

SECTION A – DRAMA

A VIEW FROM THE BRIDGE (Arthur Miller)

1. “You want somethin’ else, Eddie, and you can never have her!” Discuss how jealousy and betrayal are central themes in the play “A View from the Bridge”. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss the themes of jealousy and betrayal in the play:

- Eddie’s growing obsession with Catherine brings about his downfall. This obsession is first seen in his comments about her choice of clothing and the way she walks, as well as in his reluctance to let her go to work.
- His jealousy results in despair and impotence (he no longer touches his wife); Beatrice feels hurt (perhaps betrayed) by the lack of attention.
- Beatrice has every reason to be jealous of Eddie’s feelings for Catherine, but instead she tries to get Catherine to understand what Eddie feels, and tries to get Eddie to realise that his feelings for Catherine are inappropriate.
- Jealousy makes Eddie erupt in violence – e.g. when he ‘teaches’ Rodolfo to box and takes the opportunity to hit him.
- His jealousy results in his drunken double kiss and in his attempt to make Catherine question Rodolfo’s real reasons for wanting to marry her.
- His jealousy makes him try to get Rodolfo and Marco thrown out of the country through legal means when he goes to Alfieri for advice. Like Beatrice, Alfieri tries to make Eddie aware that his feelings are inappropriate.
- Eddie’s jealousy and despair at losing Catherine to Rodolfo forces him to betray the culture and principles he grew up in and snitch on Marco and Rodolfo to the immigration authorities.
- Other characters’ reaction to Eddie’s betrayal of the Italian code of honour: Marco believes he is bound by the code of honour to take revenge; Rodolfo is ready to forgive Eddie; Beatrice is shocked; Catherine turns against Eddie.
- Eddie’s fatal flaw is that he doesn’t realise or acknowledge that he has improper feelings for Catherine.
- Marco’s feelings of betrayal lead to his determination to take revenge;
- Eddie’s jealousy and betrayal of his culture lead to his downfall and death.

Points should be supported by close reference to the text.

2. “I have made all our troubles,” Rodolfo says at the end of the play, while Catherine says, “Eddie, I never meant to do nothing bad to you.” How far are Catherine and Rodolfo to blame for the tragedy in “A View from the Bridge”? (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to focus on the part Catherine and Rodolfo play in the tragedy:

- At the start of the play, Catherine is naïve and does not realise that her childish actions and choice of clothing could be encouraging Eddie's inappropriate feelings for her; Catherine is shocked when Beatrice makes her aware of Eddie's feelings and the need to modify her behaviour.
- Catherine believes that Beatrice is not a good wife to Eddie and that she nags him instead of pampers him (which is a simplistic view of the situation between Beatrice and Eddie). Through some of her actions (e.g. lighting his cigar), Catherine takes on the role of 'wife'.
- Rodolfo takes Catherine out without asking Eddie for permission.
- Catherine asks Rodolfo to dance with her even though she knows this will irritate Eddie.
- Catherine and Rodolfo are intimate and it drives Eddie to the verge of insanity; it results in the double kiss.
- Catherine loses all respect for Eddie after this and even more after she realises that he is responsible for informing immigration; her language (e.g. "Who the hell do you think you are?") and loss of her regard / love drives him to despair.
- She and Rodolfo decide to marry at once; this increases Eddie's despair.
- At the end of the play, both Rodolfo and Catherine acknowledge that they were partly to blame for what happened.

Points should be supported by close reference to the text.

3. "The guy ain't right," Eddie says about Rodolfo. Discuss how the play creates contrasting viewpoints about manhood and masculinity through the characters and actions of Eddie, Rodolfo and Marco. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss the theme of manhood and masculinity through the character and actions of Eddie, Rodolfo and Marco:

- Eddie's viewpoint of what makes a man is rather traditional: strong, muscular, hard-working. Eddie's job and physical description reflect this: "a husky, slightly overweight longshoreman".
- Eddie follows the traditional model of a man who feels it is his responsibility to provide and protect his family. In return, he expects respect as the head of the family.
- Eddie considers singing, sewing and cooking unmanly.
- Eddie's interests reflect his viewpoint of what a man should be like: Eddie invites Marco and Rodolfo to go watch a boxing match with him; he suggests teaching Rodolfo to box.
- Beatrice calls Eddie's manhood into question. Eddie seems emasculated by his repressed feelings for Catherine in that he is no longer able to be intimate with his wife.
- Eddie breaks his own ideas of what a real man should be like when he goes against the code of honour he upholds and informs the immigration authorities about Marco and Rodolfo.
- Marco fulfils Eddie's idea of a real man – he is strong, silent and a fiercely-protective family man.
- Marco challenges Eddie to lift up a chair in a show of strength to exert dominance and prove a point.

- Rodolfo shows a different aspect of manhood: a man can also be a man by not being physically muscular or dark-haired, by doing chores in the house (sewing and cooking) and by singing.
- Rodolfo shows that a man should not be ashamed to admit that he might be wrong. He tries to calm the situation between Eddie and Marco by showing Eddie respect and apologising (“I wish to apologise. It was wrong that I do not ask your permission. I kiss your hand.”)
- The audience might wonder if Eddie would have been more tolerant of Catherine going out with Rodolfo if Rodolfo had looked and acted more like Marco.

Points should be supported by close reference to the text.

THE PLAY OF KES, (B. Hines and A. Stronach) and FAST, (David Grant)

1. “Billy doesn’t enjoy school and education seems to have failed him.” Discuss this statement with close reference to “The Play of Kes.” (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to write about how Billy doesn’t find anything to look forward to at school and how the educational system seems to have failed him.

- Life at school is very difficult for Billy. The fact that he has a bad reputation and has previously been involved with the police does little to help his situation. Students are expected to explain how he would like to get a good education so as not to end up in the pit like Jud, however he has very low literacy levels and his home environment does not help.
- At school Billy is bullied by his friends for not having a father and for the fact that his mum has had several partners. The headmaster Mr Gryce uses the stick as a form of punishment, which Billy receives several times. Mr Sugden is a bully and often makes fun of Billy; he humiliates him in front of the whole class by giving him a ‘giant pair of drawers’ for the P.E lesson; it’s not Billy’s fault he doesn’t have any sports gear as his mum wouldn’t buy him a new pair.
- How Mr Farthing is the only person who cares about Billy at school: how he defends him when Mac Dowall bullies Billy; how he listens to him when he’s talking about Kes in front of his classmates; how they give him a round of applause at the end; how he finds the time to go and see Kes; how this is not enough to make Billy enjoy school. The bullying he goes through is not pleasant – the main cause of all the bullying is his life at home – his mum who doesn’t care about him and is not in a stable relationship; his brother Jud who bullies him at every single opportunity.
- How Mr Gryce wants Billy to go for the job interview as it’s very important for his future – during the interview with the Youth Employment officer, it is very obvious that Billy doesn’t have the slightest idea about his future job; how uneasy he is during the interview as he knows that Jud has come to look for him at school as Billy hasn’t placed his bet; at the end of the interview, it is obvious that Billy’s future prospects leave much to be desired so much so that the Y.E. officer finds it very difficult to recommend anything to Billy.
- How Billy has become entwined in a vicious cycle which is very difficult to break – this in turn affects his education.

Points should be supported by close reference to the text.

2. “It’s not a diet ... It’s to raise money for people who haven’t got enough to eat.” This is not the main reason that pushes Hollie to persist with the fast. Discuss. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to explain how the real motive behind Hollie’s fast is her wish to challenge Charlie.

- How Hollie is not keen on the fast at first but agrees to join because “It’s to raise money for people who haven’t got enough to eat”.
- How the real aim of Hollie’s fast changes to a challenge about willpower. She tells Charlie “I can go without food for ... ages. But can you?”
- How Hollie is also motivated by the money being raised.
- Hollie’s steadfast determination – even when the doctor suggests she should stop, Hollie perseveres.
- How Hollie’s resolve to be better than Charlie spurs her on.
- The reason why Hollie feels hurt and angry when she is excluded from the reporter’s interview at Charlie’s house.
- How she gets to love the publicity given to them by the media.
- How seven days into the fast, when she looks terribly thin in the photos, Hollie is still determined to continue with the fast.
- How she seems to have forgotten the original aim of the fast – when she hears that Maddie Pilkington is copying her and Charlie, she passes a mean comment: “hoping to shift a few kilos and get her big fat face in the papers”
- How in one of her arguments with Charlie she tells him that the fast had become a publicity competition. Charlie admits that if she hadn’t challenged him he would have probably not even lasted a day.
- How Hollie is shattered when the papers report that she was secretly eating.
- How by the end of the play Hollie comes to terms with the way the media has manipulated them. How Hollie uses her inner strength to move on: “I can make up my own stories”.

Points should be supported by close reference to the text.

3. Discuss how the title of each play reflects what is important for the protagonists of “The Play of Kes” and “Fast.” (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to focus on the title of each play and explain its significance in relation to the protagonists of both plays.

The Play of Kes

- How the title of the play shows readers that Kes plays a pivotal role in the play – how important it becomes to Billy as it gives him a sense of purpose in life; how the kestrel helps Billy escape from the harsh reality he has to face every single day; how it even makes his life better at school when he talks about his kestrel during the English lesson and he receives a round of applause from the rest of the class.

- How it makes him more responsible – although he steals the library book, he does this because he doesn't have the means to borrow it properly, thanks to his mum's negligence. His intention is to read the book, despite his reading difficulties and apply what he has read to take good care of his kestrel.
- How awed he is by the kestrel: "I feel as though she's doing me a favour just by letting me stand here and look at her." – how Billy becomes at one with the kestrel because like him, Kes can be trained but not tamed. Like him, "it's fierce and it's wild and it's not bothered about anybody." He loves the kestrel and is heart-broken at the end when Jud kills it and throws it in the bin.
- How although Billy is the main character in the play, Kes plays a central role as well – no wonder its name appears in the title.

