



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**FEBRUARY/MARCH 2010**

**MEMORANDUM**

**MARKS: 80**

**This memorandum consists of 18 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 has been answered.
- If a candidate gives two answers where the first one is wrong and the next one is correct, mark the first answer and ignore the next.
- If answers are incorrectly numbered, mark according to the 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.**
- *Contextual question:* 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 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: POETRY ESSAY QUESTION****1. Extract from *PRELUDES*: TS ELIOT**

Use the following, amongst others, as a guide to answering this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem and the poet's intention. Please refer to rubrics for marking the poetry essay.

For the speaker the world appears as follows. This includes his feelings, attitudes and ideas.

- The world of the city is depressing and inhospitable.
- The world of the city is bleak and unfriendly.
- Everything seems drab and dirty.
- There is a sense of decay and despair.
- People who live in cities are stressed.
- People do not care about one another.
- There is a lack of warmth and caring.
- They live difficult lives: they are not whole.
- There is very little privacy.
- People are constantly on the move, yet life is monotonous.
- There is a rigidity and conformity about city life.
- Life is restricted by the size of the building and a lack of contact with nature.
- There is a sense of alienation and emptiness.
- People are despondent, and feel used and empty.
- Life moves in a daily cycle that involves working and going home to prepare for the next day.
- The poet feels sympathetic towards the city dweller.
- The poet is aware of how degrading such an existence might be.
- In spite of their shortcomings, the poet sees the people as 'gentle' and suffering.
- He feels sympathy for their souls.
- Shortcomings: narrow outlook/understanding; dogmatic.

NOTE: candidates should refer to the extract. Other aspects of the poem may also be taken into account and credited. However, these must be integrated into the answer. **[10]**

**OR**

**QUESTION 2: POETRY CONTEXTUAL QUESTION****OZYMANDIAS: PERCY BYSSHE SHELLEY**

- 2.1 The reader is introduced to Ozymandias and the central theme of the poem by a narrator who then tells the story of this great ruler and the remains of his statue, buried in the desert/The idea of the ruin of something once powerful is indicated. (2)
- 2.2 Although at the time Ozymandias was able to wield absolute authority over his subjects, and although he considered his power to be all-encompassing, time has reduced him, his statue and his legend to no more than a pile of rubble in a desert area. (3)
- 2.3 The sestet shows the futility of the man's empty ambition, conceit and false sense of superiority. It makes the point that nothing is left of all the former glory, other than disjointed parts, now in the midst of a desert. (2)
- 2.4 The use of specific words (e.g. 'decay/colossal wreck/boundless and bare/lone/level sands stretch far away) emphasises the feeling of desolation and devastation. Alliteration links key words/ideas related to the desolation of the scene: 'boundless and bare ... lone and level.' The statue is described as being no more than a 'colossal wreck', in comparison to its former glory. The poet uses irony to express the ultimate uselessness of (abused) power, pride and arrogance. (3)
- [10]**

OR

**QUESTION 3: POETRY CONTEXTUAL QUESTION****Extract from *CITY JOHANNESBURG* – MONGANE WALLY SEROTE**

- 3.1 The poet makes the point that life was hard, demanding and dehumanising for black people under the apartheid regime. He remarks on the laws that were in place to keep his people out of the cities, commenting on the vital importance of the pass book. He also compares life and the white city to the poverty-stricken township to which he must return every night. People are left with little hope.  
(A discussion of any TWO points – award 3) (3)
- 3.2 One associates the word 'salute' with respect and praise, the reader expects a poem in praise of the city of Johannesburg. Instead, the poem is critical and derogatory of life for black people who must travel in and out of the city every day as they strive to make a meagre living. The tone is ironic: a poem that praises only the misery and humiliation that the city brings. (3)

