Bergvliet High School
English Home Language

MARKING GUIDELINE

Final Examination 2024
Grade: 11
English Paper 2 - 80 Marks

SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: ESSAY QUESTION

QUESTION 1- ESSAY QUESTION
The title, *THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA*, creates an expectation in the reader that the poem is about the death of a child. However, the contents of the poem contradict the title and sends a deeper message.

In an essay of 200-250 words (about ONE page), discuss how this is done by paying special attention to **diction**, **tone** and **imagery**. **[10]**

DICTION

- **The title of the poem states that 'the child is dead'**
- **However, the first line of the poem contradicts this by stating that 'the child is not dead' (line 1, line 11)**
- **It portrays that the child is still alive by using repetition (also known as anaphora) of the words 'not dead'.**
- **The sense of freedom is created in the reader's mind as the 'child', in the poem grows up. He becomes a 'man' (line 21) and a 'giant' (line 22), thus creating a contradiction with the title of the poem.**
- **Words such as 'fists' (line 2), 'freedom' (line 4), 'blood; (line 10) and 'scream' (line 9) are meant for infusing the spirit of nationalism.**
- **Even though this child may be dead, the effect of his martyrdom lives forever.**
- **The poem begins with an allusion to Dylan Thomas's poem *A refusal to mourn the death of a child, by fire, in London*. These words again evoke a refusal to simply accept the death of the child on face value.**
- **According to the poet, this child can never truly die. He is 'present at all meetings' and he 'peeps through the windows of houses'.**
- **He still alive in their hearts an in the fight for justice and freedom**

- **He is not dead.**
- **The armed forces cannot kill him or others like him present in the coloured townships such as 'Langa', 'Nyanga', 'Orlando', and 'Philippi' (lines 12 and 13). The list of geographical locations emphasisze that the fight for freedom is widespread across the country.**

IMAGERY

- **Visual Imagery: In the first two stanzas, the poet uses the image of a child who raises his fists to show his resistance towards apartheid.**
- **Organic Imagery: Throughout this poem, the poet uses this imagery to infuse her anger in readers' minds. After reading the lines such as 'where he lies with a bullet in his head' (line 16) readers feel angry and at the same time sorry for the innocent child.**

TONE

- **In the first three stanzas of the poem, the tone is firm, and it highlights the fact that even an innocent child understands the value of freedom and equality.**
- **Hence, through the poet's voice, the spirit of the child screams out to his countrymen to end their suffering by standing together for the sake of saving other children like him.**
- **Other terms to describe the tone of the poem are bold, determined, rebellious, anti-establishment, defiant and confrontational.**
- **These ideas once again contradict the death of the child. His strong spirit will**
- **live on in the hearts and minds of others.**

PLEASE NOTE:

- **Proper planning and paragraphing are essential.**
- **The essay must be FORMAL.**
- **All three aspects asked must be mentioned i.e.: DICTION, IMAGERY and TONE.**
- **The essay should have a clear introduction and conclusion.**

QUESTION 2: POETRY – CONTEXTUAL QUESTION

'AN AFRICAN THUNDERSTORM' – D RUBADIRI

2.1 Refer to lines 3 - 5: 'Turning Sharply… and there'.

Suggest what these words tell us about the wind. (2)

These words ('Here and there') suggest the random, frantic movement of the wind. The wind is traveling at great speed. 'Sharply' creates an image of the wind (like a knife) 'cutting' or piercing through, hence emphasising the dangerous nature of the storm/wind. It is a storm bent on bringing destruction

The description of the wind suggests that the storm will be violent, destructive and unstoppable.

[Award 2 marks for any two relevant and distinct points.]

2.2 Refer to line 10 - 11: 'Pregnant clouds… on its back,'

Identify and comment on the tone used in these lines. (2)

Bold/ proud/ confident/ satisfaction/ importance/ superiority

The clouds are personified. They are 'pregnant' with rain. The poet conveys that they ride 'stately' on the back of the wind. This demonstrates that the clouds are superior – they are privileged to be transported by the quick and fierce wind. The clouds ride on top of the wind with pride.

Credit learners if reference is made to colonial domination 'stately'. The superior/ dominant colonists exploited/ travelled 'stately' on the backs of the people of the land.

