



Western Cape  
Government

Education

Directorate: Curriculum FET

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# TELEMATICS 2019

## English Home Language Grade 12

# FOREWORD

Dear Grade 12 Learner

Welcome to the Telematics teaching and learning programme of 2019. We want to encourage you to make full use of this additional learning programme by attending all broadcasts, working with the presenters and doing additional work on your own at home. The purpose of the programme is not to replace your teacher. The presenters are expert teachers and have been specially selected. The success of the project and your success will depend on your level of participation and commitment before, during and after each broadcast. A useful site to visit is the Moodle website. There are a number of interactive activities to help you. Ask your teacher to show you how to log in.

Refer to the next page for the broadcast schedule.

***Please bring the following to each broadcast:***

- A note book and pen / pencil
- This learner resource booklet
- Your literature study texts when needed: poetry / drama / novel
- Your text book when needed for specific broadcasts

The following lessons had been broadcasted in 2018 and have been recorded on DVD. Topics covered in 2018 included: The Life of Pi, strategies for writing a literature essay and poetry.

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I wish you well with your preparation for the examination. Success is within your grasp if you believe in yourself, apply your mind and work hard consistently.

F. Haffejee

DCES - SENIOR CURRICULUM PLANNER: ENGLISH

DATE: 07 January 2019

Broadcast dates and times;

Monday	15 April	15:00 – 16:00	12	English HL
Wednesday	31 July	15:00 – 16:00	12	English HL

## Self-assessment

Identify and match the correct explanation for the different literary features / terms of poetry.

	Literary features/terms		Explanations
1.	figurative meaning	A.	a deliberate exaggeration (e.g. to describe something in such a way that it seems much bigger than it really is: 'He gave me a mountainous plate of food.')
2.	literal meaning	B.	using one thing to describe another thing which has similar qualities (e.g. 'Education is the key to success.')
3.	mood	C.	the use of a part to represent the whole or the use of one item to stand for another with which it has become associated
4.	theme and message	D.	the use of words to recreate the sounds they describe
5.	imagery	E.	a combination of words with contradictory meanings, used deliberately for effect; it's usually formed by using an adjective to qualify a noun with an opposite meaning (e.g. an open secret)
6.	figures of speech	F.	an apparently self – contradictory statement or one that seems in conflict with logic; lying behind the superficial contradiction there is logic or reason
7.	anticlimax	G.	attributing human characteristics to non – human things
8.	antithesis	H.	a play on words which are identical or similar in sound in order to create humour
9.	contrast	I.	an ironic expression <i>or tone of voice</i> which is used in order to be unkind or offensive or to make fun of someone
10.	euphemism	J.	the use of ridicule, sarcasm, and irony to comment critically on society or an individual or a situation
11.	hyperbole	K.	Words or phrases used in a non – literal way to create a desired effect. E.g. associative or connotative meaning; representational
12.	metaphor	L.	The plainest, most direct meaning that can be attributed to words
13.	metonymy	M.	atmosphere or emotion in written texts; it shows the feeling or the frame of mind of the characters; it also refers to the atmosphere produced by visual, audio or multi – media texts
14.	onomatopoeia	N.	the central/ main idea or ideas of a literary text; a text may contain several themes and these may not be explicit or obvious
15.	oxymoron	O.	Words, phrases, and sentences which create images in our minds, such as similes, metaphors, personification