- 3.3 The poet feels disillusioned by – perhaps even angry at - the squalor and run-down conditions of the township from which he comes. He speaks of ‘My comic houses and people, my dongas and my ever-whirling dust’, a reference to the lack of dignity that is experienced. The picture is one of neglect and constant humiliation.  
At the same time, however, there is also a sense of pride and belonging.  
(If this last point is missing, do not penalise the candidate.) (2)
- 3.4 The poet involves the reader directly into understanding his vision of Jo’burg and how the city dehumanises the Blacks as a result of the apartheid laws.  
OR  
The poem communicates immediately with the reader. He aims to reach a ready audience, and not necessarily scholarly poetry readers.  
OR  
The poet attempts to copy the way in which the speaker might relate the events and dilemmas to a listening audience. It should also be remembered that this is a protest poem, aimed mainly at a white audience in an attempt to make them realise the degrading influence of the apartheid government and its petty laws.  
OR  
It is also a praise poem, and the language copies the oral tradition of praise, familiar in the African culture.  
(Accept any of the above.) (2)

[10]

OR

**QUESTION 4: POETRY CONTEXTUAL QUESTION****SUNSTRIKE – DOUGLAS LIVINGSTONE**

- 4.1 The poet describes a solitary prospector, exhausted and thirsty, searching in the dry river bed for alluvial diamonds. He is obviously close to death. (Then he imagines he finds a handful of these diamonds but it is too late.) As he dies, the crows gather.  
(Candidates might see the ending differently. It is debatable as to whether he does make the find or whether this is just a figment of his tortured last moments, a mere illusion.) (2)
- 4.2 The prospector is thirsty, ‘waterless’, as is the river bed that now flows ‘only in ripples ... of sand’. However, once he makes the ‘find’ of the diamonds the imagery refers to him ‘swimming’, yet in fire as opposed to water. He splashes, drinking the ‘glittering drops’ – but it is too late and there is no water, only death. Although the prospector set out looking for diamonds, his immediate need is water for survival. (3)
- 4.3 YES: choirs might sing at a funeral. Choirs are associated with the sacred/holy/positive life-enhancement and the mention here ironically emphasises the ugly reality. Here it is a choir of scavengers, waiting to pounce on the dying man. The allusion to these birds makes the final statement to confirm the impending death of the prospector.  
OR  
NO: (Accept a negative response although it will be difficult to argue.) (3)

- 4.4 The title plays on the concept of having struck riches, while at the same time also referring to sunstroke. Both these aspects are addressed in the poem. It is a combination of two concepts: drying out and striking it rich (i.e. making a find of diamonds).  
(Candidates might refer to the use of a highly effective pun in this regard.)

(2)  
[10]**AND****UNSEEN POETRY: POETRY FROM AFRICA*****BUTTERFLY* – CHINUA ACHEBE****QUESTION 5: UNSEEN POETRY ESSAY QUESTION**

Use the following, amongst others, as a guide to answering this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem and the poet's intention. Please refer to rubrics for marking the poetry essay

- The driver in the car represents destructive technology.
- The butterfly represents the freedom of nature in all its innocence.
- The poem is about the clash between these two forces.
- The poet establishes clearly the characteristics of each in separate stanzas.
- The harshness of the car is contrasted with the lightness of the butterfly.
- Images reinforce the above concepts.
- The poem divides into two sections, the second showing the place where the clash will take place.
- Emotive language such as 'violence / mottled light, etc.) is used to create atmosphere, The poet chooses not to use punctuation: the poem flows more easily but there is a lack of a definite rhythm.
- Use of first person narrator. This provides intimacy while at the same time making the poem a more personal statement.
- The title places the emphasis on the butterfly, the sacrifice to man's thoughtlessness and modern technology.

[10]

**OR****QUESTION 6: UNSEEN POETRY CONTEXTUAL QUESTION**

- 6.1 The poet feels that man has failed nature by being thoughtless, uncaring and destructive towards nature itself. In the poem, nature is characterised by the butterfly which is symbolic of freedom and a natural way of life. (3)
- 6.2 Cars have these three properties that have the potential to be destructive. To build up the impression of the power of technology because he wants to highlight the contrast between technology and nature. (2)
- 6.3 This is the place where the clash is to take place. Crossroads suggest a coming together, a meeting place. It could be considered a place where interaction or exchange takes place – even a place where one must take care. (2)

- 6.4 The fragile nature of the butterfly is contrasted to the harsh brutality of the car. This accounts for the sadness in these lines. The butterfly is described as 'gentle', whereas the car is 'power-packed', 'hard', 'silicon', 'shield'. (Candidates might focus on other aspects such as the vibrant prettiness of the 'bright yellow' butterfly being smashed by the car.)