[Award 1 mark for tone and 1 mark for explanation]

2.3 Refer lines 11 – 12: 'Gathering to… sinister wings'

2.3.1 Identify the figure of speech in the above lines.

Simile (1)

2.3.2 Discuss the significance of the imagery in the context of the poem.

The word 'sinister' has implications of darkness and evil. It brings to mind elements of something dark and ominous. There exists an anticipation of danger and fear.
This suggests that the storm will be a powerful force that will bring chaos and destruction. (2)

2.4 Lines 30 – 33 'as jagged... of the storm'

Critically discuss, by referring to **diction** and **imagery**, whether the above lines are an effective conclusion to the poem.

(3)

The use of the word 'pelting' has connotations of continuity, harshness and violence. The word 'march suggests the idea of an army or group of people moving together for a single purpose. 'blinding flashes' conveys the intensity and shock of lightening.
The implication is that the storm is rapidly approaching. It is inevitable and unstoppable. The thunder and lightning create tension as the reader anticipates the final eruption of the storm. The poet makes use of onomatopoeia - 'rumble', 'crack' to convey the might of the storm through sound. 'fired smoke' appeals to the readers sense of smell and serves as a reminder of impending danger. This is an effective conclusion in that the poem prepares the reader for a violent, inevitable onslaught which is now imminent.

[Award 3 marks only if the learner has referred to both diction and imagery.]

QUESTION 3: POETRY – CONTEXTUAL QUESTIONS

Funeral Blues – W H Auden

3.1 Refer to line 1: 'Stop all the ... off the telephone,'
Identify the tone in this line. Provide a reason for your answer.

Commanding / Demanding / Emphatic. His instruction is clear stating that all sounds should seize. He wants to mourn in silence and respect the dead. He is furthermore accentuating that time should stand still and communication should also stop immediately. (1 mark for tone and 1 for explanation.) (2)

3.2
Refer to line 6: "Scribbling on ... message 'He is Dead'."
Explain the significance of the capitalisation in the scribbled sentence.

The capitalisation exists to show the world his lover's significance and the fact that his death brings the worse sorrow imaginable. He wants the world to mourn with him. He is also highlighting the fact that he is gay, in a time where it was frown upon. In spite of showing the world this fact, his lover's identity remains a secret, by only mentioning the word 'He'. (2)

3.3
Refer to line 5: 'Let the aeroplanes ... overhead'

3.3.1 Identify the figure of speech in the above line.

(1)

Personification / Onomatopoeia

3.3.2 Comment on the effectiveness of this image.

The death needs to be commemorated. The sound of aeroplanes reminds us of actual moaning/mourning sound of mourners crying profusely. It is further a sound of muffled pain and grief. (2)

3.4
Refer to lines 13 – 16: 'The stars are ... come to any good.'
Comment on how these lines reinforce the central message of the poem.

These lines highlight his utter hopeless and depression. He is so immersed in his grief that he expects the world to literally disappear for he cannot stand to face a normal life given his pain and grief. It is as if he wants to curl up and die himself. It shows that he does not want to face the world without his partner. The natural elements in the above lines are normally associated with romance, love and relationships. The removal of these elements could possibly also mean that he doesn't want anyone else to revel in the joys of love and happiness. (3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTIONS

Sonnet 130 – William Shakespeare

4.1 Refer to line 1: 'My mistress' ... like the sun,'
Account for the use of the negation 'nothing' in context of the above line.

During Shakespeare's time it was common to compare a lover's eyes to the sun. The comparison leads the reader to visualize the brightness and beauty of the lover's eyes. The negated 'nothing' stipulates that his lover's eyes are not bright and shiny – perhaps suggesting that it is normal and she's an ordinary person. (2)

Refer to line 4: 'If hairs be wires, black wires grow on her head.'
4.2 Explain the tone in the above line.

The beauty standard for women during Shakespeare's time is blonde sleek hair. When he compares his lover's hair to black wire, he's being critical/sardonic/mocking towards the beauty standard. His lover perhaps has frizzy, black hair.

(2)

Refer to lines 11 – 12: 'I grant I never ... treads on the ground.'