Fast

- How the one-word title can have multiple layers of meaning in the play. Students will probably discuss the meaning of 'fast' as a noun which refers to a period of time when one refrains from eating food. This idea is introduced before the start of the play with the story of 'The Welsh Fasting Girl'. Students may wish to write why they believe David Grant included this story at the outset. The controversies related to Sarah Jacob's story may serve as a foreshadowing of the fact that the play will not just be a narrative about starving oneself.
- Another interpretation of the title is related to its meaning as a verb – to move with great speed. Students can relate this to the fast pace of the play. How there seems to be a sense of immediacy felt by Charlie and Hollie to embark on the fast and how this gathers momentum when the fast becomes a challenge between the two protagonists. How the fact that a number of important events mentioned in the play are not actually seen on stage but only referred to by the characters, creates a sense of a quick sequence of events.
- The title could also be related to the rush of emotions brought about by the fast way the protagonists act, disregarding each other's feelings, e.g. Hollie is hurt and angry when she is excluded from the interview at Charlie's house; how fast the media controls their behaviour as they become addicted to media attention; how quickly the papers shift their news about Charlie and Hollie's fast, creating new controversies which jeopardise their relationship, such as when they report that Hollie is secretly eating.
- 'Fast' could also mean 'firmly fixed' as in the expression 'hold fast' – How this can be related to the protagonists' determination to persevere without food. However, it can also refer to Hollie and Charlie finally discovering their inner strength and holding fast to it. By doing so, they release themselves from their obsession and unlike Sarah Jacob, they regain their own lives.

Points should be supported by close reference to the text.

MACBETH (William Shakespeare)

1. Read the passage below and answer the questions that follow.

- Describe the immediate circumstances in which these words are spoken. (3 marks)
- Describe the character and state of mind of Lady Macbeth and Macbeth, as revealed by the passage. (12 marks)
- Macbeth is unable to sleep well. Sleep, and the inability to do so, is a recurring image in the play. By referring to this passage and other places in the play where the image of sleep appears, state what Shakespeare wishes to show through this image. (10 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

a.	<ul style="list-style-type: none">Macbeth and Lady Macbeth have become king and queen. Macbeth has just sent the murderers to kill Banquo.In the extract we see that Lady Macbeth has realised that by killing Duncan, they have destroyed their peace of mind; she also feels lonely as Macbeth is no longer confiding in her.She also realises that the lords are suspicious of the Macbeths' role in the murder of Duncan.The extract reveals Macbeth's growing despair.Macbeth does not tell her of his plan to kill Banquo.Macbeth and Lady Macbeth will be holding a feast to welcome the thanes and strengthen their ties with them, but the feast will further reinforce the thanes' suspicions.
b.	<ul style="list-style-type: none">Lady Macbeth is different here from the Lady Macbeth in Acts 1 and 2. Her voice is tired and anxious. She is no longer determined or in command.Lady Macbeth's "<i>Nought's had, all's spent...</i>" echoes Macbeth's previous soliloquy ("<i>To be thus is nothing...</i>"). Both have recognised that they have lost their peace of mind as a consequence of Duncan's murder and they feel insecure.Lady Macbeth has grown lonely. She is being deprived of her main reason of life – Macbeth's attention and love.Like Macbeth, she does not repent or regret what they have done: <i>"Things without all remedy Should be without regard, what's done is done."</i>Lady Macbeth is very tender with Macbeth. She loves him and tries to help him. The irony is that Macbeth is isolating himself even from her.Macbeth doesn't inform Lady Macbeth of his intention to kill Banquo. This could be interpreted either that Macbeth does not trust even Lady Macbeth, or that he doesn't wish to burden her further with more guilt.Macbeth has isolated himself from everyone because of his feelings of guilt.Macbeth's answers reflect a desperate man who is ready to destroy the world with himself (a nihilistic state of mind).Macbeth's inverted values are seen in his use of the image of the snake to represent his enemies.Macbeth is unable to eat; nor can he sleep, as he doesn't have a peaceful conscience.He compares life to a fever. He envies Duncan because he is dead and so cannot experience problems and betrayal.

c.	<ul style="list-style-type: none"> • Sleep is a key image which recurs throughout the play. • Sleep is a symbol of innocence and goodness, one of the main themes in the play. Therefore, once Macbeth kills the king to gain his throne, Macbeth is unable to sleep properly. • This penalty for evil deeds was foreshadowed by the witches when they were plotting to punish the sailor by not letting him sleep. • Macbeth realises this will be his penalty after Duncan's murder and says, "Glamis hath murdered sleep, and therefore (...) Macbeth shall sleep no more!". • Lady Macbeth also can't sleep properly, reflecting her guilt (seen in the sleepwalking scene [Act 5*]). • Sleep reinforces the theme of nature. Sleep is the natural way of healing the body. Macbeth lists a number of ways how this is done: it can solve problems by relaxing the mind ("knits up the ravelled sleeve of care"); sleep is also able to ease the muscles and aches after a day from "sore labour"; it is also the "chief nourisher in life's feast", like food nourishes the body. • Since Macbeth cannot sleep, he is forfeiting all the advantages of a night's rest. A person who doesn't receive these advantages will grow unstable, as Macbeth does. • Lady Macbeth notices his inability to sleep well and attributes his agitated state of mind to lack of sleep and not to his guilty conscience: "You lack the season of all natures, sleep". • Sleep imagery is also closely related to the night, to darkness and evil. There are many references of night and dark imagery when sleep is mentioned. • When evil characters sleep, they dream and/or have nightmares as "wicked dreams abuse / the curtained sleep". Banquo also gets "cursèd thoughts" when he sleeps and so he resists the "heavy summons". <p><i>* The point/s referring to Act 5 can be left out if candidates have not yet reached that part of the play.</i></p> <p>Points should be supported by close reference to the text.</p>
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2. Discuss Macduff and Duncan's importance and role in "Macbeth". (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss the role and importance of Macduff and Duncan in the play:

- Macduff plays a very small part in the beginning of the play but with the death of Banquo he becomes important in influencing the rest of the action.
- He's shown to be noble, loyal and wise: on the morning of Duncan's murder, Macduff had the duty to wake up the king – a duty that shows he was trusted.
- When he hears that Macbeth killed the sleepy guards he is immediately suspicious and asks: "Wherefore did you so?"
- He seems to be suspicious of Macbeth from the start as he does not attend the coronation at Scone, and expresses his suspicions by saying: "Lest our old robes sit easier than our new."
- Macbeth feels "rebuked" by Macduff's moral superiority.

- Macduff puts his country before his family and home: he goes to Malcolm to offer him his help to regain the throne; when Rosse turns up, Macduff first asks him about Scotland and then about his family.
- He convinces the cautious Malcolm of his loyalty by the sincerity of his grief when he thinks that Malcolm is not worthy of becoming king.
- He is a man of action and of few words, e.g. he does not tell his wife of his plans so that (he thinks) she will not be involved or hurt by those who would want to know his intentions; he says little when other leaders discuss their battle plans; when he meets Macbeth on the battlefield he wastes no time in talk: “I have no words; / My voice is in my sword.”*
- He kills Macbeth.*
- He serves as a contrast to Banquo, e.g. Banquo keeps his suspicions to himself. Macduff uses “broad words”; Macduff does not attend Macbeth’s coronation; Banquo does; Macduff also does not attend Macbeth’s banquet; Banquo would have; Banquo is passive (does not act on his suspicions); Macduff decides to go to Malcolm and offer his help.
- Duncan, as king of Scotland, is presented as a virtuous person; he is described as “the gracious Duncan”; “a most sainted king”. Macbeth himself lists Duncan’s virtues before he murders him: “this Duncan/Hath borne his faculties so meek hath been/So clear in his great office, that his virtues/ Will plead like angels”.
- Duncan is a gentle and appreciative ruler. He rewards his generals, especially Macbeth.
- Duncan is too trusting: he commits into Macbeth’s hands the leadership of his army – a position he should have kept for himself; he had trusted the previous Thane of Cawdor; he trusts Macbeth, rewards him, and visits his castle, placing himself in his hands.
- He is a poor judge of character: “There’s no art / To find the mind’s construction in the face”.
- He shows poor judgement in choosing the time to announce that Malcolm is heir to the throne.
- Macbeth is aware of Duncan’s qualities and so Macbeth’s crime is seen to be that much more evil because he is murdering a good man.
- After his death, Duncan’s qualities and leadership style can be compared to Macbeth’s.

** The point/s referring to Act 5 can be left out if candidates have not yet reached that part of the play.*

Points should be supported by close reference to the text.

3. “Things bad begun make themselves strong by ill.” How does Shakespeare bring out the theme of evil in the play “Macbeth”? (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to focus on and discuss the theme of evil:

- The play explores the nature of evil and its effect and cost.
- The theme of the play is that ambition can make people do evil things but that evil never wins in the end.
- The play’s characters portray evil and its effects through their actions and words.