(3)  
[10]**TOTAL SECTION A: 30****SECTION B: NOVEL****QUESTION 7: ANIMAL FARM ESSAY QUESTION**

Here 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. Please refer to the rubric for marking the essay question for novel and drama.

- Early in the novel, Old Major warns the animals that when the revolution comes, animals should be careful and 'not adopt his (man's) vice'. Listed among man's vices are the following: living in a house, sleeping in a bed, wearing clothes, drinking alcohol, smoking tobacco, touching money, engaging in trade. Above all, he warned: 'No animal must ever tyrannize over his own kind.' No animal must ever kill another animal.
- Some of these injunctions are, of course, not considered vices by the readers of *Animal Farm*; but it is not long before the pigs start ignoring Napoleon's warnings. To facilitate this, the pigs change the 7 Commandments by adding phrases to qualify them:
  - No animal shall sleep in a bed *with sheets*.
  - No animal shall drink alcohol *to excess*.
  - No animal shall kill any other animal *without cause*.
  - All animals are equal *but some animals are more equal than others*.
 This need to rationalize previously held truths is satirized.
- Our need to be elitist is also satirized. The pigs set themselves up as better than all of the other animals from the outset – they set aside the harness-room as headquarters, a place separate from the other animals. This is the beginning of the slow move to the inside – separating them from the animals. Their greed for the milk and apples betrays that there will be no sharing with the other animals. They believe that they need to be treated better than the other animals.
- Mollie's vanity is satirized. Molly wants to be adorned with pretty ribbons more than she wants equality.
- Boxer's blind devotion and loyalty are satirized. He does not question whether his best interests are being served, and in so doing makes it possible for those in power to stay there, even though they do not have his interests at heart.
- Leadership styles are satirized. Napoleon is a despot, and misuses the power that is in his hands. However, the very animals that are harmed because of his rule do nothing to stop him – in fact, they give him more respect and more authority as time goes on.
- He uses Squealer to decode or rationalize his decisions to the masses – i.e. the other animals.

- The animals are betrayed through Napoleon's actions. They have made huge sacrifices for the ideals of Animal Farm. They have gone without food, worked tirelessly, and even allowed the rules to shift a little – and all to end up in the same situation in which the story begins. This situation is as the result of the actions of fellow animals – the pigs, particularly Napoleon. This is the ultimate betrayal.

**[25]****OR****QUESTION 8: ANIMAL FARM CONTEXTUAL QUESTION**

- 8.1 The animals are building the windmill, and life is hard. Napoleon decides that the animals need to trade with the humans, and he begins the process. (2)
- 8.2 Old Major had told the animals that this was one of the vices they were to avoid – trade with humans – and now Napoleon was proposing it. (2)
- 8.3 All the beliefs that the animals had at the outset of the establishment of Animal Farm have been broken. The ideal of a better society and the naivety of those who believed in it is being satirized. The hens are being forced to sell their eggs, trade with humans is imminent, Napoleon will deal with money, and attack dogs silence any form of protest. Animal Farm is no different from Manor Farm. (3)
- 8.4
- Napoleon represents the autocrats or authority figures in society. He is a tyrant. He is ruthless and arrogant.
  - The four young pigs represent those people who can see that things are going wrong and attempt to comment on them, or to stand up to those in authority. However, they can be silenced by force, as can many people.
  - The sheep represent the unthinking masses that fall for pomp and ceremony. They assist those in authority to remain in power by their blind devotion.
- (3)
- 8.5 This Commandment is going to have to be changed when the pigs befriend the men; and the pigs twist it anyway to accommodate the birds by saying that birds' wings are like extra legs. Ultimately two legged men are accepted. (3)
- 8.6 He does not believe in the ideals of Animal Farm. He just wants the power to do what he wants to do. He does not care about the animals at all. And it is Napoleon who changes the name of the farm back to Manor Farm at the end of the novel. (3)
- 8.7 Napoleon is just an animal, but has set himself up as a special animal that needs and deserves special treatment – he and the pigs are 'more equal' than the other animals, e.g. taking of apples, milk, alcohol and sleeping on beds. (Mark globally. Consider other valid substantiation.) (3)
- 8.8 On the surface this might appear true, as the passage suggests with the weekly demonstration. However, the animals have lost all their freedom and dignity. They are placed according to social rank. They are herded and filled with empty propaganda. This is the pattern followed throughout the novel. (Mark globally. Consider other valid substantiation.) (3)