4.3

4.3.1 Identify the figure of speech used in line 11.

Alliteration

(1)

4.3.2 Comment on the effectiveness of the image in lines 11 – 12.

The repetition of the 'g' sounds slows down the pace, to mimic walking and not floating on air like the 'Romantics' would portray their lovers - Unrealistic and hyperbolic in nature. The word 'treads' in the next line, is an extension of the heavy 'g' sound as well as if his lover is stepping hard on the ground as she walks.

(2)

4.4 Refer to lines 13 – 14: 'And yet, by heaven ... with false compare.'
Critically discuss how these lines convey the central message of the poem.

The volta (turning point) is reached in line 13 where the speaker's tone changes completely to one of sincerity in affirmation of his love. His love is unconditional and even swears to a higher power 'by heaven' that it is unique and precious despite not comparing her to all the standardized, hyperbolic sentiments of nature 'she belied with false compare.' This ties in directly with theme that he is love is real and not exaggerated like that of the Petrarchan

(3)

poets. He does not idealise his lover but rather finds her normal and loves her anyway. **[10]**

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

TRANSIT – Gabieba Baderoon

5.1 Refer to the title.
Explain the meaning of the title in context of the poem.

The speaker is travelling to America, but finds herself in Frankfort, halfway to her destination. She is supposed to get a connecting flight to her final stop. She finds herself alone, leaving her family back home. (2)

5.2 Refer to line 5 – 7: 'At the end of the corridor ... number for home.'
Account for the 'long number for home.'

She must dial a long number because her family is in another country far away. She needs to dial her home country's international code before she can dial the number. This is a daunting realisation that she is now very far away from them and there is no turning back now. (2)

5.3 Refer to lines 8 – 10: 'The delay in the ... are you now?'

5.3.1 Identify the figure of speech in line 9. (1)

Metaphor / Personification

5.3.2 Comment on the effectiveness of the image in the above lines.

The wait to be connected is painful as she cannot wait to Speak to her family. The words eventually come across disconnected, with a staccato style that appear to be 'jerked' apart. The vivid image is therefore effective. Her exhaustion, coupled with the longing for her loved ones, makes it difficult to articulate herself on the phone properly. Only basic questions and answers needed. (2)

5.4 Refer to lines 11 – 15: 'She hears the voices ... borders of the self.'
Comment on how the diction in these lines contributes to the central message of the poem.

Her journey is daunting because she doesn't know anyone where she is going. All familiarity from home is now lost to a point of no return. In realisation of this, she sinks to the floor and opens herself

to complete vulnerability, despite people being around her 'through the open borders of the self.' This ties in perfectly with the theme of home and family, which could be seen as priceless and irreplaceable. Despite seeking better opportunities overseas, there is nothing like the comfort of home or your home country. (3) **[10]**

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

***LIFE OF PI* – Yann Martel**

QUESTION 6: *LIFE OF PI* – ESSAY QUESTION

Pi Patel is a mature, solution orientated and spiritually adept young boy. These character traits help him later when he is faced with extraordinary challenges.

Critically discuss the validity of the above statement. Refer specifically to his upbringing in Pondicherry.

Your response should take the form of a well-constructed essay of 350 – 400 words (2 pages).

Mature and solution orientated (science and logic included)

- **Piscine Molitar Patel was called 'Pissing' Patel his entire primary school life.**
- **On the first day of high school he became solution driven to change the narrative.**
- **At Petite Seminaire, when his name was called at the beginning of each period, he would go up to the board and explain the concept of the mathematical formula 'Pi' and the significance of it. He would then attribute this to be his new name. He completed this process during every period, essentially training the same learners, as it would be done with animals in a zoo.**
- **By the end of the day, everyone would call him Pi – he has now effectively re-invented himself.**
- **This highlights his solution driven attitude – shows maturity and resilience. As its deeply intrinsic in his character, he later in the novel rely on his resilience and maturity to find solutions to his overbearing challenges.**
- **Furthermore, Pi exposed to science, and reason – specifically with animal behaviour, animal psychology, fight or flight distance, anthropomorphism and zoomorphism.**
- **His exposure is evident during his upbringing in his father's zoo, lessons taught by his father as well the impact his biology teacher, Mr Satish Kumar has on him.**
- **Santosh Patel, Pi's father particularly felt the need to teach Pi a very gruesome lesson about anthropomorphism.**
- **Pi's father starved Mahishah the tiger for 3 days – normally it's only for one day to simulate conditions in the wild.**