	Literary features/terms		Explanations
16	paradox	P.	Word, phrase or sentence that (1) presents a "figure" to the mind of the reader, (2) presents an imaginative or unusual use of words that the reader is not to take literally, or (3) presents a special arrangement or use of words or word sounds that create an unusual effect. E.G. antithesis, simile, metaphor,
17	personification	Q.	when an expectation of some high point of importance or excitement is not fulfilled or the seriousness of a literary plot is suddenly lost as a result of a comical, digressive or meaningless event
18	pun	R.	the expression of two opposed or different ideas in balanced contrast (e.g. 'more haste, less speed')
19	sarcasm	S.	to consider the way in which things differ
20	satire	T.	a mild or vague expression substituted for a thought or word which is felt to be too harsh or direct
21.	simile	U.	connecting/transition words: It is to create a smooth flow of thoughts.
22.	symbol	V.	If there isn't any indication, or enough, you don't know how to read it. Where do you pause? Where do you continue into the next line? Where do you stop all together and then go to the next line?
23.	synecdoche	W.	group of words repeated at key intervals in a poem
24	understatement	X.	repeating a word, phrase, line, or stanza multiple times within the poem.
25	word choice / diction	Y.	alliteration, consonance, assonance, rhyme, rhythm
26.	tone	Z.	a pattern of sound that includes the repetition of consonant sounds. The repetition can be located at the beginning of successive words or inside the word
27.	rhetorical devices	AA.	is very similar to alliteration, but the distinction between the two lies in the placement of the sounds. It is not the repeated sound at the start of the words, in most cases, it at the end sound
28.	emotional responses	BB.	Is the repetition of vowel sound in words that are close together
29.	lines	CC.	words or lines of poetry that end with the same sound including a vowel that are close together in a poem.
30.	words	DD.	a regular and repeated pattern of sounds
31.	stanzas / verses	EE.	also called <u>rhythm</u> or tempo, is a term used to describe the flow of events in a <u>text</u> .
32.	links	FF.	carrying the sense of one line of verse over to the next line without a pause.

## Session 1: Poetry

### Most important questions to ask when studying poetry

- **What** does the poem tell you? Look for a central opposition in the poem.
- **Who** speaks and with **whom**?
- **How** is it conveyed / told?

### How to approach a poetry question?

- Look at the title of the poem – the meaning in relation to the poem as a whole.
- Look at the poet's name – who is the poet, when did he/she live, what famous themes does that poet usually write about?
- Read through the poem and try to figure out what the general idea or theme is.
  - Themes are things that the poet feels strongly about, and may be influenced by his/her personal beliefs and experiences. It is often introduced in the opening sequence of the work and is known as the exposition.
  - Common themes: Love, hatred, friendship, betrayal, loss, heroism, jealousy, racism, sexism, materialism, religion, crime, war
- Begin to look at the details of the poem, trying to see how the poet brings his theme to life
- Look at another section of the poem, trying to see how the poem is progressing
- Look at how the poem concludes
- Sum up your sense of the poem as a whole, and your sense of the writer
- Look at the structure of the poem - how is it arranged into lines, stanzas and rhyme scheme?
- Look at diction (choice of words). Try to understand the meaning of difficult words by looking at the context in which they are used.
- Positioning of words and word order - sometimes unusual word order is used to emphasise an idea or theme.
- Look at figures of speech and sound devices.
- What is the mood of the poem? Ask yourself what feeling / emotion does the poet/speaker express in the poem or what atmosphere is created.
- Read questions carefully and look at the **mark allocation**.

### Instructional Verbs

Explain/ How	In explanatory answers it is imperative that you clarify and interpret the material you present. In such an answer it is best to state the 'how' or 'why', reconcile any differences in opinion, and, where possible, state causes. The aim is to make plain the circumstances which give rise to whatever you are examining.
Discuss	The term discuss, directs you to examine, analyse carefully, and present considerations in favour and against a particular issue/point. This type of question call for a complete and entailed answer. This is to say, that your response requires you to investigate by argument. You should sift through the arguments and the evidence to support them, giving reasons for and against both sides and examine the implications. This could mean that you might need to provide evidence even for the 'side' you do not support, using evidence from the text.
Justify	When you are instructed to justify your answer you must prove or show adequate grounds for a decision or conclusion by supporting it with sufficient evidence and argument. In such a response, evidence must be presented in convincing form.

Sample contextual questions for Home Language – apply the instructional verbs

**QUESTION 2: POETRY – CONTEXTUAL QUESTION**

Read the poem below and then answer the questions that follow

<b>THE GARDEN OF LOVE – William Blake</b>	
1	I went to the Garden of Love,
2	And saw what I never had seen:
3	A Chapel was built in the midst,
4	Where I used to play on the green.
5	And the gates of this Chapel were shut,
6	And 'Thou shalt not' writ over the door;
7	So I turn'd to the Garden of Love
8	That so many sweet flowers bore;
9	And I saw it was filled with graves,
10	And tomb-stones where flowers should be;
11	And Priests in black gowns were walking their rounds,
12	And binding with briars my joys and desires.