- 8.9 The hoof and the horn are symbolic of the defeat of humans. It represents the take-over by the animals. However, the fact that Napoleon is again proclaimed as leader and wished long life shows an autocratic system. The flag has thus become an empty symbol, ambivalent in its true meaning.

(3)  
[25]

### QUESTION 9: *PRIDE AND PREJUDICE* ESSAY QUESTION

Here 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.

Candidates may choose to agree or disagree with this statement. They may also argue that the character is a mix of positive and negative attributes.

Here is a selection of justifications for either opinion.

NOTE: Some of these characteristics are interchangeable.

#### Positive attributes

- There is a combination of *'feminine'* softness and more *'masculine'* assertiveness.
- Attractive to opposite sex and desirable as a woman.
- Intelligent, clear-headed and sensible.
- Directness about her approach to life, people and situations.
- Purposeful.
- Quick-witted.
- Not easily intimidated, especially by those from a more elevated class.
- Looks beyond mere social convention, rank and prestige.
- Values integrity and human happiness.
- Understands the quirks and shortcomings of people.
- Spurns pretension.
- Reliable.
- Loyal to friends and family.
- Perceptive and incisive.
- Highly principled.
- A woman making her way in (and her mark on) a male-dominated world.
- Capable of making mistakes / misjudgement.
- Unlike other women, not intent on marriage only: looks for equality in matrimony and real substance in a man.
- Able to learn the lesson that petty pride and unsubstantiated prejudice can, and should, be overcome.

#### Negative attributes

- Allows pride, leading to prejudice, to cloud better judgement.
- Can be unwisely critical of others.
- Errs in character judgement.
- Not always rational in thought and action.
- Stubborn.
- Misjudges character: Charlotte, Wickham, Darcy.
- Appears vain, unable to come to terms with people as they are.
- Appears conceited, rather than sensible and principled.

In comparison to Jane's stability

- Throughout, Jane is far more sensible and understanding of her situation.
- She tends to accept things for what they are.
- She is philosophical about the break-up of her relationship.
- She is less inclined to be hasty and overbearing.
- She is gentle and even-tempered.