- The play opens with the witches; their words and actions introduce the theme and create an atmosphere of fear and evil; the witches choose Macbeth to disrupt the land. They know he is corruptible and confirm this by saying “Something wicked this way comes”.
- The language used by the witches makes it clear they are evil, e.g. “We hover through the fog in the filthy air”; their chant, “Double, double toil and trouble. Fire burn, and cauldron bubble.”
- The dramatic devices Shakespeare uses to portray witchcraft include the setting which is a desolate place and the use of the cauldron and its evil ingredients, like human body parts: “Nose of Turk”.
- Shakespeare also uses apparitions. All this creates a creepy and sinister atmosphere that suggests evil.
- Macbeth’s “vaulting ambition” turns him from “noble Macbeth” into an “untitled tyrant”.
- Macbeth breaks the great Chain of Being by killing King Duncan; to get what he wants he is prepared to do anything, including murder innocent children. The murders become progressively more horrifying reflecting Macbeth’s degeneration: Duncan’s murder occurs off stage, but Banquo’s and Lady Macduff’s and her family’s murder occur on stage.
- The actions and words of the Murderers reflect Macbeth’s degeneration.
- The cost of evil for Macbeth is that he has no peace after his evil deeds. This is seen in his inability to eat and sleep and his hallucinations. The banquet scene shows us that his conscience is torturing him. He loses interest in life, which is shown in his soliloquy, “Out, out, brief candle! / Life’s but a walking shadow”.
- As a consequence of his evil deeds, Macbeth loses everything he values – the crown, friendship, respect, his wife and his own life.
- Lady Macbeth is also corrupted by ambition; she would have killed the king herself but he resembled her father.
- The sleepwalking scene shows that Lady Macbeth is bothered by suppressed feelings of guilt. In this way Shakespeare further shows that evil cannot win over goodness, e.g. she says, “all the perfumes of Arabia will not sweeten this little hand.”*
- In the end she kills herself, paying the ultimate price of her evil deeds with her life.*
- Shakespeare uses figurative language to illustrate that evil deeds can’t bring rewards, e.g. Shakespeare uses the metaphor of barrenness: “Upon my head they placed a fruitless crown” to show that evil destroys.
- The imagery Lady Macbeth uses reflects her degeneration, e.g. she is concerned that Macbeth is too full of the “milk of human kindness” to carry out the murder of the king; her evil is shown through her desire to stop being female. She calls to dark spirits to “unsex me” and “fill me” with “direst cruelty”.
- There are several motifs and images which illustrate the theme of evil, e.g. blood. For example, when Lady Macbeth wants to become brave enough to go through with the murder of the king, she says “Make thick my blood”; when Macbeth is about to kill the king he sees an imaginary dagger which has “gouts of blood” on it.

** The point/s referring to Act 5 can be left out if candidates have not yet reached that part of the play.*

Points should be supported by close reference to the text.

THE MERCHANT OF VENICE (William Shakespeare)

1. Read the passage below and answer the questions that follow.
 - a. Discuss the immediate circumstances in which these words are spoken. (7 marks)
 - b. Comment on Portia's feelings and behaviour as shown in the above excerpt. (8 marks)
 - c. Write about the theme of filial (parent-child) relationships as shown in the above excerpt and in the rest of the play. (10 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

a.	<ul style="list-style-type: none">When Portia's father died, his will stated that she is to marry the suitor who makes the right choice out of the three caskets – how the Prince of Morocco and the Prince of Arragon have made the wrong choice and left and now it is Bassanio's turn – how Portia wants him to 'tarry a little' before choosing one of the caskets – she has fallen in love with him and is afraid he will make the wrong choice – she would like to lead him to the right casket but she cannot disobey her father's will – how Portia is ready to do whatever it takes to delay Bassanio's choice.
b.	<ul style="list-style-type: none">Portia behaves very differently here than she did with the Prince of Arragon and the Prince of Morocco. She tells Bassanio from the first line to "tarry" and "pause a day or two". She makes it clear that she doesn't want to lose his company if he makes the wrong choice.How she shows him openly that she is in love with him – she wants to teach him how to make the right choice – she knows that she cannot disregard her father's oath. Portia has a lot of mixed feelings – she wants to guide Bassanio to the right casket, yet she doesn't want to disobey her father – she is still loyal and obedient to her father.How her anxiety is expressed in the above excerpt – she is in love with Bassanio and is afraid he will make the wrong choice – she forgets her place in society and her social status and tells him to prolong his choice – despite being aware that "a maiden hath no tongue but thought," she still speaks out her thoughts.
c.	<ul style="list-style-type: none">Shakespeare presents us with three parent-child relationships: Portia and her father, Jessica and Shylock and Old Gobbo and Launcelot Gobbo.How Portia's father bound her with the will – the suitor who makes the right choice can marry Portia – he ensured that the suitors do not marry her for her money and beauty but for what she truly is – how Portia feels restricted by her father's will but she does respect it – she is strongly tempted to guide Bassanio towards the right casket but she knows she cannot disobey her father – she tells Bassanio "If you do love me, you will find me out" – Portia's relationship with her late father is a healthy one.It contrasts deeply with Jessica's relationship with her father Shylock. Jessica is not loyal towards her father – she meets Lorenzo in secret – Lorenzo is a Christian and she knows her father loathes Christians – she elopes with her beloved after stealing money and jewels from her father who thinks she is under lock and key in his house – how Jessica does show guilt feelings for having forsaken her father but she rejects him, his way of life and his religion.

	<ul style="list-style-type: none"> • In contrast to Portia's father, Shylock gives more importance to his wealth and jewels than to his daughter – his famous words “I would my daughter were dead at my foot, and the jewels in her ear!” • The relationship between Launcelot Gobbo and his blind father Old Gobbo is not a solid relationship – the father does not recognise his son – truly he is blind but he doesn't even recognise his son's voice and personality – Launcelot is cruel when he jokingly tells his father that his son is dead and “gone to heaven” – Old Gobbo feels very sorry to hear about this – Old Gobbo still tries to help his son when the latter says he wants to get a new job away from Shylock. <p>Points should be supported by close reference to the text.</p>
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2. “Friendship is a theme which drives the plot of the entire play.” Discuss by referring closely to “The Merchant of Venice.” (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

<p>Students are expected to write about the importance of the theme of friendship in “The Merchant of Venice.”</p> <ul style="list-style-type: none"> • Shakespeare gives a lot of importance to friendship in “The Merchant of Venice”. • The most important friendship in the play is between Antonio and Bassanio – it sets off the whole action in the play – Bassanio, who is very extravagant goes to his friend Antonio to borrow money to be able to woo Portia – Antonio's ships are out at sea and he doesn't have money at hand – he is still willing to help his friend – he is ready to borrow money from Shylock the usurer to be able to help Bassanio – the bond is created – later on, this leads Antonio to nearly losing a pound of his flesh to help his friend – Bassanio feels very guilty about this and is ready to do everything to repay Antonio's kindness and save him – in the end, it is Portia's wit which saves the day. • There is a strong friendship between Portia and her lady-in-waiting Nerissa – Portia is very open with her – this is shown in the language used – they speak in prose rather than in verse – Portia trusts Nerissa implicitly and she finds fault with her suitors in front of her – Nerissa always listens to Portia and she encourages the romance with Bassanio – Nerissa ends up marrying Gratiano, Bassanio's friend – Nerissa, along with Portia, disguises herself as a lawyer and accompanies her to Venice – Nerissa even tricks Gratiano by demanding his wedding ring when Portia does the same with Bassanio. • Antonio, Salerio, Solanio, Lorenzo, Gratiano and Bassanio are very good friends as well – they are concerned about Antonio's melancholy at the beginning and try to cheer him up – they help Lorenzo elope with Jessica – they are present during Antonio's trial. <p>Points should be supported by close reference to the text.</p>
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3. Compare and contrast the characters of Shylock and Antonio as portrayed in “The Merchant of Venice.” (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss the similarities and differences between the characters of Shylock and Antonio.

- Both are very important characters in the play – the play is named after Antonio, who is a major character but despite not bearing the play’s title, Shylock is a very important character as well.
- Both are money lenders in Venice – Antonio is a Christian and lends money ‘gratis’ while Shylock is a Jew who lends money against interest – Shylock is portrayed as loving money to the extent that when his daughter eloped and stole his jewels, he says he prefers to see her dead with the jewels in her ear – Antonio cares so much for his friend Bassanio that he is ready to lose a pound of his own flesh to help his friend – Antonio’s generosity contrasts sharply with Shylock’s calculating greed.
- Both are racially prejudiced and both hate each other strongly – Antonio hates Jews and he even insults and spits on Shylock – Shylock loathes Christians and he openly states this.
- Antonio is surrounded by friends who are ready to help him when in need – they try to cheer him up when he is melancholic – they accompany him in the trial – Shylock however does not seem to have any friends – his daughter herself forsakes him to a Christian; she elopes with him after stealing her father’s money and jewels.
- Some see Antonio as a symbol of selfless generosity – however his attitude to Jews contradicts this – some see Shylock as an out-and-out villain whilst others sympathise with him especially because of the deep racial prejudice he experiences throughout the play.

Points should be supported by close reference to the text.