- 2.1 Refer to line 1: 'I went to the Garden of Love'.  
How does the word, 'Garden' create an expectation in the mind of the reader? (2)
- 2.2 Refer to lines 3–4: 'A Chapel was ...'/'on the green.'  
Explain the significance of these lines in the context of the poem. (2)
- 2.3 Refer to lines 5–6: 'And the gates ...'/'over the door'.  
Discuss how the diction in these lines contributes to the speaker's tone. (3)
- 2.4 Refer to the final stanza: 'And I saw ...'/'joys and desires.'  
Comment on how these lines convey the central idea of the poem. (3)
- [10]**

Suggested Answers



## 'THE GARDEN OF LOVE' – William Blake

- 2.1 The reader will expect the speaker to enter an area/state of being that is open, free and beautiful. It is a place of peace and tranquillity./The allusion to the Biblical Garden of Eden creates the expectation of spiritual perfection and natural beauty.  
[Award 2 marks for one idea well discussed.] (2)
- 2.2 The Chapel should have offered a joyful experience. However, the speaker is indicating how the Chapel and, by implication, organised religion has intruded on his pleasant, carefree childhood memories. The line indicates Blake's disapproval of the invasive and destructive nature of authoritarian religion.  
[Award 2 marks for two relevant and distinct points.] (2)
- 2.3 The words, 'gates' and 'shut' have connotations of restriction and loss of free will. In addition, they suggest a lack of welcome. The admonition, 'Thou shalt not' alludes to the Old Testament/Ten Commandments which forbade certain behaviours and reinforces the sense of restriction. This accounts for the speaker's indignant/angry/disappointed/dismayed tone.  
[Award 3 marks only if tone is discussed.] (3)
- 2.4 Instead of life flourishing ('flowers'), the garden is now associated with death as it is filled with 'graves' and 'tomb-stones'. The priests in black gowns are like sinister figures on patrol. These lines reflect the speaker's criticism of authoritarian religion's depriving one of joy. He sees such religion as cruelly restrictive ('binding with briars my joys and desires') of individual freedom and fulfilment.  
[Award 3 marks for two ideas/interpretations well discussed.] (3)
- [10]**

Practice writing out your answers to the poem below. Use the responses above to guide you.

### About this poem

- Kunene wrote this poem whilst South Africa was still in the grips of the apartheid regime; but he was imagining what life would be like beyond the struggle.
- It is part of a group of poems that make use of recurring images of harvest festivals, celebration, dawn, light, flowers and birdsong.

### First Day After the War

Mazisi Kunene






We heard the songs of a wedding party.  
We saw a soft light  
Coiling round the young blades of grass  
At first we hesitated, then we saw her footprints,  
Her face emerged, then her eyes of freedom! 5  
She woke us up with a smile saying,  
'What day is this that comes so suddenly?'  
We said, 'It is the first day after the war.'  
Then without waiting we ran to the open space  
Ululating to the mountains and the pathways 10

Calling people from all the circles of the earth.  
 We shook up the old man demanding a festival.  
 We asked for all the first fruits of the season  
 We held hands with a stranger  
 We shouted across the waterfalls  
 People came from all lands  
 It was the first day of peace.  
 We saw our Ancestors traveling tall on the horizon.

15

- 1.1 Refer to lines 1-3: 'We heard the songs .... Young blades of grass'  
How do these lines set the initial mood of the poem? (2)
- 1.2 Explain what the use of the phrase, ' Ululating to the mountains' reveals  
About eh speaker's state of mind. (2)
- 1.3 Refer to lines 4-7: 'then we saw her footprints ... comes so suddenly'  
Discuss the significance of this description in the context of the poem. (3)
- 1.4 This poem is a reminder of the role the past plays in shaping our future.  
Critically discuss how the poet conveys that message. (3)

### QR Codes for English

African thunderstorm		
		
 <p>Figures of speech</p>		 <p>Tone and Mood</p>



## POETRY ESSAY AND CONTEXTUAL: GUIDELINES

- Essay can be an option. Most candidates avoid it but topics can be straightforward and is ONE question rather than four questions on a particular topic. Candidates often struggle with some of the higher-order poetry questions and lost marks.
- Teach poems according to the following descriptors: **Central argument; Diction; Imagery; Tone; Structure**. These obviously must relate to how they support the poet's central ideas and arguments (i.e. generic statements on the sonnet structure don't get marks)
- All descriptors need equal attention: separate paragraphs for each descriptor with clear signposting can be really useful in terms of the candidate's engagement with the topic