**[25]****OR****QUESTION 10: PRIDE AND PREJUDICE CONTEXTUAL QUESTION**

- 10.1 There is a ball at Netherfield. Bingley has danced with Jane, whereas his friend Darcy refuses to dance with any of the young ladies. Darcy is derogatory about the young women present – especially of Elizabeth. (2)
- 10.2.1 Darcy is conceited, a snob. He has a mean attitude towards others. He is self-centred and condescending. He makes value judgements based on personal prejudice. He appears 'ridiculous and silly'. (Accept other appropriate/relevant responses.) (2)
- 10.2.2 Whereas for much of the first half of the novel Darcy is portrayed as proud and intolerant, there are gradual indicators that there is change. The story of his inheritance, related to Wickham, shows generosity and understanding. Later in the novel he assists the Bennet family to overcome the scandal related to Lydia's elopement. Ultimately, however, it is the way in which he finally proposes to Elizabeth, accepting her in spite of her social standing, that convinces the reader that Darcy has undergone a change and that he is a worthwhile man. (Mark globally. Accept both views. Award marks according to depth of response) (3)
- 10.3 This is the beginning of the love relationship between Bingley and Jane. He is obviously very taken with her and will pursue her – not only that evening, but also as events proceed. She is equally struck by him. The two form a close relationship, bordering on possible marriage. However, the bond breaks when Bingley listens to the advice of his sisters and Darcy. Subsequently he leaves Jane to go to London. However, this temporary breach is overcome by the end of the novel when Bingley returns to propose to and marry Jane. (4)
- 10.4 Darcy is sarcastic and judgemental. (1 mark) He feels that she is below his social class and certainly not good-looking enough to warrant his attention. Because she is not dancing he makes the point that other men are not interested in her either, which is a good enough reason for his disinterest. This is an apt and early example of Darcy's judgement based on personal pride and prejudice. (3 marks) (4)
- 10.5 Balls are among the very few occasions when single people can socialise and get to know one another. A ball is a time for flirting and making first contacts that could later lead to marriage. They are also outings to be enjoyed without being under the strict supervision of parents and guardians. (2)

- 10.6 Kitty falls back on age. Because she is two years older there is more justification socially for her to be invited too, in spite of the fact that she is not a close friend of Mrs Forster. Her pride has been hurt on account of the privilege given to her younger sister.  
(Mark globally) (3)
- 10.7.1 Elizabeth is aware of Lydia's flippant nature and her strong attraction to men in uniform. She is also aware that, once Lydia has left parental care, she is likely to lose her sense of direction and propriety. Elizabeth foresees what might happen – as it does – and that Lydia might become romantically involved and perhaps even elope. This would be disastrous for the family.  
(Accept other well-argued responses.) (2)
- 10.7.2 Elizabeth is not always level-headed and sensible, as she is here. She has moments of true insight (the Lydia matter) yet at other times she is defective in her judgement (the Wickham story/her misjudgement of Darcy).  
(Candidates should see this duality in her nature, motivating a YES or NO response. Credit candidates' response). (3)

[25]

OR

**QUESTION 11: THE GREAT GATSBY ESSAY QUESTION**

Here 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.

- The American Dream is one of hope and purity of vision. One of its possible aims is moral perfection, bringing together the pursuit of material and spiritual values.
- It takes into account the worth, the hopes and the dreams of the common man. Everyone is a potential hero. Success is within the reach of everyone.
- Birth, position and previously attained wealth are not regarded. All people are equal.
- Corruption is widespread. Any of the following could be used as evidence of the decadence of the period:
  - Most of the characters are immoral and corrupt, certainly the main characters are dishonest and dissolute. Nick and Wilson might be exceptions (although some readers do question Nick's credibility and character).
  - Gatsby's parties epitomise the sense of decadence and waste.
  - People are portrayed as superficial, purposeless and morally careless.
  - Wealth, social status and possessions take precedence over morality and honest endeavour. People pursue materialism. For instance, Gatsby's mentors are Dan Cody, a violent degenerate who succeeds in making a fortune and Meyer Wolfshiem, a big-time criminal. Walter Chase, Tom's friend and fellow upper-crust type, is mixed up with Wolfshiem.

- Immorality, insincerity, unfaithfulness and sexual infidelity are accepted as part of everyday life. Hypocrisy is evident everywhere.
- In this world, everything is acceptable: uncontrolled money spending, wild parties, drink, carelessness and adultery.
- This moral insecurity leads to instability and barrenness.
- It is against this background that we must examine the purity of Gatsby's dream.
- Even as a boy, Gatsby believes in the American Dream.
- He works hard to improve himself (e.g. schedule for learning).
- Jay Gatz creates Jay Gatsby.
- He dreams of achieving wealth and social acceptance.
- His dream becomes reality when he meets and falls in love with Daisy. However, the tragedy is that he merges his dream with her: she *becomes* the dream, and is unable to live up to it.
- When he returns after the war, he pursues his dream that things can be as they were and that Daisy, now married with a child, can again be his.
- He pursues wealth in an attempt to realise this dream.
- In the process, he follows a path of corrupt business deals, thus becoming part of the corruption of the American Dream. (He is, in fact, a big-time criminal.)
- When Daisy returns to Tom, Gatsby realises the failure of his dream.
- Like the American Dream, Gatsby's dream is doomed to failure, based as it is on the pursuit of materialism and corruption, and in time a woman unworthy of his fantasy.
- At the end of the novel we realise that there was still some purity about Gatsby's dream.