TWELFTH NIGHT (William Shakespeare)

1. a. Discuss the immediate circumstances in which these words are spoken. (9 marks)
 b. Write about how Olivia and Viola perceive love in the above excerpt. (6 marks)
 c. Misconceptions and misunderstandings are the rule of the day in “Twelfth Night.” Discuss with particular reference to the above excerpt and to the whole play. (10 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

a.	<ul style="list-style-type: none"> • Olivia is commenting on Viola-Cesario’s ‘scorn’ as the latter is rejecting Olivia’s love advances. • She expresses her love towards Viola-Cesario, who keeps her distance and reminds her that she is her servant and is forever loyal to her master Orsino, whose name Olivia does not even want to hear. • Olivia’s display of feelings shows us that she, like Orsino, is very quick to change her mind about love. She is supposed to be in mourning for her late brother but changes her mind quickly as soon as she sets eyes on the Duke’s page. • Viola-Cesario admits that she has only one heart and one love to give and she has never given them to a woman and never will – an example of dramatic irony. • Olivia does not give up and begs Viola-Cesario to come back to her household and hopefully ‘he’ will be able to return her love. • The rhyming couplets at the end highlight the superficiality and irony of the situation.
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b.	<ul style="list-style-type: none"> Olivia and Viola look very differently at love in the above excerpt. Olivia, despite her social status does not think twice to profess her love to Viola-Cesario. Olivia has completely forgotten about her vow to mourn her brother and falls head over heels in love with Viola-Cesario. She does not give up and keeps on persisting in the face of unrequited love. Olivia's love seems very superficial. Viola is very clear that she does not want Olivia's love – first and foremost, she is fulfilling her duty by serving her master Orsino faithfully – secondly, she is a woman disguised as a man, so she cannot love Olivia back. She tells her that she cannot love a woman but she cannot reveal her disguise to Olivia. Besides Viola-Cesario is in love with the Duke.
c.	<ul style="list-style-type: none"> The play is dominated by misconceptions and misunderstandings which are brought about by mistaken identity. Viola sets off all this with her disguise. This is evident in the above excerpt as Olivia falls in love with Viola-Cesario when she sees her. This also leads to the love triangle between Orsino, Olivia and Viola-Cesario. Sebastian is mistaken for his twin sister Viola who has to fight a duel with Sir Andrew. In reality neither of them wants to fight – it is all Sir Toby's doing. Antonio enters the stage and is ready to fight instead of Viola-Cesario who he thinks is his dear friend Sebastian. Antonio is very hurt when Sebastian, in reality Viola, denies even knowing him after all the help he has given him. Later on, Olivia marries Sebastian thinking it is Viola-Cesario. There is also a lot of misunderstanding in the subplot – for instance, when Malvolio puts on cross garters and yellow stockings to obey the contents of Maria's forged letter – when later Feste dresses up as Sir Topas to speak to Malvolio and he confuses him further. All the misconceptions and misunderstandings brought about by mistaken identity are resolved when the twins appear together on stage. <p>Points should be supported by close reference to the text.</p>

2. “Viola is one of Shakespeare's most sympathetic and beloved heroines.” Discuss. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

<p>Students are expected to discuss the role of Viola in “Twelfth Night.”</p> <p><u>Viola</u></p> <ul style="list-style-type: none"> Viola is a very sympathetic and genuine character in the play even though she is the first character to be in disguise. However, she is compelled to disguise herself to survive in Illyria. She is the one who represents the norm in the strange world of Illyria. She comes from a noble family and is a twin with Sebastian whom she thinks is dead. She is beautiful and charming – she wins the captain's sympathy straightaway and he offers to help her. We get to know about her beauty from the other characters – Orsino, Olivia, Maria and Malvolio. She gains the Duke's trust very quickly. Olivia easily grants Viola's request to unveil her face, even though she barely knows her. A practical and resourceful person who tries to make the best of the situation: she disguises herself after the shipwreck as she knows it is the best way to survive in a foreign land.

- Witty and sympathetic: her musical accomplishments, good upbringing and her skill in conversation make the Duke and Olivia fall in love with her.
- Honest and loyal: she tries to win Olivia's love for her master Orsino, despite being in love with him herself. She maintains dignity in resisting Olivia's advances.
- She is capable of deep and pure love – unlike the other characters. Her love towards the Duke is selfless – she is the messenger of love to Olivia, who, in reality, is her love rival.
- She is indeed a sympathetic and beloved heroine. What is surprising is how such a delightful and charming young lady who is endowed with many attributes could fall in love with someone as moody and melancholic as Duke Orsino.

Points should be supported by close reference to the text.

3. At one point of the play Olivia states that “Love sought is good, but given unsought is better.” Comment on the theme of unrequited (unreturned) love as a central element in Shakespeare's “Twelfth Night.” (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss the theme of unrequited love in “Twelfth Night.”

- Unrequited love is a central element in “Twelfth Night” and it causes some characters to suffer considerably for their beloved.
- Orsino's first line of the play: “If music be the food of love, play on” shows us that love will be a dominant theme in the play. Orsino's love is not returned – he is in love with Olivia but she does not love him back.
- Viola, who disguises herself as Cesario starts wooing Olivia for Count Orsino. Viola-Cesario falls in love with Orsino but her disguise bars her from showing her love to him. Orsino doesn't return Viola's love until the very end of the play when he sees her in women's ‘weeds’.
- Olivia falls in love with Viola-Cesario who does not love her back as in reality, she is a woman disguised as a man. We find a lot of instances of dramatic irony here. Sebastian, Viola's identical twin brother saves the day as he ends up marrying Olivia and thus her love is returned at the end.
- In the subplot, Sir Andrew Aguecheek thinks that Olivia will fall in love with him. In reality, he is being gulled by Sir Toby into thinking that Olivia is in love with him. It is next to impossible for a beautiful rich heiress to fall in love with a foolish person like him. Sir Andrew is there as a comic character, however he experiences unrequited love in the play.
- Malvolio is in love with Olivia mostly because he wants to go up the social ladder. He fantasises about Olivia and he falls easily into the trap set for him by Sir Toby and Maria. He is made to believe that Olivia would fall in love with him if he wore cross-garters and yellow stockings, which Olivia abhors – no wonder his love is never returned.
- As befits Shakespeare's comedy, most of the characters are paired up with their partners in the end except for Malvolio and Sir Andrew.

Points should be supported by close reference to the text.

SECTION B – POETRY

1. Compare and contrast John Masefield's and Ted Hughes' treatment of nature in "Sea Fever" and "Wind". (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to highlight similarities and differences in the way the two poets portray nature in the two poems:

"Sea-Fever"

- How Masefield depicts the strong lure of a sailor's life at sea – including the sky and the stars, the early morning mist and the clouds, the wind, the gulls and the whales.
- The mood conjured up by the world of nature when one is at sea is a blissful one and the speaker longs to go back to this kind of life.
- This sense of longing for a life close to the elements is conveyed through repetition in the first line of each stanza: "I must down to the seas again".
- The reference to the wind is one of a forceful attraction: "where the wind's like a whetted knife".
- The repetition of "And all I ask" emphasises that the speaker only wants simple things that are close to nature.
- The reference to "a merry yarn from a laughing fellow-rover" as well as "quiet sleep and a sweet dream" further convey the peaceful and happy atmosphere the speaker associates with a life at sea.
- The run-on lines and natural rhythm create a melodic quality which conveys a sense of passion for the natural world at sea.

"Wind"

- The speaker in "Wind" compares the house they are in to a ship which "has been far out at sea all night." However, unlike "Sea-Fever", the mood here is apprehensive as the wind is portrayed as attacking the house.
- The wind is the protagonist in this poem and is personified as a being exerting violent force: "Winds stampeding the fields"; "wind wielded/ Blade-light"; "Flexing like the lens of a mad eye."
- In "Sea Fever" the natural world is depicted as living harmoniously together – the sea, wind, gulls, whales etc. Here the wind wreaks havoc of the surrounding countryside: the woods, the fields, the hills, the sky, the birds, the stones. Personification is used to show their distress under the force of the wind: "the woods crashing through darkness"; "the fields quivering, the skyline a grimace"; "The wind flung a magpie away and a black-/Back gull bent like an iron bar slowly"; "the stones cry out".
- Unlike the speaker in "Sea Fever" who longs for "a windy day with the white clouds flying", the speaker in this poem experiences apprehension and physical discomfort when they venture momentarily outside the house: "I dared once to look up - /Through the brunt wind that dented the balls of my eyes".
- There is another significant contrast. Unlike the sailor in "Sea Fever" who longs to share "a merry yarn" while at sea with a fellow sailor, the speaker in "Wind" feels so tense due to the raging wind outside, that they cannot enjoy reading a book by the fire inside the house.

Points should be supported by close reference to the text.

2. “Poetry often captures a moment in time which represents a significant change in one’s life.” Discuss this statement in relation to “The Lesson” and “The Discovery”. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to focus on how each of the two poems presents a moment in time which brings about change in the life of the protagonists.

“The Lesson”

- The pivotal moment is presented in the first stanza: “It wasn’t grief” as the ten-year-old child, who is the speaker in this poem, realises that: “there and then I knew that grief has uses”. The child has just been given terrible life-changing news – his father has died. But he realises that his tears were not tears of grief for the passing away of his father.
- “I cried for shame, then for relief.” The shame is related to the realisation that his first thoughts were that “grief has uses – that a father dead / Could bind the bully’s fist a week or two”. He cries with a sense of relief, knowing that this news will bring about a respite from the bullies.
- In the second stanza the boy is depicted at school-assembly. Grief is personified: “when my grief came in”. This is contrasted with the child’s inner emotion, which is one of pride, highlighted by the simile: “Pride, like a goldfish, flashed a sudden fin.”
- We get a sense that this ten-year-old boy has grown up. This is shown by his introspective ability to reflect on his feelings.

“The Discovery”

- The long opening sentence with run-on lines introduces the reader to the Indian’s idyllic world: “strayed content along a sunlit beach”. The rhythm is slow as the poet wants to create a sense of tranquillity to describe a life of stability “had known no change”.
- This tranquillity is suddenly broken. The rhythm picks up and sentences are made up of short phrases. The Indian does not understand what he sees as he has never seen anything like them: “huge canoes, / With bellying cloths on poles, and not one oar”.
- This scene appears very suddenly: “For in the bay, where nothing was before/ Moved in the sea, by magic”.
- Although the Indian does not understand what he’s seeing, he’s overcome by a sense of fear. His vulnerability is foregrounded – “this naked man alone”.
- In contrast, “the fluttering coloured signs and clambering crews” are an ominous sign of impending change. This is highlighted in the last two lines of the poem when Columbus’ ships are described as “doom-burdened caravels”. As the “seamen land” we know that the Indian has lost his paradise forever.