### General:

- Consider the title in terms of meaning
- "flow of poem" important (run-on lines / enjambment)
- **Central argument** = main idea/ message /
- **Diction** = words (connotations and associations. Start with positive / negative but note that these are very general terms so aim to be far more specific)
- **Imagery** = mental map/ "picture"; also refers to figurative language
- **Mood** = emotional feel / atmosphere
- **Tone** = the way something is said; NB in a play / dialogue we examine context and situation in order to identify tone (or subtext, i.e. the way something is said or uttered). In poetry, it is derived from the poet's treatment of his or her subject matter; connects with attitude
- **Structure** = the form of the poem (e.g. sonnet); the shape of the stanzas, the use of rhyme, rhythm, stand-alone lines or stanzas; free verse; .

### Question types:

- **Account for** = give the reasons / state purpose
- **Explain** = give detailed reasons often used in "entry level questions"
- **Describe** = provide defining characteristics
- **Discuss** = debate / give a range of reasons / (implies that there is more than one type of answer)
- **Effectiveness** = how an image / choice of word / event / can contribute to the poem's overall purpose or "intention": includes stating what figures of speech have been used (if any); what point is made; what does it add to the poem's overall idea(s)
- **Evaluate** = outline the positives and negatives
- **Comment** = looking critically at the significance of something
- **Critically** = any "criticism" in literature study involves the following areas: its overall effectiveness; character and thematic analysis; symbols; life lessons. Open-ended interpretation and figurative / symbolising is implied/ required. In poetry, generally used to (a) discuss how an image / idea / word works in a specific context; not necessarily implying a "debate" (as one would do in a literature essay); (b) evaluating something in terms of the kind of message (positive or negative; universal or personal).

QUESTION 1: POETRY ESSAY

THE GARDEN OF LOVE

William Blake

I went to the Garden of Love  
And saw what I never had seen:  
A Chapel was built in the midst,  
Where I used to play on the green.

And the gates of this Chapel were shut,  
and Thou shalt not. writ over the door;  
So I turn'd to the Garden of Love,  
That so many sweet flowers bore,

5

And I saw it was filled with graves,  
And tomb-stones where flowers should be:  
And Priests in black gowns were walking their rounds,  
And binding with briars my joys & desires.

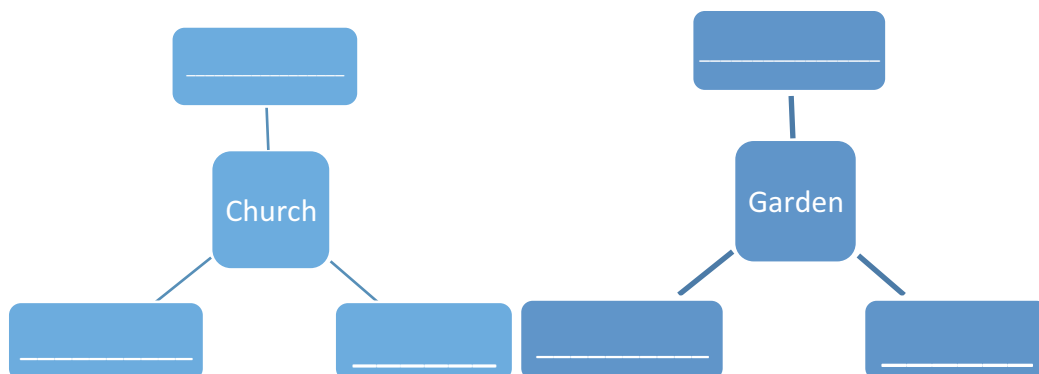
10

William Blake was very critical of the effect that the institutions of his time had on the individual.

With close reference to the poem's diction, structure, and tone, discuss how the above statement is reflected in the poem.