- **He then invited the family to witness the first feeding for Mahishah after 3 days.**
- **The lesson was especially for Pi, as he was the only one so close to the animals, seeing them as his brothers and sisters.**
- **Silence fell as Mahishah devoured the goat in typical animal like fashion which caused Pi to be completely distraught. His mother had to comfort him and she never spoke to the father for a week.**
- **He also learned animal psychology and how to train animals (specifically lions) to accept a human as the super alpha male. He understood social hierarchy within animals – where animals would follow the super alpha male and not see the difference between animal and human. (zoomorphism) He displays maturity in learning all these scientific concepts growing up – he later applies everything he was exposed to on the lifeboat.**

Religion and Spirituality

- **Pi has always been a deeply spiritual individual. He recalls his aunt taking him to a Hindu temple when he was still a baby. He only recalls the peace he felt and the smell of incense.**
- **Despite his parents being secularists, Pi remained spiritual.**
- **His spirituality is further accentuated when he is exposed to Christianity and then Islam respectively. He practises a syncretic approach to the 3 religions.**
- **Father Martin becomes the inadvertent catalyst for Pi practising multiple religions. He speaks about love and that God loves all his creation.**
- **This ties in directly with Pi's main philosophy which is building a direct connection with God, without focusing much on the dogma of each religion.**
- **Mr Satish Kumar the baker and Sufi Muslim, inspire PI to accept Islam as well.**
- **When Pi meets the 3 'Wisemen' on the promenade. They simultaneously discover that he practises all the religions.**
- **They react with natural condemnation and they argue in the process. Pi's rebuttal is simple: 'I only want to love God.'**
- **They ostracize him from all their places of worship – he maintains that he doesn't to go to temple, church or a mosque to find and worship God.**
- **This philosophy is particularly important when he stranded at sea.**
- **Although his faith ebbs and flows, he attributes his survival and 'Better Story' to his deep seeded faith in God.**

QUESTION 7: *LIFE OF PI* – CONTEXTUAL QUESTION

EXTRACT A

7.1 Refer to lines 6 – 7: 'That I was a swimmer … of swimmers,'

7.1.1 Name the person who taught Pi to swim. (nickname accepted)

Francis Abdurabisamy / Mamaji (1)

7.1.2 Explain the impact this person had on Pi and his father.

Mamaji was an international competitive swimmer and a close family friend. Santosh Patel lived vicariously through Mamaji's eyes, through Mamaji's stories of international travel. He relays wonderful stories about the different swimming pools across Paris. Not only is Pi named after the most prestigious pools in Paris, but is also the only one in the family who learns how to swim. (2)

7.2 Refer to lines 8 – 10: 'But following in … plan for that.'

7.2.1 What is the meaning of the name Piscine?

(Swimming) Pool / Fish-like. (1)

7.2.2 Discuss how his name was a point of contention.

Piscine Patel was the object of ridicule throughout his primary school life – specifically with his name. He was taunted by learners and teachers alike calling him 'Pissing Patel'. He lived with this and never complained. (2)

7.3 Refer to line 11: 'I put it to execution … the very first class.'
Comment on Pi's approach to solving his dilemma and discuss what this reveals about his character.

When Pi moved from St Joseph's Primary School to Petite Seminaire High School, he decided to change the narrative. When his name was called at the beginning of each period, he would go up to the board and explain the concept of the mathematical formula 'Pi' and the significance of it. He would then attribute this to be his new name. He completed this process during every period, essentially training the same learners, as it would be done with animals in a zoo. This highlights his solution driven attitude – shows maturity and resilience for a boy his age. (3)

EXTRACT B

7.4 Refer to line 2 - 4: 'I heard two things … the goat.'

7.4.1 Explain the lesson that Pi's father wants to impart.

Santosh Patel, Pi's father particularly felt the need to teach Pi a very gruesome lesson about anthropomorphism. Pi's father starved Mahishah the tiger for 3 days – normally it's only for one day to simulate conditions in the wild. He then invited the family to witness the first feeding for Mahishah after 3 days. Silence fell as Mahishah devoured the goat in typical animal like fashion which caused Pi to be completely distraught. His mother had to comfort him and she never spoke to the father for a week (2)

