – qualities he admires in her and which he himself does not have. He will continue to improve.

Elizabeth

- Elizabeth is lively and warm, frank and open. She is also impetuous.
- Initially, she is inclined to judge too quickly, relying on her sharp mind. She is wrong about Wickham and about Darcy, but accurate in her judgement of Bingley.
- She is honest enough to accept she is wrong (her response to Darcy's letter).
- She learns to recognize Wickham's duplicity and Darcy's proper pride.
- Throughout the novel, she is sensitive and caring towards Jane, valuing her gentleness, even while seeing its limitations – and telling Jane she is too uncritical of others.
- She is also critical of her father: she sees his irresponsibility and his abrogation of his duties.
- Elizabeth can change because she is warm and caring, intelligent and lively, sensitive and honest.

Mr Collins

- A mixture of pompous egotism and sycophancy.
- Does not grow to self-awareness and sensitivity: he is too self-centred and unintelligent; moreover, he is too dependent on the opinions and favour of his social superiors (Lady Catherine, especially).

[25]

QUESTION 10: *PRIDE AND PREJUDICE* – CONTEXTUAL

- 10.1.1 Elizabeth has walked to Netherfield, a distance of three miles, to see Jane, who has fallen ill. (2)
- 10.1.2 Any reasonable suggestion, e.g.,
She creates a sense of intimacy with Darcy, which she is at pains to do because she wants to attract him. She creates a sense of a conspiracy – she is sharing some secret with him. Again, this would suggest their intimacy. There is also the possibility that she wants to be overheard and so invites some comment on/draws attention to his earlier praise of Elizabeth. (2)
- 10.2 A person's position in the social hierarchy is very important. To marry someone significantly lower is generally regarded as undesirable, even shameful. (3)
- 10.3.1 Darcy learns to judge people less harshly and to behave accordingly. At first, he successfully persuades Bingley that Jane would be an unsuitable match because her family is unacceptable. He comes to realize that this is wrong and that Jane and Bingley are an excellent match. He himself falls in love with Elizabeth and marries her. He plays a very big role in rescuing the situation when Lydia elopes with Wickham; he even pays Wickham's debts. By doing this, he saves the Bennets (whom he earlier despises) from disgrace. [Accept valid references to other aspects of the novel.] (3)
- 10.3.2 Bingley is probably upset: he wants to marry Jane but he sees how strongly opposed to the idea are both his sisters and, more importantly, his friend, on whose judgement he relies. (3)
- 10.4 Lady Catherine wants Elizabeth to promise that she will never become engaged to Darcy. She regards Elizabeth as too low-born for her relative to marry. (2)
- 10.5 She shows integrity, courage, the strength not to be intimidated by social rank, forthrightness and honesty. Elizabeth deals with Lady Catherine's objections, using clear, unambiguous language, reliance on fact, and adherence to logic, without any trace of sycophancy or apology. (3)
- 10.6 Lady Catherine's words, '*such* a girl' suggest that Elizabeth is lower class and unworthy. Her snobbishness is seen in the reference to Wickham's father's much lower social status. 'The shades of Pemberley' indicates her sense that hers is an old and superior family. 'Polluted' is really harsh and insulting, because it suggests that the Bennets and Wickhams are filthy and not fit to join her family. These points all indicate that she is prejudiced against people who are not born into her social class and not concerned with their value as individuals. (4)

- 10.7 [Assess clarity and validity of argument.]
The vast social and economic gaps in South Africa, based mainly on race, are the obvious bases for argument. It might be pointed out, for instance, that schools, marital partners, places where one can afford to live, etc. are all determined by money, which, in turn, is often linked to population group.
[Reference to what is the case in other countries is also valid.
Some might validly point out that the specific kinds of class distinction mentioned in the novel are not clearly present today.]

(3)
[25]



QUESTION 11: *THE GREAT GATSBY* – ESSAY

- Use the following points, among others, as a guide to marking this question. However, allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 21 for the rubric to assess this question.

Nick admires Gatsby's:

- capacity for wonder.
- capacity for hope.
- unflagging devotion to his dream.
- tremendous energy.
- associating his Dream with something more elevated than crass material success.