Points should be supported by close reference to the text.

3. “Reality reveals itself through poetry.” Discuss this statement in relation to any TWO poems you have read. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students can choose to discuss this statement in relation to any two of the twelve poems below:

- “Ozymandias”: how this poem is a reflection on the reality of man’s transient nature, his vanity and the wish to cling on to material things. The statue of the “King of kings” which Ozymandias built to signal his terrestrial power, crumbled away, as did his kingdom. “Nothing besides remains.”
- “Sonnet LX”: how Shakespeare’s sonnet is a reflection on the brevity of human life. The rhythmic movement of the waves towards the shore reflect the reality of man’s repetitive life struggles, starting from childhood, and on to adulthood and old age. Time is personified and its ravages are described, ultimately leading to death. The rhyming couplet at the end of the sonnet depicts a contrast to the temporary nature of men’s lives: “in hope my verse shall stand”. It is a hope in the permanence of art and literature.
- “My parents kept me from children who were rough”: how this poem depicts a harsh reality endured by many children. The speaker was bullied by children “who wore torn clothes” because he belonged to a different social class. The title also shows that the speaker who also had a lisp, may have been overly protected by his parents. The poem also reflects on episodes of one’s earlier life with a feeling of remorse: “I longed to forgive them, yet they never smiled.”
- “Sea Fever”: how the reality depicted in this poem is related to the lure of a simple life, lived close to nature. Students are expected to explain how the speaker is drawn to the various natural elements at sea and his present restlessness as he longs to go back to the life of a sailor.
- “The Discovery”: how this poem portrays a historical event which represents the reality that one’s life can change forever in a moment. The better candidates may also extend their discussion of how other people, in this case Columbus and his men, can impinge on others’ private lives with devastating outcomes.
- “The Lesson”: how life can at times take us by surprise. This poem presents us with a child’s unexpected reaction to the news that his father had just passed away. As the child reflects on his emotions, he is aware of his feelings of shame, relief and pride, rather than sadness which is normally associated with grief. Students may discuss how this poem tackles a reality which shows that many times one does not have control over one’s feelings.
- “We are going to see the rabbit”: how Brownjohn uses a futuristic poem, to present us with the terrifyingly sad reality of our destruction of the natural environment. The crowds rush to see “The only rabbit in England ... Nibbling grass/On the only patch of grass/ In England”; how even at this stage, the people in the poem are portrayed as oblivious to the dreadful reality the world is in and continue to oppress the last rabbit by invading its privacy.
- “Dulce et Decorum Est”: how this poem was written specifically to reveal the harsh reality of war; how it depicts the annihilation of young men’s lives and the tremendous suffering they endured; how Owen conjures scenes from the WW1 battlefield to demonstrate the reality of war: the bleak description of the soldiers in the first stanza and the gas attack in the second stanza; how the reader is addressed in the third stanza, paying special attention to choice of diction aimed at shocking the reader: “If you could hear, at every jolt, the

blood /come gargling from the froth-corrupted lungs,/Obscene as cancer ...”; how the title is referred to as “The old Lie”.

- “The Soldier”: how the speaker in this poem is focused on portraying the essence of giving up one’s life for the love of one’s country. How its form – a Petrarchan sonnet – depicts its theme: a soldier’s love for the motherland. The poem captures the reality of public opinion at the beginning of WW1, when enthusiasm for the war and patriotism were prevalent, before the grim realities of long term conflict were revealed.
- “Not waving but drowning”: how this poem depicts the reality of a person’s isolation brought about by people’s indifference and lack of communication. Students are expected to comment on the significance of the title; the shift in perspective, especially the address to the reader: “I was much further out than you thought”; how one of the main themes is that reality is often obscured by appearance: “he always loved larking”.
- “Wind”: how the poem depicts a reality where the destructive power of the wind determines human lives: “we grip our hearts”. The speaker experiences fear and physical discomfort when they venture momentarily outside the house: “I dared once to look up”. The better students may add that the overpowering strength of the wind may possibly serve as a metaphor for the stormy relationship between the speaker and the second figure.
- “The Tiger”: how the Tiger, in all its strength and symmetry is a revelation of what Blake perceives to be the creator’s might and perfection; how rhetorical questions are used to lead the reader to reflect on the astounding reality of God’s creation: “Did he who made the lamb make thee?”

Points should be supported by close reference to the text.

SECTION C – PROSE

THE GREAT AUTOMATIC GRAMMATIZATOR AND OTHER STORIES

1. Explore the theme of greed in “Parson’s Pleasure” and “The Great Automatic Grammatizator”.
(25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to explain how the protagonists in both stories are driven by a sense of insatiable greed.

Parson’s Pleasure

- Students are expected to focus on the main character, Mr. Boggis, an antiques dealer in London: “His premises were not large, and generally he didn’t do a great deal of business, but because he always bought cheap, very very cheap, and sold very very dear, he managed to make quite a tidy little income every year.” Students will need to show that Mr Boggis’ deeds in the story are all examples of his greed and selfishness.
- His greed for money leads him to dress up as a clergyman and go around English farmhouses to search out rare and significant pieces of furniture, deceiving people by saying that he was writing articles for the Society for the Preservation of Rare Furniture. When he

finds something valuable, he makes the person an offer and then sells the item in his shop for twenty times as much.

- As he scours the county of Buckinghamshire, he comes across three men – Claud, Bert and Rummins, near a derelict farmhouse. He convinces them to let him inside where he immediately spots a rare Chippendale commode. Boggis is fully aware that this piece could fetch up to twenty thousand pounds in an auction.
- Boggis realises that Rummins is not a fool and tries hard to convince him to sell. Even after he is convinced, Mr. Boggis' greed for money leads him to try and decrease the price further by saying he just wants the legs. "My experience tells me that without the slightest doubt this wood has been processed with lime." Ultimately he buys the commode for a mere twenty pounds.
- Boggis leaves to get his car and the reader knows he will not be back soon because the car is parked far away, but in his eagerness to acquire his precious commode he lies and tells the three men he will return soon.
- Dahl describes Boggis ecstatic euphoria at having gratified his greed: "He found himself giggling quite uncontrollably, and there was a feeling inside him as though hundreds and hundreds of tiny bubbles were rising up from his stomach and bursting merrily in the top of his head, like sparkling-water."
- Ironically the disguise which Boggis uses to deceive people, is his undoing. The three men conclude that as a parson, he must have a small car, unaware that Boggis has a station wagon. Rummins speculates that the parson might back out of the deal if he can't fit the commode into his car. So Claud takes an axe and breaks the commode to pieces, preserving only the legs.
- The story ends before Boggis returns but readers can conclude that although Boggis may probably continue to deceive people to gratify his greed, he did miss a unique opportunity of being the one who owns a famously rare Chippendale commode.

The Great Automatic Grammatizator

- The corrupting nature of greed is a key theme in this story. Adolph Knipe is a computer genius but always longed to be a famous writer. He actually wrote 506 stories but none got published. This leads him to convince his boss, Mr. Bohlen, to let him build a computer that will generate publishable stories in order to gain money and fame. As a computer genius, Knipe believes he could program his computer to generate stories that lend themselves to be published in magazines, leading him to fame and riches.
- Knipe entices Bohlen to join him in his venture based on lies and trickery by manipulating his vanity, asking him to imagine what it would be like if he had to become a famous author. This triggers a sense of greed in Bohlen too, which leads him to join Knipe in his endeavour. Greed is also evident when Bohlen notes that Knipe is saving some of the better stories for himself and demands that the machine produces a novel. Knipe creates some novels, and sends them through the Adolph Knipe Literary Agency. Thus, while Bohlen begins as Knipe's boss, funding the computer, as Knipe gains more money and fame, he overtakes Bohlen, naming the literary agency after himself, ensuring he is more well-known and powerful.
- Eventually, Bohlen fully surrenders his power to Knipe. The latter continues to increase his influence and monetary control, especially when he creates a contract to buy out reputable writers, in a bid to monopolise his power.
- This story may be seen as an allegory about signing a contract and selling one's soul for money. Indeed, instead of choosing integrity and honesty, most writers chose money and an easy way out and after the first full year of the computer's operation, half of all novels published in English are produced by Adolph Knipe.
- At the end of the story the narrator addresses the audience hoping that they will not sign the contract, even though they have nine starving children to feed. The ending thus provides a

moral conclusion to the story, as the narrator prefers honesty and integrity to the easy money driven by Knipe's greed.

Points should be supported by close reference to the text.

2. Compare and contrast the relationship between husband and wife in "The Way up to Heaven" and "Neck". (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to compare and contrast the way the respective marital relations are conveyed in the two stories.

The Way up to Heaven

- There is plenty of turmoil underlying the Fosters' married relationship. Mr Foster's constant lateness leaves Mrs Foster "nearly into hysterics". However, Mrs Foster is an obedient wife and although she suspects her husband is conspiring to make her late, she does not argue and is respectful towards him. Despite her quiet outward demeanour, Mrs Foster's eye twitch depicts the distressing effects that lateness has on her physical and mental state.
- Mr Foster seems to believe that he has disciplined his wife too well for her to ever speak up.
- Mrs Foster is typically at her husband's mercy when she wants to visit her daughter and grandchildren in Paris. First, he irritatingly predicts that her flight will be postponed due to the fog. Then, the day after, as Mrs Foster attempts to leave for her postponed flight, her husband tries to make her late by insisting to be dropped off at the club before the airport, as well as returning for a gift he presumably left behind.
- Mrs Foster's suppression of hysteria is quietly released when she leaves her husband to die a slow death, trapped in an elevator at their home in New York. Her cruel act is her way of getting even with her husband's cruelty. When Mrs Foster leaves him and drives to the airport, she breaks away from her obedient role, and chooses to see her daughter and her grandchildren instead of continuing to obey her husband. The calmness that Mrs Foster feels once she leaves her husband shows that she can finally live her own life once she breaks from his control.
- The better students may point out that when she eventually calls the elevator repairman, it is too late to save her husband. Her late intervention may be considered as a revenge for her husband's torturing lateness.
- In the end, Mr Foster's greed, cruelty, and self-centred nature establishes Mrs Foster as the protagonist in the story.