7.4.2 Account for Pi needing this specific lesson.

The lesson was especially for Pi, as he was the only one so close

to the animals, seeing them as his brothers and sisters. He did not at his age realise the dangers wild animals possess. He needed to learn a crucial lesson in anthropomorphism – Pi needed to understand that they cannot be compared to humans. (2)

7.5 Refer to lines 13 – 14: 'Silence fell again … against the floor.'
Account for the 'silence' in the above line.

Pi, his brother and mother was so distraught and shocked at what they were faced with, that silence was the only thing that remained while Mahishah devoured the goat in a frenzy. (2)

7.6 Using the above passage as a starting point, comment on Santosh Patel's parenting style. (3)

Santosh Patel is a pragmatic father who loves his family, but does not show outward sentiments of affection. This is evident in the practical lesson he displays to the family. One could state that he is concerned about their physical safety, especially that of Pi, whereas Gita is more concerned for Pi's psychological well-being. This is also noted when he dismissed Pi's religious beliefs later in the novel – after discovering Pi's syncretic approach to faith, he states without hearing Pi's reason behind his decision, that his son should stick to one religion.

EXTRACT C

7.7 Refer to lines 3 – 4: 'We came to the Zebras … He was dumbfounded.'
Why do you think Mr Satish Kumar (the Sufi Muslim) had never heard about Zebras before?

Mr Kumar, the Sufi Muslim, is a humble and simple man, who is completely cut off from the materialistic world everyone lives. He appears to be one who hardly ever leaves his home. It is therefore accepted that he would not know what zebras look like. (2)

7.8 Mr Satish Kumar (the biology teacher) does not believe in God.
Explain why, as a young man, he became an atheist.

Mr Kumar the biology teacher and atheist suffered from polio from a very young age. He does not attribute the cure to his disease from God but rather modern medicine and science. He states this implicitly to Pi. (2)

7.9 With reference to Part 1 of the novel as a whole, critically discuss Pi's approach to faith.

Pi has always been a deeply spiritual individual. He recalls his aunt taking him to a Hindu temple when he was still a baby. He only recalls the peace he felt and the smell of incense. Despite his parents being secularists, Pi remained spiritual. His spirituality is further accentuated when he is

exposed to Christianity and then Islam respectively. He practices a syncretic approach to the 3 religions. Father Martin becomes the inadvertent catalyst for Pi practicing multiple religions. He speaks about love and that God loves all his creation. This ties in directly with Pi's main philosophy which is building a direct connection with God, without focusing much on the dogma of each religion. Mr Satish Kumar the baker and Sufi Muslim, inspire PI to accept Islam as well.
When Pi meets the 3 'Wisemen' on the promenade. They simultaneously discover that he practices all the religions.
They react with natural condemnation and they argue in the process. Pi's rebuttal is simple: 'I only want to love God.'

(3)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

***MACBETH* – William Shakespeare**

QUESTION 8: *MACBETH* – ESSAY QUESTION

Macbeth's motivation shifts from a loyal nobleman to a tyrant: "I am in blood stepped in so far."

Critically discuss Macbeth's achievements in the play, versus his mistakes and retribution. Your response should take the form of a well-constructed essay of 350-400 words (2 pages.)

[25]

The success Macbeth achieves VS the mistakes and retribution.

In the opening scenes, Macbeth is viewed as **loyal and brave** – "well deserving" of his name – after his **heroic efforts** in quelling the rebellion for Duncan. (This might be viewed as a **personal success**). This **success** is duly rewarded via a **new title**: Thane of Cawdor. But the day has another "**reward**" in store for him – that of one day becoming **king of Scotland** (if the witches are to be believed).

Macbeth, in addition to receiving a new title, is also to be **honoured** by a visit from Duncan to his own castle! Macbeth is so overwhelmed by all the **success** the day holds that he writes a letter to his wife – sharing his excitement. Whether he has any specific intentions regarding Duncan at this point, is debatable, BUT we know he has considered something horrible enough to make his "seated heart knock in" his rib cage!