[10]

Draw a mind map to help you list all the ways that the poet describes the Church and the Garden



**Use the following framework to answer this question.  
There is no need to write full sentences:**

**Introduction:**

**Diction:**

**Structure:**

**Tone:**

**Conclusion:**

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

Criteria	Exceptional 8-10	Skilful 6-7	Moderate 4-5	Elementary 2-3	Inadequate 0-1
<b>CONTENT</b> Interpretation of topic. Depth of argument, justification and grasp of text. <b>7 MARKS</b>	-In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	-Shows understanding and has interpreted topic well -Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem	-Fair interpretation of topic -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem	-Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	-No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
<b>STRUCTURE AND LANGUAGE</b> Structure, logical flow and presentation. Language, tone and style used in the essay <b>3 MARKS</b>	-Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	-Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone & style largely correct	-Some evidence of structure -Essay lacks a well-structured flow of logic and coherence -Language errors minor; tone and style mostly appropriate	-Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone & style	-Poorly structured -Serious language errors and incorrect style
<b>MARK RANGE</b>	<b>8-10</b>	<b>6-7</b>	<b>4-5</b>	<b>2-3</b>	<b>0-1</b>

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

## Answering Contextual Questions

### Instructional Verbs

Explain	In explanatory answers it is imperative that you clarify and interpret the material you present. In such an answer it is best to state the 'how' or 'why', reconcile any differences in opinion, and, where possible, state causes. The aim is to make plain the circumstances which give rise to whatever you are examining.
Comment on	Present an informed opinion on ...
Discuss	The term discuss, directs you to examine, analyse carefully, and present considerations in favour and against a particular issue/point. This type of question call for a complete and entailed answer. This is to say, that your response requires you to investigate by argument. You should sift through the arguments and the evidence to support them, giving reasons for and against both sides and examine the implications. This could mean that you might need to provide evidence even for the 'side' you do not support, using evidence from the text.
Justify	When you are instructed to justify your answer you must prove or show adequate grounds for a decision or conclusion by supporting it with sufficient evidence and argument. In such a response, evidence must be presented in convincing form.
Critically discuss	Express your judgement based on careful consideration of the evidence for and against something. Discuss the limitations and merits of something. Always provide supporting evidence from the text.

**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

Read the extracts below and then answer the questions that follow.

**EXTRACT E**

HORATIO

Not I, my lord, by heaven.

MARCELLUS

Nor I, my lord.

HAMLET

How say you then, would heart of man once  
think it?

But you'll be secret?

5

HORATIO AND MARCELLUS

Ay, by heaven, my lord.

HAMLET

There's ne'er a villain dwelling in all Denmark  
But he's an arrant knave.

HORATIO

There needs no ghost, my lord, come from the  
grave

10

To tell us this.

HAMLET

Why, right, you are i'th' right,  
And so without more circumstance at all  
I hold it fit that we shake hands and part,  
You as your business and desires shall point you –  
For every man has business and desire,  
Such as it is – and for mine own poor part,  
Look you, I'll go pray.

15

...

HORATIO	
O day and night, but this is wondrous strange!	
HAMLET	
And therefore as a stranger give it welcome.	20
There are more things in heaven and earth, Horatio,	
Than are dreamt of in our philosophy. But come,	
Here as before, never, so help you mercy,	
How strange or odd soe'er I bear myself –	
As I perchance hereafter shall think meet	25
To put an antic disposition on –	
That you at such time seeing me never shall,	
With arms encumbered thus, or this headshake,	
Or by pronouncing of some doubtful phrase	
As 'Well, we know' or 'We could an if we would',	30
Or 'If we list to speak', or 'There be, an if they might',	
Or such ambiguous giving out, to note	
That you know aught of me – this not to do,	
So grace and mercy at your most need help you,	
Swear.	35
	[Act 1, Scene 5]

- 11.1 Refer to line 5: 'But you'll be secret?'  
Account for Hamlet's concern with secrecy at this point in the play. (3)
- 11.2 Explain the Ghost's motive in approaching Hamlet. (3)
- 11.3 Refer to lines 17–18: '– and for mine own poor part,'/ 'Look you, I'll go pray.'  
Discuss the extent to which it would be justifiable for the audience to pity Hamlet at this point in the play. (3)
- 11.4 Refer to line 26: 'To put an antic disposition on –'.  
Critically comment on Hamlet's decision to pretend to be mad. (3)