Neck

- Like the Fosters in "The Way up to Heaven", the Turtons' marriage is characterised by an unpleasant atmosphere.
- Sir Basil Turton, the heir of a newspaper empire, had swiftly married Natalia, a foreign woman, after falling for her irresistible charms.
- The narrator of the story is a newspaper columnist who meets Lady Natalia Turton at a dinner party where he notes that she is rather ill mannered. Students will probably point out that unlike "The Way up to Heaven", here it is the wife who is depicted as disrespecting her spouse.

- The narrator manages to secure an invitation to visit the Turtons' home the following weekend and when he gets there he is amazed by the garden decorations and sculptures but also feels uneasy by the atmosphere in the house. This feeling is heightened when he meets Jelks, the Turtons' butler.
- At dinner, while having a conversation with Sir Basil, he observes Lady Turton having a good time with her friends, especially with Major Jack Haddock, who seems to be besotted by her. Lady Turton's behaviour may be compared to Mr Foster's disrespect for his wife's wish not to be late. However, it is also different because Lady Turton humiliates her husband in front of his friends, while the Fosters' conflict is hidden within the privacy of their home.
- The narrator notices that Sir Basil is well aware of his wife's indiscreet behaviour, but he does not do anything about it. One can compare this to Mrs Foster's quiet demeanour when her husband tests her patience with his lateness.
- The following day, the narrator and Sir Basil go for a walk around the estate where they see Sir Basil's wife and Major Haddock frolicking on the lawn. As Lady Turton poses for a photo near one of the sculptures, she puts her head through a hole in the sculpture and Haddock kisses her. At this point her head gets stuck in the sculpture.
- Despite having witnessed this scene of betrayal, her husband goes to help her out. When they arrive, Lady Turton is both embarrassed and furious.
- Sir Basil tells Jelks to fetch something to take the sculpture apart. Jelks returns with a saw and an axe. An atmosphere of intense suspense is created as Jelks holds out the implements, and the narrator notices that Jelks slightly pushes the axe forward. Sir Basil takes the axe. Unlike "The Way up to Heaven", the spouse is not alone in his thoughts of revenge. The butler is portrayed as disliking Lady Turton's behaviour too.
- Sir Basil eventually tells Jelks that the axe is too dangerous and requests the saw.
- Lady Turton looks quite ill and her "mouth was opening and shutting making a kind of gurgling sound". This description contrasts with the way Dahl describes Mrs Foster's cruel treatment of her husband, where readers are left to imagine the husband's desperate agony as he is abandoned in the lift.
- When his wife is subjected to this terrifying situation, Sir Basil is described as having rosy cheeks and a smile in his eyes. This may be compared to the way Mrs Foster is described after she abandons her husband in the elevator: "the eyes were bright, and the voice, when she spoke, carried a new note of authority."
- Unlike the story "The Way up to Heaven", "Neck" does not indicate the outcome of Lady Turton's fate.
- However, it may be argued that as in "The Way up to Heaven" the underdog gets the upper hand. In the end, Natalia Turton's disrespect, betrayal and lack of love towards her husband lead Sir Basil to become the protagonist, while Natalia Turton's antics lead her to a position of subjugation where she is totally at her husband's mercy.

Points should be supported by close reference to the text.

ANIMAL FARM

1. "Old Major plays a more significant role in the novel than he seems to." Discuss the significance of Old Major in the novel. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss Old Major's role in detail:

- Old Major only appears in Chapter 1 but his words and ideas echo and are twisted throughout the novel.
- He stands for any great and revolutionary thinker. Like Marx, Old Major preaches the ideals of revolutionary socialism.
- He is humane and wise and is highly regarded on the farm, so the animals are ready to lose sleep to hear what he has to say.
- He has a dream of a perfect society but he gives no practical way how to bring about this change.
- He introduces the principles of the Rebellion which will give rise to the Seven Commandments and the philosophy of Animalism; these will be twisted and subverted in the rest of the novel.
- Orwell deliberately contrasts him with Snowball: Snowball like Old Major wants to solve the animals' problems through revolution, but unlike Snowball, Old Major is only a visionary and does nothing to put his ideas into practice.
- Orwell also contrasts him with Napoleon: Napoleon is only interested in gaining power and not in helping to make the lives of the animals better.
- After his death, Old Major is revered (his skull is put on display).
- Old Major's dream of freedom and equality becomes an embarrassment to Napoleon who tries to suppress any lingering memory of Old Major and his ideas (Napoleon bans marching past the skull and has it buried).

Points should be supported by close reference to the text.

2. In what ways does Orwell explore the themes of oppression and control in "Animal Farm"? (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss how the themes of oppression and control are developed:

- Apart from the pigs, the animals are controlled by someone else both before and after the Revolution; there is only a short period of time when they seem in control of their destiny.
- Orwell's novel draws parallels between what happens on the farm with what occurred in Stalin's Soviet Union.
- At the beginning, Mr Jones is the incompetent, drunken and neglectful farmer who controls the animals' lives and uses violence and cruelty.
- Old Major is aware of Jones' shortcomings and power over them; he proposes a vision where all animals are equal.
- After the Rebellion, the animals have the possibility of overcoming oppression and gaining control of their fate but the pigs immediately gain control and privileges (e.g. keeping the milk and apples for themselves).
- The pigs use their superior intelligence and knowledge to gain and assert power.
- Napoleon uses cunning not physical strength to gain power and control.
- Propaganda, manipulation and indoctrination are used to control what the animals think and believe.

- Squealer acts as Napoleon’s spokesperson and propaganda machine. He creates an illusion that all is well, e.g. through the subtle use of language (e.g. ‘comrades’) and by spreading false information.
- The dogs are used to control and oppress any resistance e.g. Snowball is attacked and chased off the farm. After this, he becomes a scapegoat for anything that goes wrong.
- Any animal who voices his disagreement is starved into submission or executed.
- The life and working conditions on the farm are even harsher under the pigs; Orwell shows that under a totalitarian regime ordinary people do not enjoy liberty or a better life.
- Orwell shows how power corrupts the person/animal who wields it; at the end, the pigs resemble Mr Jones both in appearance and through their actions.

Points should be supported by close reference to the text.

PRIVATE PEACEFUL

1. With close reference to any two female characters in “Private Peaceful”, explain their role in the novel. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to select two female characters in the novel and discuss how they conditioned other people’s lives, behaviour and events in the story.

Mrs Peaceful / Mother:

- is a kind, loyal, and courageous woman who sets an excellent example to her family, and all of her children look up to her.
- gives a happy childhood to her boys as her marriage to James Peaceful was founded on love. She always sings and is happy until he dies.
- works hard and sacrifices herself for the boys in order to give them a decent life.
- brings up Big Joe as an integral part of the family, which shows us that she is a modern woman. She teaches him many things since he cannot attend school. She never allows anyone to mistreat or disregard him e.g. the rabbit droppings episode and when the Colonel suggests his admission to an asylum.
- is not afraid to stand up to people if she feels they have wronged her loved ones, e.g. has “blazing arguments” with Grandma Wolf for being cruel to Big Joe, arguing with the Colonel for punishing Charlie and Tommo for poaching, negotiating with the Colonel to save Bertha, arguing with Molly’s mother when she objects to Molly and Charlie’s relationship etc.
- is kind as demonstrated when she welcomes Molly into the Peaceful family after Molly’s mother and father kick her out of the house upon learning that Charlie got her pregnant.

Molly:

- is a childhood friend to Charlie, Tommo and Big Joe.
- is kind, sweet and loyal to all of them especially to Tommo on his first day at school e.g. teaching him how to tie his shoelaces.
- immediately becomes part of the Peaceful family and feels free to be herself e.g. she often visits the cottage, speaks up for Big Joe when Grandma Wolf mistreats him, brings him a harvest mouse as a birthday present, goes poaching with the boys, goes skinny-dipping with them.

- falls in love with Charlie, causing a rift between him and Tommo e.g. Tommo feeling left out as they grow older; feeling betrayed when he gets to know about their love letters and pregnancy; Tommo's desire to enlist in the army to escape his home situation.
- comes from a cold and harsh family, as they throw their daughter out of the house upon learning of her pregnancy unlike Mrs Peaceful who warmly welcomes Molly into their home.
- is the link between the ugliness of war and peaceful life in England e.g. Tommo's promise to Charlie to go back and look after her and little Tommo after he is executed, because he knows that Tommo still loves her.