It is here that the lines between success and failure become a bit blurred – Lady Macbeth views the **opportunity** to "put this night's great business into my dispatch" as a **success**! It **fortuitously** turns out that Macbeth's kingship can be brought forward in time. She will not allow "fate to crown [Macbeth] without [his] stir"! She might consider her ability to "pour [her] spirits into [his] ear" a **success** – as she masterfully **manipulates** Macbeth into killing the king – despite his initial words: "we shall proceed no further in this business".

Despite his conscience telling him he has no "spur to prick the sides of [his] intent", he still **kills the king** – and probably considers this a **successful** affair too! (After all – they got away without

being uncovered!) He **successfully killed** the guards in a "fit of rage"; and **successfully convinced the people** with his poetic words. Malcolm and Donalbain coincidentally flee – leaving the people no better option but to name Macbeth king – another **success** for him. Likewise, Lady Macbeth **successfully calls attention off her husband** by "fainting" at discovery of Duncan's death; she **successfully explains away Macbeth's later "fits";** and successfully draws him back to being "a man".

However, these successes can also be viewed as failures / **mistakes**. His **murder of Duncan does NOT go unquestioned** – Banquo thinks: "I fear thou playd'st most foully for't". Because Banquo is suspicious (and because he is promised rewards by the witches), Macbeth decides that he too must die. However, the fact that **Fleance escapes** can be viewed as a "**mistake**" – since now Fleance will live to let this prophecy materialise.

His complete **trust in the witches** is a **mistake** – and one that will lead to dire consequence – as Banquo previously warned. He will be **taken in by their "honest trifles"** time and again – despite his knowledge of their ability to equivocate. It is his absolute trust in them (and hence in his own invincibility) that **brings about his death**. He **foolishly decides that to continue the tide of blood** that he has set free in Scotland – **murdering innocent women and children**. This too is a huge **error** on his part: rather than destroying Macduff, it enrages him to such an extent that he MUST **avenge** the death of his family.
Because of his decision to keep to himself (and keep Lady Macbeth "innocent of [further] knowledge" of his plans, he ends up **losing his "dearest Chuck".** He **realises (too late)** that he will not have the things that others do in his old age – like love and loyalty, and troops of friends – but in their place he will have only "mouth honour".

When he sees **Birnam wood move**, he **mistakenly** thinks it is all over (again due to his misguided trust in the witches). As a result, he **foolishly moves outside** the protection of his fortified castle – to meet his doom.

Retribution comes in the face of Macduff - not only did the witches foretell that he is the man "not born of woman", but he must avenge the slaughter of his family. He **beheads Macbeth** – a fitting death for the monster he has become. In addition, **Malcolm is reinstated**; Scotland will begin to see her "**wholesome days** again"; **Godliness** is restored.

[25]

QUESTION 9: *MACBETH* – CONTEXTUAL QUESTION
EXTRACT C

9.1 Place the above extract in context. (2)

King Duncan is at Macbeth's castle to celebrate their victory over the rebellion. Macbeth and Lady Macbeth are in a separate chamber in the castle. Lady Macbeth is trying to persuade Macbeth to kill King Duncan.

9.2 Account for the ways in which Macbeth earns 'honour' and 'golden opinions'. (3)

Macbeth fought valiantly in the rebellion. He is highly acclaimed by the Sergeant who compares his battle prowess to that of a 'lion' or 'eagle'. Macbeth is currently Thane of Glamis. He kills Macdonwald and is awarded new Thane of Cawdor by King Duncan who holds him in high esteem.
He is well loved and respected by King Duncan who calls him 'noble' and 'brave'. In addition King Duncan loves Macbeth for his loyalty in service to him.

[Award 3 marks for 3 points or 2 points well discussed.]

9.3 What is the 'ornament of life' which Lady Macbeth refers to in Line 13? (1)
The crown/ Kingship/ Symbol of royalty

9.4 Refer to lines 6-14: 'Was the hope drunk… thine own esteem,'
Comment on the manipulation tactics employed by Lady Macbeth. (2)

Lady Macbeth accuses Macbeth of being filled with false courage when he first promised to kill King Duncan.
In addition, she accuses him of being afraid and cowardly, not having the courage of his convictions.
She shrewdly plays on his sense of manliness, to push him in the direction of wanting to prove that he is a man.