However,

- Gatsby's world is built upon a fairy's wing and the fairy is the shallow Daisy.
- The members of the dominant classes (embodied in Tom) are hostile to those such as Gatsby.
- Gatsby cannot do the impossible and relive the past, as if the past five years of Daisy's life (Tom, their daughter) had not happened.
- Tom deliberately undermines Gatsby's claims to respectability: he has him investigated and exposed as a criminal with very shady associates like Wolfshiem.
- Tom forces Daisy to face the fact that she has loved (still loves?) him.
- Tom tells Wilson that Gatsby is the person responsible for what happened to Myrtle, and thus, in effect, kills him — yet again, Gatsby is the victim of the establishment.
- The 'foul dust' would be centred in the 'careless people', especially Tom and Daisy. A candidate might also classify criminals such as Wolfshiem and the bizarre partygoers as 'foul dust'.
- The point is that only Gatsby has a real sense of wonder and a capacity for vision, hope, etc.

[The extent to which (the candidate) agrees with Nick' is to be marked on merit: cogency of argument is what matters. Some candidates might deny the validity of Nick's salutes to a misguided, besotted gangster.]

[25]

QUESTION 12: *THE GREAT GATSBY* – CONTEXTUAL

- 12.1 Nick now works in New York. He is visiting his cousin, Daisy. (2)
- 12.2 Daisy and her ilk lead idle, pampered and pointless lives. She does not know what to do next. Her words suggest that she is somehow different from normal 'people'. (2)
- 12.3 The marriage is in poor shape (1 mark).
Nick notes that
- Daisy mocks Tom about being a 'hulking' brute.
 - She ignores/defies his objection to her choice of word.
 - Tom's manner, meanwhile, suggests a potential violence;
 - and this is also hinted at by the mention of his having accidentally bruised Daisy's knuckle badly ('Black and blue').
- (Any one detail, 2 marks.) (4)
- 12.4 Tom keeps an apartment in town for his clandestine meetings with Myrtle. Tom wants Nick to meet his 'girl'. They all meet in town for a party to which a few others have been invited. (3)
- 12.5 The little dog's 'blind eyes' afflicted by the smoke and 'groaning' indicate its misery, which in turn reflects the sordid quality of the scene/the true condition of the human beings in the room. (2)
- 12.6 Myrtle intensely resents Daisy, who stands in the way of her achieving her dream of marrying Tom. When under the influence of alcohol, Myrtle screams Daisy's name in a hostile manner and defies Tom's protection of that name. (3)
- 12.7 Daisy and Tom are a unit. They belong together. Daisy is unconcerned about Gatsby. Gatsby has failed to separate them. His dream is hopeless. (3)
- 12.8 Gatsby's indestructible commitment to Daisy is indicated: he will be available to help her should Tom give trouble. There is also the idea that Gatsby is like a knight in shining armour on guard to protect the king's daughter/the fairy princess – an image that indicates the unreality of his Dream. (3)
- 12.9 On the one hand, Nick deeply respects Gatsby's capacity to dream, including his fantasy about Daisy. On the other, he knows that the Dream and Gatsby's sense of Daisy are both based on unreality. (3)

[25]

TOTAL SECTION B: 25

SECTION C: DRAMA**QUESTION 13: *OTHELLO* – ESSAY**

- Use the following points, among others, as a guide to marking this question. However, allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 21 for the rubric to assess this question.

- Othello, like most of us, has the potential for both good and evil.
- Desdemona can be seen as representing the finer possibilities of human nature (but not everybody agrees that she is flawless morally – some have a problem with her deceiving of her father and/or her lying about what has happened to the handkerchief).
- There are numerous references to her in terms of divinity and other ways of suggesting the wonderfully excellent.
- As long as Othello is happy in his relationship and trusts Desdemona, his diction is suggestive of the noble and refined.
- His behaviour is in keeping with this diction.
- More astute (or better taught) candidates might go as far as asserting that *the Desdemona in Othello* is dominant at the beginning of the play.
- However, Iago is evil.
- His words/imagery and his actions are devilish and bestial.
- Playing on Othello's insecurities, he poisons the general's mind against his wife.
- Iago manipulates Othello into becoming more like him (Iago): a bloody-minded killer.
- Othello's imagery and other aspects of his diction change and become reminiscent of Iago's: he increasingly uses imagery connected to the hellish and the disgustingly bestial.
- More astute (or better taught) candidates might go as far as asserting that *the Iago in Othello* is dominant in the later stages of the play.
- At the end, Othello capitulates to Iago and kills Desdemona, in the process figuratively killing the good in himself.
- However, he later tries to kill Iago. He fails: the significance of this failure is debatable in that some might think that his failure to return to his former self is suggested.
- In the end he commits suicide, killing the 'Turk' in himself and executing Venetian justice.
- He dies upon a kiss, beside the body of Desdemona. Perhaps this signifies the final redemption of Othello.