Grandma Wolf/Wolfwoman:

- is one of the novel's antagonists. She is technically Tommo's great aunt, but she likes to be called "Grandma" instead. Tommo, Charlie, and Big Joe, however, prefer to call her "Grandma Wolf," because she reminds them of the wolf in *Little Red Riding Hood*, thanks to her vicious nature.
- moves in briefly with the Peacefuls when the children are young, and is supposed to care for them while their mother is at work but her idea of care involves corporal punishment and cruel bullying, e.g. killing Big Joe's beloved pet mouse, spanking Big Joe and making snide remarks about the boys' mother, Mrs Peaceful.
- is arrogant and feels she is in command when she's not e.g. when she takes care of the children, she feels that she owns the cottage; when she returns to the Big House, she bosses everyone around as if she's the lady of the house.
- is ashamed of the Peacefuls' way of life and behaviour e.g. Big Joe's behaviour during the funeral, Mother settled for a life with a forester when she comes from a higher social standing – a family of shopkeepers.
- has a distorted idea of love e.g. she denigrates the relationship between Mr and Mrs Peaceful, praises Molly's parents' marriage as it is God-fearing and she accepts to be the Colonel's mistress while working for him as a live-in housekeeper.
- shows a softer side and seems to miraculously mellow down when she celebrates with the Colonel and the rest of the village after Big Joe is found.

Anna:

- a teenage girl that Tommo meets in France during the war.
- runs the estaminet with her father near the soldiers' camp and is always smiling and friendly when bringing them food.
- becomes a symbol of hope and warmth to Tommo and the other soldiers, e.g. she serves "the best eggs and chips in the world" and all of the boys have a wonderful time there, eating and drinking "like camels filling up at an oasis".
- becomes a respite from the suffering caused by the war, e.g. she shows Tommo her father's stable when he tells her that he is a farmer. This is a comforting reminder of home for Tommo, and makes him feel much happier. When Anna kisses him, Tommo expresses his jubilation by singing the Peaceful family's favourite song: "Oranges and Lemons."
- is caught in a stray explosion as she was collecting eggs and dies. Her death is a reminder of the arbitrary tragedies of war. She is just an innocent young girl who never wanted to be involved in the war and who never dreamed that thousands of soldiers would descend into her village and turn it into a battlefield.
- consolidates Tommo's loss of religious faith as he can no longer pretend that he believes in heaven, and feels instead that all that is left of Anna is buried in the earth beneath his feet.

Points should be supported by close reference to the text.

2. By referring to specific events in the novel, discuss Charlie's relationship with the ideas of leadership and authority. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to bring out Charlie's leadership skills, courage and poor relationship with established authority.

Charlie:

- is a brave hero, e.g. when he defends Tommo at school while being bullied by Jimmy Parsons; not crying when being hit by Mr Munnings, gaining the respect of the other schoolmates; when he goes back to the battlefield to carry Captain Wilkes to safety.
- has a poor opinion of people who abuse their authority and power, e.g. Charlie referring to the Colonel as a "silly old fart" and blowing raspberries; giving Grandma Wolf/Wolfwoman her nickname and creating stories about her monster children with the Colonel; calling Sergeant Hanley "Horrible".
- resists authority and conventions because of pride, necessity and for the greater moral good, e.g.
 - ▶ pride, e.g. when he refuses to play along with Sergeant Hanley's jokes or jump through the hoops like the others;
 - ▶ necessity, e.g. poaching off the Colonel's land because they were hungry; refusing to obey Hanley's order to attack the enemy and leave Tommo behind;
 - ▶ for the greater moral good, e.g. when he steals Bertha in order to save her life.
- is a born leader and becomes a reference point to the people around him, e.g. Tommo and Big Joe idolise him; he teaches the other soldiers to sing "Oranges and Lemons" while training which gives them hope and memories of home; he breaks ranks and runs at Hanley, screaming at him for picking on Tommo and everyone cheers when he'd finished; his return to the battlefield after his injury restores their spirit which was crushed by Hanley; his death exudes respect and sympathy.
- is able to see through the propaganda and corruption of established authority, e.g. when Tommo describes the army's band parade in the market searching for new recruits, Charlie says "Why would I ever want to shoot a German?"; on the battlefield, he realises that the Huns are scared humans just like them; describes the court martial trial as "They'd made up their minds I was guilty before they even sat down".

Points should be supported by close reference to the text.

THE BOY IN THE STRIPED PYJAMAS (John Boyne)

1. The novel portrays both the cruelty of Nazism as well as representations of human kindness. Discuss the theme of human nature in "The Boy in the Striped Pyjamas." (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss the theme of human nature in the novel.

- How the theme of human nature is central to the novel – how the characters behave differently when confronted with difficult situations. Some still show acts of human kindness despite the extreme circumstances they happen to be in, whereas others commit abominable acts.
- Bruno’s father and Lieutenant Kotler are completely brainwashed by the Nazi regime and ideals – how Bruno’s father accepts to move his family from Berlin to Auschwitz to be in charge of the concentration camp. He pacifies his conscience by saying that the people on the other side of the fence “are not people at all” – he commits evil atrocities to those innocent people. Lieutenant Kotler is also cruel – how he mercilessly beats Pavel when he drops the bottle of wine and how he beats Shmuel when he was cleaning glasses at Bruno’s house.
- How Gretel changes in the course of the novel – her large collection of dolls in her room is replaced by Nazi propaganda posters and literature – how she also becomes brainwashed – how she becomes aware of the horrendous situation surrounding her, yet chooses not to do anything to help.
- Mother and Maria are aware of what is going on but are afraid to speak up or take action. They are also disregarded because of their gender. Maria is afraid to contradict Father as he has been kind to her and her family. She cannot understand how such a kind man can commit such abominable atrocities. As for Mother, she is unhappy about the situation but she still remains passive. She is a kind person and covers up for Pavel when he dresses Bruno’s wound.
- Grandmother is the only character who is not afraid to speak up about her beliefs – she calls her son a ‘puppet on a string’ in the hands of the Führer and is livid when he is promoted and sees him in his new uniform. Despite everything, she doesn’t have the power to change things – she storms out of the room during the party and does not speak to her son again.
- How the best representation of human nature is expressed through Bruno and Shmuel. Their innocence and their ability to see good amidst all the evil around them transcends everything – how they do not see any differences and boundaries to the extent that Bruno goes beyond the fence to explore and to look for Shmuel’s father. Humans have created boundaries which cannot be crossed – when they are crossed, both of them are killed.
- How the novel teaches us a lesson about human nature – Bruno's father is responsible for many innocent deaths but only feels the true atrocity of the gas chambers when his beloved son is killed by them – the powerful and ironic final sentences, “Of course all this happened a long time ago and nothing like that could ever happen again. Not in this day and age.” – how the ending makes us ponder about the role of human nature, which unfortunately has not learnt from its past mistakes.

Points should be supported by close reference to the text.

2. “The adult women in the novel are bound by traditional gender roles.” How far do you agree with this statement? Discuss by referring closely to the novel. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss the role of adult female characters in the novel.

- The adult female characters are Mother, Grandmother and Maria; how they are expected to behave in a certain way – traditional gender roles are expected – their opinions are most of the time overlooked because of their gender – how in turn this contributes to a lot of misinformation and miscommunication between characters.
- How Mother spends her time taking care of the children and managing the servants and the family home – she accepts to leave Berlin and join her husband in his new venture – she is

against this decision but she knows that she does not have a choice – she tells Bruno “We don’t have the luxury of thinking...some people make the decisions for us.” – she knows that when Father makes a decision, she is expected to obey without any questions.

- How she covers up for Pavel when he dresses Bruno’s wound after his fall from the swing – this shows generosity and courage, to a certain extent, from her part. However, like the rest of the family, she does not lift a finger when Lieutenant Kotler beats Pavel mercilessly at dinner for having dropped the bottle of wine.
- She is very unhappy with the situation and reverts to drinking ‘medicinal sherries’ and having long frequent naps to try and mask her misery – it is insinuated that she has a relationship with Lieutenant Kotler – when she ‘is allowed’ to leave, it’s too late as her son has already died – she suffers because of her husband’s commitment to the Nazi ideals.
- Grandmother – she is Bruno’s paternal grandmother. She is a very strong character and is the only woman who is not afraid to voice her opinions openly – she knows what her son’s job entails and she loathes it – she shows her disappointment in his political affiliations and she is not afraid to tell him that he is ‘a puppet on a string’ in the Führer’s hands – Grandfather criticises her for speaking her mind and Father disregards her opinion – she has a strong argument with her son, storms out of the house and does not reconcile with him before her death.
- Maria the maid who serves the family dutifully, like her late mother did before her for Father’s parents – how she speaks highly of Father as he covered the cost of her mother’s funeral and he gave her a job – for this she is very grateful – she knows about the situation yet she chooses to be silent or else risks losing her job – she does show her feelings to Bruno and tells him ‘it’s not up to us to change things.’
- How silence, obedience and indoctrination lead to miscommunication and misinformation, which in turn lead to the tragic ending of the novel.

Points should be supported by close reference to the text.

FRANKENSTEIN

1. “Frankenstein does not learn from his mistake in creating the Monster. Wisdom escapes him even as he tells his story to Walton.” Discuss. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss Frankenstein’s character by focusing on his mistake, especially in terms of his lack of wisdom despite his scientific knowledge and ambition.

- Identify Frankenstein’s mistake as one based on a serious error in judgment when he decides to create life on his own, in his laboratory, by collecting dead human bits and pieces gathered from graves. Thus, Frankenstein violates the laws of nature.
- How the creation of the monster has horrific consequences, including the death of Victor’s loved ones.
- How these events cause him to reject his creation and to vow his revenge upon it. In the last days of his life, his biggest regret is that he will die before destroying the Monster. He understands that creating the Monster was a mistake.
- How Frankenstein does not seem to realise that the root of the mistake was his ambition. He urges Walton to distinguish himself in science, which is what caused the Monster’s creation in the first place.

- Frankenstein’s assertion that others may succeed where he has failed indicates that while he is possessed of ability, he does not have wisdom. He has not learned from the events in the novel.
- His lack of empathy towards the Monster is understandable in light of the killing of his loved ones, but his lack of understanding of his mistake, in one so clever, is not.

Points should be supported by close reference to the text.