AND



EXTRACT F

<i>Enter GERTRUDE and POLONIUS</i>	
POLONIUS He will come straight. Look you lay home to him. Tell him his pranks have been too broad to bear with, And that your grace hath screened and stood between Much heat and him. I'll silence me e'en here. Pray you be round with him.	5
HAMLET <i>(offstage)</i> Mother, mother, mother!	
GERTRUDE I'll warrant you. Fear me not. Withdraw; I hear him coming.	
POLONIUS <i>hides behind the arras. Enter HAMLET</i>	10
HAMLET Now, mother, what's the matter?	
GERTRUDE Hamlet, thou hast thy father much offended.	
HAMLET Mother, you have my father much offended.	
GERTRUDE Come, come, you answer with an idle tongue.	
HAMLET Go, go, you question with a wicked tongue.	15
GERTRUDE Why, how now, Hamlet?	
HAMLET What's the matter now?	
GERTRUDE Have you forgot me?	
HAMLET No, by the rood, not so. You are the Queen, your husband's brother's wife. But – would you were not so – you are my mother.	20
GERTRUDE Nay, then, I'll set those to you that can speak.	
HAMLET Come, come, and sit you down. You shall not budge. You go not till I set you up a glass Where you may see the inmost part of you.	25
GERTRUDE What wilt thou do? Thou wilt not murder me? Help, help, ho!	
POLONIUS <i>(behind the arras)</i> What ho! Help, help, help!	
HAMLET How now, a rat? Dead for a ducat, dead. <i>He thrusts his sword through the arras</i>	30

<p>POLONIUS  O, I am slain!  GERTRUDE (to HAMLET)  O me, what hast thou done?  HAMLET  Nay, I know not. Is it the King?  GERTRUDE  O, what a rash and bloody deed is this!  HAMLET  A bloody deed – almost as bad, good mother,  As kill a king and marry with his brother.</p>	<p>35</p>
<p>[Act 3, Scene 4]</p>	

- 11.5 Refer to lines 4–5: 'And that your grace ...'/'Much heat and him.'  
Suggest how Gertrude's later actions will validate this statement. (3)
- 11.6 Refer to line 12: 'Hamlet, thou hast thy father much offended.'  
Comment on the irony of Gertrude's words. (3)
- 11.7 Refer to lines 23–26: 'Come, come, and ...'/'part of you.'  
If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Justify your instructions with reference to both body language and tone. (3)
- 11.8 Using this extract as a starting point and drawing on your knowledge of the play as a whole, critically comment on the nature of betrayal as presented in the play. (4)
- [25]**

Suggested Answers:

**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

- 11.1 Hamlet is unsure of the reason for the Ghost's appearance and considers the possibility of the Ghost having malignant intentions. Hamlet realises that if Claudius knows about the Ghost's accusations, Hamlet's life would be in danger. Claudius will do everything in his power to maintain his throne.

[Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)

- 11.2 The Ghost of King Hamlet wants Hamlet to know that he did not die of natural causes but was murdered. He names Claudius as his murderer and accuses him of seducing Gertrude and marrying her with such haste. The Ghost wants Hamlet to avenge his death.

[Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)

- 11.3 The audience might pity Hamlet, who is young and feeling overwhelmed by the information he has just received. He finds it difficult to accept the Ghost's indictment without proof. He is already deeply disturbed about his mother's marriage to Claudius and is perhaps feeling insecure about his ability to handle the mammoth task imposed on him.

**OR**

Candidates might argue that one cannot pity Hamlet at this stage. He is angry about the union between Claudius and Gertrude and the Ghost offers him an opportunity to avenge his death. He ought therefore to grab the opportunity and react immediately to rectify a situation that he finds untenable.

[Accept mixed responses.]

[Award 3 marks for two ideas well discussed OR three ideas.]

(3)

- 11.4 Hamlet's decision to feign madness serves as a useful weapon in his struggle against Claudius. It will allow him to gather information unobtrusively before he reacts to the Ghost's intimations. It will enable him to allay any suspicions that anyone might have while he plots his revenge.

Moreover, it is one of Hamlet's modes of procrastination in that he does not face what he regards as a distasteful/confusing/intimidating task.

Candidates might refer to Hamlet's feigned madness being a distraction to his seeking revenge.

[Award 3 marks for two ideas well discussed OR three ideas.]

(3)



11.5 Gertrude will later defend Hamlet's killing of Polonius when she informs Claudius that Hamlet reacted to a noise that he had heard and was unaware that it was Polonius behind the arras. She downplays Hamlet's agitated and violent state of mind. She also warns him of the poisoned drink in an attempt to save him from Claudius's treachery.

[Award 3 marks for two ideas well discussed OR three ideas.] (3)

11.6 Gertrude chastises Hamlet for offending Claudius. Ironically, in his response, Hamlet indicates that it is his mother who has, in fact, offended *his* father, King Hamlet.