[25]

QUESTION 14: *OTHELLO* – CONTEXTUAL

- 14.1 Othello and Desdemona have secretly married. Iago and Roderigo play on Brabantio's racism when they tell him about the elopement. Othello and Brabantio are both summoned to a meeting with the Duke and Senate to discuss the Turkish threat. Brabantio wants the Senate to condemn Othello. (3)
- 14.2 Brabantio thinks that it is against 'all rules of nature' for his daughter to fall in love with a black man. For her to do so would be for her to 'err' or make a big mistake. He claims that Othello must have used black magic or drugs to seduce Desdemona. (3)
- 14.3 The First Senator suggests that Othello is in fact innocent of using evil means to gain Desdemona's love and that all that has happened is that a man has courted a woman innocently in the normal way. (2)
- 14.4 Othello is calm, gracious and confident. He is a strong man of clear conscience. Here, he suggests that Desdemona reveal everything about their relationship and accepts whatever judgement the Senate might come to. (3)
- 14.5 Othello so trusts Iago that he has told him about his elopement and where Desdemona can be found. But the audience knows that Iago hates Othello and wants to destroy his happiness. (3)
- 14.6 Othello is in an agony of confusion. On the one hand, he regards Desdemona as a perfect wife; on the other hand, he thinks she is an adulteress. Moreover, he does not know whether Iago is a reliable friend or an evil liar. (3)
- 14.7 Othello thinks that one of the reasons Desdemona has betrayed him is that she prefers someone of her own race. He feels that she despises his blackness. He thinks that being cuckolded undermines his reputation/good name/identity and, since he associates his colour/race with failure and being despised, he links the two. (3)
- 14.8 Iago sounds kindly/sympathetic, but in fact he has caused Othello's pain and is enjoying it. (2)
- 14.9 The Turks are the enemies of Venice. Othello, as a loyal defender of Venetian civilisation, once killed a Turk who attacked it. In killing himself, he is once again that true Venetian, and the enemy he kills is himself – a man who has been the enemy of what Venice stands for. (3)

[25]

QUESTION 15: *THE CRUCIBLE* – ESSAY

- Use the following points, among others, as a guide to marking this question. However, allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to page 21 for the rubric to assess this question.

The idea of a crucible

- Each of the characters in the topic is tested as if in a crucible. In a crucible, something is heated so that impurities are burnt away and a purer form emerges.

Proctor

- At the beginning of the play, Proctor has sinned. He is chastened but still defensive and rather resentful of Elizabeth's continuing coldness.
- Proctor's real test begins when Elizabeth is arrested.
- As the trials proceed, Proctor is severely tested (unable to free Elizabeth, Martha Corey or Rebecca Nurse, Mary Warren is destroyed by Abigail; his desperate and humiliating public confession to lechery and adultery achieves nothing).
- By the end of Act 3, Proctor is almost hysterical: he wildly cries that 'God is dead'; he 'laughs insanely' and curses Danforth and himself. Proctor's faith is tested (in God as well as in the justice of the court).
- Again he is tested in the final scenes of the play (his desire to be with Elizabeth, longing to save his life, guilt about his reputation). When he refuses to hand over the signed document, he feels a 'wild terror' and 'a boundless anger'.
- He weeps as he wonders at the 'shred of goodness' he finds in himself. Proctor experiences the intense test of his faith in himself.
- Finally, he recognises how important his 'name' is to him: his name represents his whole identity and he cannot allow this to be compromised.
- Elizabeth recognises what this test has produced: 'he have his goodness now'. Proctor emerges a better man.

Elizabeth

- She is coldly self-righteous. Proctor's adultery has not really tested her: she believes in God, and she believes in her own moral goodness.
- Her test really starts when she is arrested (shaken but courageous).
- Her test comes when she is asked about Abigail. Her lie is significant because it marks a change in Elizabeth: she lies out of love and loyalty.
- Elizabeth is now able to recognise different kinds of lie. She would not confess to being a witch because this would compromise her integrity and her sense of self.
- Elizabeth's faith in God is not tested. However, her love is tested and she emerges a stronger, more compassionate woman.