2. “The women in Victor’s life are seemingly perfect, unlike the Monster.” Compare and contrast Caroline Beaufort, Elizabeth and Justine with the Monster in light of this statement. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to compare and contrast Caroline Beaufort, Elizabeth and Justine with Frankenstein’s monster.

- Caroline represents pure goodness, in contrast with the evil and tragedies caused by the Monster. Just like the Monster, she had a tough life (taking care of her father), but she also had an enormous capacity for love, adopting Elizabeth.
- Elizabeth is docile and good-tempered. While she appeared fragile, she had great strength. At the same time, she submits to Victor’s will gracefully, even when he is wrong. This is in contrast to the Monster, who did not submit and who loses his gentle side when he is rejected by the De Laceys.
- Justine contrasts with the Monster because while both were rejected (one by her mother, the other by his creator and others who were frightened by his appearance) their paths in life were very different.

Points should be supported by close reference to the text.

THE OTHER SIDE OF TRUTH

1. Show how courage triumphs over corruption and lies in “The Other Side of Truth”. (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to show how Folarin and Sade’s courage enable them to overcome the effect of corruption and lies:

- Folarin is the most outspoken journalist for ‘Speak’; Folarin is arrested because of his writings but he doesn’t cave in to bullying tactics.
- He is not afraid to write about the corruption in Nigeria, but the family suffers as a result (death of wife; children and Folarin having to leave the country).
- Folarin is brave to take the difficult decision to send his unprotected children to England.
- Folarin is accused of murdering his wife (a lie) and this could have stopped the British authorities from granting him political asylum; his using a false passport (lying about his identity) could also have worked against him.

- Folarin is brave to go on a hunger strike to get his story reported in the media.
- Sade sees her mother killed as a result of the corruption in Nigeria; she has to face leaving her country and caring for her brother on her own.
- Sade resorts to lying to protect her brother and father (e.g. she gives a false name); her lies could have stopped the children from being reunited with the father.
- Sade's courage is seen when facing difficulties in London, such as bullying; but she doesn't feel brave when she gives in to the bullying and steals the lighter to protect her brother from being hurt; she has the courage to own up to Mariam.
- Sade's courage also appears when she goes to Mr Seven O'Clock News to save her father.

Points should be supported by close reference to the text.

2. Discuss Sade's relationship with her brother in "The Other Side of Truth". (25 marks)

Indicative content

Teachers are to reward alternative valid answers.

Responses may include the following key points:

Students are expected to discuss Sade's relationship with her brother Femi:

- Sade has to change from being a caring older sister to a responsible substitute mother-figure; she takes on the role of protector, which is what her parents said she should do as the elder sibling.
- Before the mother was murdered, Sade and Femi had a close relationship. Sade remembers how they used to play together in Nigeria (e.g. opening their mouths when they pass under Dr Meyers milk of Magnesia billboard; making up quizzes for each other).
- Just as Sade has to cope with the loss of their mother, Femi too finds coping strategies to cope with the loss. He shuts himself from Sade and everyone to stave off the hurt and pain, but it creates a barrier between them; Femi now doesn't let her hug him or pull him close.
- She tries to talk to him but he has become 'like a little stone'; this creates a greater burden for Sade who feels even lonelier.
- Their relationship becomes strained because she had to compromise on their principles e.g. when she gives a false name; she feels guilt and anger too.
- They grow apart: Femi 'kicked her under the bedspread' to go away; she yelled at him to leave her room.
- Sade tries to protect her brother (and herself) e.g. Sade pleads with him at the airport because his behaviour was attracting attention; when the authorities took their fingerprints she has to beg him to comply; she steals the lighter so that her brother is not hurt; Sade has to grow up quickly in London in order to protect Femi (and their father).
- She shares her plan to save Papa with Femi but at first he doesn't want to go with her to Mr Seven O'Clock News, but once they gain the journalist's attention, it is Femi who takes the lead, opens up and reveals all they've been through.
- At the end, Sade and Femi grow closer again (e.g. they start talking; playing cards and ayo).

Points should be supported by close reference to the text.

SECTION D – UNPREPARED TEXT**(25 marks)**

Unless the questions require the candidate to give a specific response or use specific words or phrases, award marks for answers that are similar to the models given or express the same meaning.

1. Tick (✓) the correct answer. **1 mark**

a. The passage is written in

✓

- i. first person narrative.
ii. second person narrative.
iii. third person narrative.

2. “My mother did not tell me they were coming.” (line 1) Give a reason why these words are effective at the start of the story. **2 marks**

Accept any of the following:

- a. **The reader is curious to know why the mother didn’t tell the persona.**
b. **It creates a sense of mystery. / The reader wonders who ‘they’ are.**
c. **The author purposely uses the pronoun ‘they’ so that the reader, like the persona, doesn’t know who the visitors are.**
d. **The reader shares Griet’s surprise at the unexpected visit.**

3. In the first two paragraphs (lines 1 – 8) the writer uses a number of figures of speech. By focusing on THREE of these figures of speech, show how the writer:

a. creates an impression of the visitors and

b. compares the visitors to the persona’s mother.

6 x ½ mark = 3 marks

a. *Accept any 2 of the following:*

The woman’s voice is described as ‘bright as polished brass’. This simile (½ mark) gives the impression that the woman is lively / cheery / has a high / sophisticated voice. (½ mark)

The man’s voice is described as ‘low and dark like the wood of the table’. The simile and / or metaphor (½ mark) give the impression that the man has a low, deep voice. (½ mark)

The writer also describes the visitors’ voices with a metaphor (‘hear rich carpets in their voices, books and pearls and fur’) (½ mark). It gives the impression that the man and the woman were of a higher social class than the persona / were rich / cultured. (½ mark)

- b. **The mother’s voice is described with a metaphor (½ mark) as similar to a cooking pot or a flagon. This gives the impression that the mother’s voice reflects her lower social class. (This metaphor can be compared to the previous metaphor: ‘hear rich carpets in their voices’.) (½ mark)**

4. By referring to the third paragraph (lines 9 – 15) and the tenth paragraph (lines 28 – 32), state whether the writer creates a positive or a negative impression of the man and the woman through the descriptions. Give TWO reasons for each of your answers.

6 x ½ mark = 3 marks

The woman	
Impression:	The writer creates a negative impression.
Reasons:	<p><i>Accept any 2 of the following reasons:</i></p> <ul style="list-style-type: none"> a. Her clothing was not in place. / Her cap was askew and her hair was escaping it. / Her collar needed straightening. b. The collar was not freshly laundered / crisp. c. She seemed impatient / uncomfortable. d. Her expression flickered like a candle. <p><i>(Do not accept being pregnant as a reason.)</i></p>

The man	
Impression:	The writer creates a positive impression.
Reasons:	<p><i>Accept any 2 of the following reasons:</i></p> <ul style="list-style-type: none"> a. His expression was steady (unlike his wife's). b. The persona was glad he was clean-shaven as he looked clean. c. He wore fine / rich clothing. <p><i>(Do not accept the colour of his eyes or the shape of his face as reasons.)</i></p>

5. Comment on the mood created through the falling knife (lines 19 – 22). **2 marks**
It creates an atmosphere of danger / tension. / The woman's reaction to the falling knife seems to foreshadow danger and tension between the protagonist and woman.
6. What is the effect of the short sentence: 'The woman cried out.' (line 22)? **2 marks**
Accept suitable answers in the context such as: **It makes the reader wonder about the woman's character. / The reader is surprised that the woman reacted in this way. / The woman's reaction seems extreme. / She seems over-excitable.**
7. "He spoke her name as if he held cinnamon in his mouth." (lines 23 - 24)
- a. Identify the figure of speech in this sentence.
 - b. Give a reason why this is an effective image. **2 marks**
- a. Simile (1 mark)**
 - b. Accept any suitable answer in the context, such as one of the following reasons:**
 - i. The persona is preparing food and the figure of speech refers to a spice.**
 - ii. It makes the man's voice sound rich and deep. / makes him seem interesting / attractive. (1 mark)**

8. How does the writer create a positive relationship between the man and Griet? **2 marks**
He questions her about what she is doing. / He is interested in the way she has placed the vegetables according to their colour. / He uses her name.

9. What impression do we get of Griet's physical appearance and character through the passage?
You are expected to support your answer by referring to what is said in the text.

4 x 1 mark = 4 marks

Accept 4 of the following:

- a. She seems young / teenage (she is called a 'girl');
- b. She is short and does not seem very strong (the woman says she is not very big and wonders if she is strong enough to do the work);
- c. She is observant (she notices details which give her an impression of the man and woman's character);
- d. She is neat and clean (she wipes her hands in her apron; she considers the woman's appearance in a negative way and she polishes/cleans the blade of the knife that fell on the floor);
- e. She is attentive / sensitive to shapes and colours / she is aware of aesthetics (she places the vegetables next to one another according to their colour to form a wheel-shape).

10. Comment on the use of colours in the passage.

4 x 1 mark = 4 marks

Only a ½ mark is to be awarded for each point if the candidate mentions the colours without commenting about their use in the text.

- a. The writer uses colours to create a contrast between the visitors. (e.g. The woman's voice is 'bright' while the man's voice is 'dark');
- b. The writer uses colours to describe the visitors' physical appearance. (e.g. the woman's hair is 'blonde'; her mantle is 'grey' and her dress is 'dark blue'. The man's eyes are 'grey' and his cloak is 'black', his shirt 'white' and his hair is 'red');
- c. Griet places the vegetables next to one another depending on their colour. This action gives the reader an insight into her character/interests;
- d. The man shows that he is curious about Griet by asking her why she separated the vegetables according to their colour. / His interest in colours creates affinity between them.