[Award 2 marks for 2 points well discussed]

9.5 Refer to lines 20-31: 'What beast… I so sworn'
Lady Macbeth accuses Macbeth of being a 'beast'. Discuss the irony in her reference. Quote to substantiate your answer. (3)

There is irony in these lines. Lady Macbeth calls on evil spirits to 'unsex' her – this, itself, references inhuman and beastly behaviour.
Lady Macbeth claims that she would be able to 'dash the brains out' of her own child! The fact that she has no compunctions about committing such horrendous deeds is a depravity beyond the bounds of humanity. If anyone is 'beastly' or inhuman, at this stage in the play, it is Lady Macbeth herself.
The determination to succeed forces her to lose all humanity. She threatens to kill her own child to keep her promise.

Her desire for Macbeth to become King of Scotland turn her into the 'beast' she accuses Macbeth of becoming.

[Mark globally. Learners must provide quotes to receive full marks]

9.6 Explain how Macbeth's response in line 33: 'If we…', suggest that he might be persuaded. (2)

The fact the Macbeth asks about failure suggests that he is entertaining the Idea. His question suggests that he is at least prepared to consider the idea of killing King Duncan.
It implies that Macbeth is weak-willed and easily swayed.

9.7 Identify Lady Macbeth's tone in line 34: 'We fail?' and provide a reason for your answer. (2)

Lady Macbeth's tone indicates:
Disbelief
Incredulity
Certainty
Conviction
Confidence
Lady Macbeth clearly, has no fear of failure. She believes completely that this is the only way Macbeth can be crowned King. She remains steadfast and resolute in her decision.
She does not consider any alternate plans/ideas.
[1 mark for identifying tone. 1 mark for providing a reason]

AND [15]

EXTRACT D

9.8 What causes Macbeth to resort to a second meeting with the weird sisters? (1)

Macbeth is afraid/ paranoid that he might lose his position as king of Scotland. They show him apparitions to answer his questions about his future as King.

9.9 Refer to lines 10 - 14: 'Then live, Macduff… of thunder'
If you were a stage director, comment on how you would advise the character, playing *Macbeth*, to act out/ deliver the above lines. (3)

The actor will be advised to deliver the lines: 'Then live, Macduff. What need I fear of thee?' in a clear and bold voice conveying a false sense of confidence. The actor should be encouraged to lift both his hands up to indicate false bravado. 'But yet I'll make assurance double sure,' in a more lowered tone. Almost pensive and contemplative. The character will pace the stage while trying to convince himself that even though he has nothing to fear, he will guarantee his own fate by having Macduff killed.

[Award 3 marks on merit of answer.]

9.10 Refer to lines 7 – 10: 'Be bloody… Macbeth'

Explain the ambiguity in the above lines with reference to the discovery Macbeth makes at the end of the play. (3)

The second apparition advises Macbeth to be 'bold' and 'resolute' because no person born from a woman will ever harm Macbeth. Macbeth is convinced that there is no reason for him to fear Macduff because Macduff is born from a woman. However, later Macduff reveals that he is 'from his mother's womb Untimely ripp'd' (caesarean section.) and not born via natural birth (woman born – as conveyed by the 2nd apparition.)
This prophecy materialises when Macduff fights, slays and decapitates Macbeth. He produces Macbeth's head to Malcolm, the new King of Scotland.

9.11 Refer to lines 20 – 24: 'Be lion-mettled… against him.'
Discuss fully how the 3rd apparition provides Macbeth with false hope. (3)

The third apparition tells Macbeth to be brave ('lion-mettled) because he will not be defeated until Birnam Wood rises to meet Dunsinane Hill. Macbeth realises how bizarre/ridiculous this is, and he is convinced that there is no chance of this occurring. He believes that no person can command the forest and make the trees pull their roots out of the earth. Hence Macbeth's murders will not come back to threaten him until the forest of Birnam physically shifts/ moves. Macbeth believes that he will be king for a long time.

However, Malcolm and Macduff lead a strong army which is underestimated by Macbeth. On their way to attack Macbeth's castle (Dunsinane hill) they cut down branches from trees, in Birnam wood, to use as camouflage. When the wood moves – one of the witches' prophecies indeed does come true.

[10]

[25]

TOTAL SECTION C:

GRAND TOTAL: 80