[25]

QUESTION 16: THE CRUCIBLE – CONTEXTUAL

- 16.1 Some girls have apparently been bewitched. Hale has been asked to investigate. (2)
- 16.2 Rebecca is known as a good woman, upright, charitable, righteous. She is revered and respected. (2)
- 16.3 Thomas Putnam believes in his own superiority and likes to be flattered/have his position recognised. (2)
- 16.4 Proctor knows that the stories about witches are nonsense. He 'never spoke' about witches: in other words, he has not commented on them. When he speaks to Hale, he implies that it would be 'sensible' not to credit the accusations to do with witchcraft. (3)
- 16.5 Hale eventually understands that his good intentions have come to nothing. He doubts the witchcraft stories and even his faith. He is ashamed because innocent life has been taken and he has come to grasp that life itself is the highest value. (3)
- 16.6 The girls' pretence that Mary has become some kind of diabolical bird is ridiculous. Yet most of the onlookers believe their nonsense. As a result, Proctor bitterly feels that only the forces of evil ('Lucifer') are evident. (3)
- 16.7 He refuses to admit or deny his guilt. Therefore he is not hanged but pressed to death. In this way, he dies a Christian and ensures that his sons inherit his farm.
[Do not accept other answers, as Giles's death can only be seen as 'heroic'.] (3)
- 16.8 Danforth has 'pull[ed] Heaven down' by condemning innocent people. He has also 'rais[ed] up a whore' by believing Abigail, who has slept with him (a married man) and generally behaved in an unseemly, evil manner. (3)
- 16.9 It is effective because Proctor at last denounces the proceedings and exposes his true feelings in public. Moreover, Hale's final rejection of Danforth and the whole dreadful farce of the trials is powerfully demonstrated. Voices are raised. Passions are ignited.
(Credit answers that discuss the *dramatic* effectiveness of the ending: Abigail's chasing of the 'bird', Proctor's fiery speech, Hale's denunciation and dramatic exit and Danforth's furious words that close the scene.) (4)
- [25]**

TOTAL SECTION C: 25
GRAND TOTAL: 80

RUBRIC FOR MARKING THE POETRY ESSAY (QUESTION 1 AND QUESTION 5)

RUBRIC FOR MARKING THE POETRY ESSAY HOME LANGUAGE 10 MARKS	LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay.	Outstanding - Coherent structure. Excellent introduction and conclusion. - Arguments well structured and clearly developed. - Language, tone and style mature, impressive, correct.	Meritorious - Essay well structured. Good introduction & conclusion. - Arguments and line of thought easy to follow. - Language, tone & style correct and suited to purpose. - Good presentation.	Substantial - Clear structure & logical flow of argument. - Introduction & conclusion & other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone & style largely correct.	Adequate - Some evidence of structure. - Essay lacks a well-structured flow of logic and coherence. - Language errors minor, tone & style mostly appropriate. - Paragraphing mostly correct.	Moderate - Structure shows faulty planning. - Arguments not logically arranged. - Language errors evident. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.	Elementary - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone & style not appropriate to the purpose of academic writing. - Paragraphing faulty.	Not achieved - Difficult to determine if topic has been addressed. - No evidence of planned structure or logic. - Poor language. Incorrect style & tone. - No paragraphing or coherence
		7 80 – 100%	6 70 – 79%	5 60 – 69%	4 50 – 59%	3 40 – 49%	2 30 – 39%	1 0 – 29%
Outstanding - In-depth interpretation of topic, all aspects fully explored. - Outstanding response: 90%+. Excellent response: 80 – 89%. - Range of striking arguments extensively supported from poem. - Excellent understanding of genre and poem.	7 80 – 100%	8 – 10	7 – 7½	7 – 8				
Meritorious - Above average interpretation of topic, all aspects adequately explored. - Detailed response. - Range of sound arguments given, well supported from poem. - Very good understanding of genre and poem.	6 70 – 79%	7½ – 8½	7 – 8	6½ – 7½	6 – 7			

Substantial Shows understanding and has interpreted topic well. Fairly detailed response. Some sound arguments given, but not all of them as well motivated as they could be. Understanding of genre and poem evident.	5 60 – 69%	7 – 8	6½ – 7½	6 – 7	5½ – 6½	5 – 6		
Adequate Fair interpretation of topic, not all aspects explored in detail. Some good points in support of topic. Most arguments supported but evidence is not always convincing. Basic understanding of genre and poem.	4 50 – 59%		6 – 7	5½ – 6½	5 – 6	4½ – 5½	4 – 5	
Moderate Very ordinary, mediocre attempt to answer the question. Very little depth of understanding in response to topic. Arguments not convincing and very little justification from poem. Learner has not fully come to grips with genre or poem.	3 40 – 49%			5 – 6	4½ – 5½	4 – 5	3½ – 4½	3 – 4
Elementary Poor grasp of topic. Response repetitive and sometimes off the point. No depth of argument, faulty interpretation/ Arguments not supported from poem. Very poor grasp of genre and poem.	2 30 – 39%				4 – 5	3½ – 4½	3 – 4	1 – 3½
Not achieved Response bears some relation to the topic but argument difficult to follow or largely irrelevant. Poor attempt at answering the question. The few relevant points have no justification from the poem. Very poor grasp of genre and poem.	1 0 – 29%					3 – 4	1 – 3½	0 – 3