(Some might feel that because of the purity of his dream, there is still hope that the American Dream might also still hold some hope for the future of America. However, others might feel that the novel is pessimistic and Gatsby's death signals the doom of the Dream.)

**[25]**

**OR**

**QUESTION 12: THE GREAT GATSBY CONTEXTUAL QUESTION**

- 12.1 Tom and Daisy have attended one of Gatsby's parties. Daisy has been ill at ease, not comfortable with the people or the excesses of the event. Gatsby is disappointed with, but not disillusioned by, her reaction. (2)
- 12.2 Gatsby is naïve in his total commitment to Daisy. He has a dream that the past can be repeated. All he needs to do is reconnect with Daisy. Now that he is rich there should be no further impediment to recreating the past as he remembers it. His vision is an illusion. (3)
- 12.3 Things go wrong. Daisy kills Myrtle. Although Daisy seems to want to re-establish her relationship with Gatsby, she is unable to leave Tom. Gatsby is shot by George. The dream was an illusion. (4)
- 12.4 Nick is a realist. He understands Daisy, the flippanant romantic, as well as her situation. He is more of an onlooker than a true participant, and he chooses not to pass judgement until the very end. He is, we expect, reliable as a narrator of events.  
(Consider other critical/valid responses.) (3)
- 12.5 From the outset, Daisy is unable to fulfil Gatsby's expectations. Too much time has passed. Daisy has moved on to a new life. She is settled, married to Tom and has a daughter. She is too comfortable and set in her new and different lifestyle to change now. Besides, her marriage might be unstable, but she and Tom have a natural affinity towards each other. (4)
- 12.6 Tom is brutish and inconsiderate. He is selfish and self-assured. He puts his own needs first. He is unfaithful and a liar. For him, Daisy is a valuable possession. He has no intention of letting her go. (3)
- 12.7 Early in their marriage, Tom was already having affairs – even at the birth of his daughter. This is a marriage based on convenience, image and financial dependency. Daisy is also guilty of having an affair with Gatsby. Moreover, there is constant tension, as shown in the nasty things they sometimes say to one another.  
However, because this is a marriage of convenience it might be seen as effective. Both partners are selfish. They need one another to continue living as they do. (3)
- 12.8 For the first time, Gatsby might question whether there is truth in Daisy's agreement to leave Tom. The word 'leaned' suggests a burden, something that cannot be avoided. There is weight in Tom's statement.  
(Accept other well-explained/relevant responses.) (3)

**[25]****TOTAL SECTION B: 25**

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

Here 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.

- Desdemona lives a sheltered life as a Venetian young lady.
- She is inexperienced, innocent in the ways of love and relationships.
- She falls in love with an older man, of a different culture and race.
- She listens enthralled to his stories.
- She elopes with Othello, in spite of her father's disapproval.
- She is disobedient to her father and disrespectful of his wishes.
- She is totally devoted to her husband.
- In Cyprus, she becomes a victim of the plans of the evil Iago.
- Iago uses her to avenge himself on Othello.
- Desdemona is caught up in the plot against her, involving a supposed relationship with Cassio.
- Loyal to Othello, she is unaware of what is happening as his jealousy and rage increases.
- She remains true to her promise to help re-instate Cassio.
- She lies about the loss of the handkerchief – a crucial mistake.
- Desdemona represents all that is good, but she is undermined by evil Iago's constant lies and deception, aided by Roderigo.
- She has no defence against Othello's accusations as she is too young and inexperienced.
- All the other characters praise her innocence, goodness and generosity.
- Finally, utterly defenceless against her husband's unsubstantiated, jealous accusations, she dies, proclaiming her innocence, love and total devotion.
- Ultimately Desdemona is destroyed by the manipulations of Iago and her husband's weaknesses. (Consider also Desdemona's role in her downfall.)