RUBRIC FOR MARKING THE ESSAY QUESTION FOR NOVEL AND DRAMA (SECTIONS B AND C)

Note the difference in marks awarded for content versus structure and language

CODES AND MARK ALLOCATION		CONTENT [15] Interpretation of topic. Depth of argument, justification and grasp of text.		STRUCTURE AND LANGUAGE [10] Structure, logical flow and presentation. Language, tone and style used in the essay
Code 7 80 -100%	Outstanding 12 – 15 marks	<ul style="list-style-type: none"> In-depth interpretation of topic, all aspects fully explored. Outstanding response: 90%+. Excellent response: 80 – 89%. Range of striking arguments extensively supported from text. Excellent understanding of genre and text. 	Outstanding 8 – 10 marks	<ul style="list-style-type: none"> Coherent structure. Excellent introduction and conclusion. Arguments well structured and clearly developed. Language, tone and style mature, impressive, correct.
Code 6 70 - 79%	Meritorious 10½ – 11½ marks	<ul style="list-style-type: none"> Above average interpretation of topic, all aspects adequately explored. Detailed response. Range of sound arguments given, well supported from text. Very good understanding of genre and text. 	Meritorious 7 – 7½ marks	<ul style="list-style-type: none"> Essay well structured. Good introduction & conclusion. Arguments and line of thought easy to follow. Language, tone & style correct and suited to purpose. Good presentation.
Code 5 60 – 69%	Substantial 9 – 10 marks	<ul style="list-style-type: none"> 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. 	Substantial 6 – 6½ marks	<ul style="list-style-type: none"> Clear structure & logical flow of argument. Introduction & conclusion & other paragraphs coherently organised. Flow of argument can be followed. Language, tone & style largely correct.
Code 4 50 – 59%	Adequate 7½ – 8½ marks	<ul style="list-style-type: none"> Fair interpretation of topic, not all aspects explored in detail. Some good points in support of topic. Most arguments supported but evidence is not always convincing. Basic understanding of genre and text. 	Adequate 5 – 5½ marks	<ul style="list-style-type: none"> Some evidence of structure. Essay lacks a well- structured flow of logic and coherence. Language errors minor, tone & style mostly appropriate. Paragraphing mostly correct.
Code 3 40 – 49%	Moderate 6 – 7 marks	<ul style="list-style-type: none"> Very ordinary, mediocre attempt to answer the question. Very little depth of understanding in response to topic. Arguments not convincing and very little justification from text. Learner has not fully come to grips with genre or text. 	Moderate 4 – 4½ marks	<ul style="list-style-type: none"> Structure shows faulty planning. Arguments not logically arranged. Language errors evident. Tone & style not appropriate to the purpose of academic writing. Paragraphing faulty.
Code 2 30 – 39%	Elementary 4½ – 5½ marks	<ul style="list-style-type: none"> Poor grasp of topic. Response repetitive and sometimes off the point. No depth of argument, faulty interpretation/ Arguments not supported from text. Very poor grasp of genre and text. 	Elementary 3 – 3½ marks	<ul style="list-style-type: none"> Poor presentation and lack of planned structure impedes flow of argument. Language errors and incorrect style make this a largely unsuccessful piece of writing. Tone & style not appropriate to the purpose of academic writing. Paragraphing faulty.
Code 1 0 – 29%	Not achieved 0 – 4 marks	<ul style="list-style-type: none"> Response bears some relation to the topic but argument difficult to follow or largely irrelevant. Poor attempt at answering the question. The few relevant points have no justification from the text. Very poor grasp of genre and text. 	Not achieved 0 – 2½ marks	<ul style="list-style-type: none"> Difficult to determine if topic has been addressed. No evidence of planned structure or logic. Poor language. Incorrect style & tone. No paragraphing or coherence.