**[25]****OR****QUESTION 14: OTHELLO CONTEXTUAL QUESTION**

14.1 Desdemona has married Othello without her father's consent. Iago, who seems intent on revenge, is hoping to use this fact to belittle the Moor. For that reason he encourages Roderigo (who is in love with Desdemona) to stir up her father and the people against the Moor. (2)

14.2 Iago is intent upon revenge. He reminds the audience that his purpose is to bring about the downfall of Othello and, to do this, he will set out to deceive the Moor, thereby achieving his revenge. Iago says that he will stay close to Othello in order to take his revenge. This is the only reason he will appear loyal to the Moor. (2)

- 14.3 Iago is evil and devoted to the downfall of his superior. Here his disloyalty and devotion to his own pursuits is made clear. Iago pretends to be one kind of man (decent and honest), while he is another (malicious and dishonest). He is cunning and clever. By following Othello, he is only obeying himself, not his leader. (4)
- 14.4 Roderigo's jealousy and apparent love for Desdemona will assist Iago in his plan for the downfall of Othello, using Desdemona's innocence and the friendship between the lady and Cassio as the means to this end. Ultimately Roderigo is convinced to kill Cassio. However, the plan goes awry and Cassio wounds Roderigo instead. (3)
- 14.5 Iago has put his plan into action to convince Othello that his wife has been unfaithful. He has taken Desdemona's lost handkerchief and given it to Cassio who, in turn, has given it to his mistress, Bianca. In the scene immediately before this extract, Iago has used the handkerchief, now in Bianca's possession, to convince Othello that Desdemona is sexually involved with Cassio. (3)
- 14.6 Othello has ambivalent feelings towards Desdemona. On the one hand, Othello is angry and confused. He wants revenge, but at the same time he still sees the beauty and innocence of Desdemona. He speaks ironically of her as 'a fine woman, a fair woman, a sweet woman', yet at the same time he plots to kill her. He seems to imply both confused feelings when he claims, 'O, the world hath not a sweeter creature!', yet he damns her to rot and perish. (4)
- 14.7 (Candidates might choose to answer YES or NO.)  
YES. At this stage in the play we realise how the once admired, proud and devoted Othello has been convinced of his wife's dishonesty. His jealousy has reduced him to a man devoted to revenge. He is unable to see the truth of what is happening: that Iago is manipulating his superior by deceptive suggestions. Othello is to be pitied for his lack of insight and failure to read Iago's character and motives. He is to be pitied for being naïve, trusting and gullible. He is to be pitied for destroying not only Desdemona but also the love they shared.  
OR  
NO. However, candidates might choose to see Othello as a weak man, short-sighted, jealous and easily manipulated by Iago. There is also the argument that Othello has brought this upon himself. He makes poor choices.  
(As this is not in keeping with the tragic concept of the play, full marks should not be awarded for this answer. Mark according to strength of motivation.) (4)
- 14.8 Lodovico is referring to Desdemona, dead on the bed. He is also alluding to the tragedy that is Desdemona's fate. Guiltless, but caught up in the plotting of Iago, she sacrifices her life for her husband, the jealousy-driven Othello. (3)

**[25]****OR**

**QUESTION 15: *THE CRUCIBLE* ESSAY QUESTION**

Here 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.

- There is a deep respect and love between Elizabeth and John Proctor. However, she has always felt unworthy of his love as she is a plain woman. She confesses to being a cold wife who has driven her husband into the arms of another woman – to lechery. She feels so plain that she does not believe that a man such as John Proctor could love her, and she was constantly suspicious.
- Despite this, Elizabeth and John do have a strong relationship. When we first meet them, they are each trying to please the other because of the disruption to their marriage that his affair with Abigail has caused. They each tread carefully around the other. He compliments her on the stew's seasoning even though he has seasoned it prior to her walking into the room. He tells her that he means to please her.
- But the distrust that the affair has caused blights the relationship, and Elizabeth is suspicious, and John defensive. They fight and there are recriminations between them when they are alone. He is ashamed that he did not keep to his marriage vows. He has also felt constantly punished by her apparent self-righteousness in the time since his indiscretion with Abigail.
- In public, they are united and help each other – Elizabeth gently reminds him of the commandment that he forgets in front of Hale.
- Both Elizabeth and John are independently strong and moral, sure of their convictions and of their faith. Yet each is prepared to risk much in defence of the other: she lies that he is not a lecher to save his life and his name, and he is prepared to confess to sins that he has not committed and damn his name so that he may live on with her.
- In their final meeting, the two finally recognise the truth of their situation: she confesses that she did not ever believe that a man such as he could love her, and he sees that she does not judge him but loves him and wants him to be true to his principles. It is because of their love for and belief in each other that he is able to do what he must. He tears up his 'confession' and goes to his death. She does not dissuade him since he has regained what he had lost, his belief in his own goodness.
- So because of their deep love for each other, they are able to do what each believes is right for the other, and themselves.

**[25]****OR**

**QUESTION 16: THE CRUCIBLE CONTEXTUAL QUESTION**

- 16.1 Betty Parris and Ruth Putnam are 'ill'. Hale arrives. Abigail and the girls incriminate others they see as guilty of transgressions. (3)
- 16.2.1 He is an academic – he wants to examine facts. He does not want to entertain false accusations. He is a man of God and wants to do what is right. He warns against superstition, yet believes in the devil. He is confident; likes to be respected; he feels that he is an authority on the subject; he believes that he will find answers in his books; he is precise and has integrity. He is a fair and good man.  
(Mark globally. Candidates must substantiate comments made.) (3)
- 16.2.2 The plot that will develop as the play progresses is built upon lies and superstition, yet the people of Salem cannot see what is happening. They allow their own false notions to overtake reason, allowing more and more people to be falsely condemned to death. (3)
- 16.3 Abigail is aware of the threat to the girls' safety as a result of their dancing. Therefore she convinces them to go along with her plot that involves witchcraft in Salem. She also sees an opportunity to revenge herself upon the Proctors. In the process she is able to involve the clergy and most of the population of the town in a hunt that will send supposed 'witches' to their deaths. She is a powerful force for evil that touches the lives of both innocent and guilty alike. (4)
- 16.4 Dancing is against the rules in the community. It is seen as evil or tempting to evil. (2)
- 16.5 Mrs Putnam is a bitter woman who has lost seven children at childbirth. She wants to know how this came about, and sees Tituba as a possible source of information. She is driven by jealousy of Rebecca Nurse who has never lost a child or grandchild. She wants to pass on blame. She is looking for a scapegoat. She wants to plant in Hale's mind the idea that witchcraft is a factor. (2)
- 16.6 She is genuinely distressed at Mrs Putnam's pain and sorrow. She is a kind, compassionate woman who understands Mrs Putnam's sense of loss and pain/Her common sense tells her that children can, and often do, act strangely. She is sympathetic and understanding. She is in great pain as she turns away, rather than judge Mrs Putnam. (2)
- 16.7 Proctor ultimately has high standards of decency and morality. Although he earnestly desires to live, he realises that his good name and moral integrity is worth more than even life itself. He does what is 'right' for him, rather than compromise himself and his beliefs. (2)

16.8 Hale has come to distrust and denounce the witch hunts. He knows that it is his private vengeance that is a motivating force. He is compassionate, a man with a conscience. For these reasons he works to save the innocent, and that includes John Proctor. (2 marks)

Parris realises that Abigail has been lying all along. He is also aware of the disastrous circumstances that followed on his deception, including the loss of many innocent lives. He cannot cope with his own guilty feelings. He joins Hale in wanting Proctor's life to be saved. (2 marks)

(4)  
[25]

**TOTAL SECTION C: 25**

**GRAND TOTAL: 80**