Furthermore, Hamlet feels that the offence is not his but hers because she not only married the man who murdered her husband, but also married him soon after her husband's death.

[Award 3 marks if one example of irony is identified and discussed.] (3)

11.7 Hamlet is very angry and violently confronts Gertrude and prevents her from leaving. He may push her toward a chair or even perhaps place his hand on his sword in a threatening manner. His tone might be threatening/angry/forceful/assertive. He wants Gertrude to acknowledge her betrayal of him and his father by marrying Claudius.

[Accept valid alternative responses.]

[The candidate's response should be convincing in context.]

[Award 3 marks only if the candidate refers to body language and tone, and includes a justification.] (3)

11.8 Betrayal has to do with breaking faith/trust for one's own benefit. In this extract, Hamlet feels that his mother has betrayed both him and his father. Claudius's killing of his brother betrays family loyalties and also defies the concept of the divine right of kings. Characters betray others for personal gain: Claudius's usurping of the throne; to curry favour, Rosencrantz and Guildenstern's agreeing to betray a friend; to assert control, Polonius's arranging to have Laertes spied upon.

[Candidates may make reference to other examples.]

[Award 4 marks only if reference is made to this extract and the play as a whole.]

(4)  
[25]

## How to approach an essay question

Here are some pointers on the three stages of writing an essay: preparing to write, writing the essay, and checking your work.

### A) In preparing to write an essay on a work of literature:

- make sure you have done the necessary revision and preparation beforehand;
- where you have a choice of questions, pick one that you understand and like, and about which you have enough things to write;
- look carefully at the precise way in which the question has been phrased;
- identify the instruction words (that tell you what to do) and the key content words (what to cover in your essay);
- make a mind map (or some rough notes) on points to include in your essay;
- Note: your approach to the essay will differ depending on whether you are writing an essay for a homework assignment or writing one in a test or an examination. *If* you have the book with you, look for relevant sections of the novel and good quotations that you can use in supporting your main points (i.e. substantiating your essay).

### B) In writing the essay itself:

- first consider which of your ideas belong together – how might you develop the structure and progression of your essay (or your argument);
- write an introduction to your essay that clearly introduces the reader to what the essay is about;
- form each paragraph around one of the main points that you would like to focus on
- state this point clearly, elaborate where necessary, and support the point with relevant evidence from the book;
- try to make coherent and logical transitions from one paragraph to the next;
- finish with a clear conclusion in which you sum up the main points made in your essay.

### C) In checking your work:

- Read through your essay a few times, editing, rewriting and polishing where necessary:
- Have you indicated the title of the book with underlining or inverted commas?
- Have you avoided, where possible, using the first person pronoun “I”?
- Have you removed all vagueness and ambiguity?
- Have you written in a suitable register, avoiding slang and colloquialisms?
- Have you spelt the characters’ names and place names correctly?

**QUESTION 10: HAMLET – ESSAY QUESTION**

Hamlet is responsible for his own tragic fate.

Assess the validity of this statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

**[25]**

Use this format to plan your essay:

Essay Planning Tool

Topic:

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General Ideas:

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Specific Examples:


Suggested Answer

**HAMLET – William Shakespeare**

**QUESTION 10: HAMLET – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

A mixed response would demonstrate a comprehensive understanding of the text.





- Hamlet struggles to reconcile his conscience with the need to avenge his father's death. His dilemma is that he is prone to philosophic speculation and a desire to make judgements based on reason. He vacillates rather than reacts. While some might construe Hamlet's behaviour as weak and see him as responsible for his own fate, others might argue that Hamlet's vacillations are a consequence of his goodness.
  - Hamlet has no control over certain events: the murder of his father, Claudius's ascension to the throne and his marriage to Gertrude.
  - Hamlet acknowledges that fate plays a role in the way in which matters unfold: he says that 'there's a divinity that shapes our end'. This suggests that, although Hamlet's flaws may contribute to his downfall, there are elements beyond his control.
  - Fate plays a role when the ship Hamlet travels on is attacked by pirates, resulting in his being saved and returning to Denmark.
  - The machinations of Claudius, his collusion with Rosencrantz and Guildenstern, as well as with Polonius and Laertes, make it impossible for Hamlet to be held solely accountable for the tragic unfolding of events.
  - When Hamlet does act, he does so impulsively (e.g. the killing of Polonius and his role in the killing of Rosencrantz and Guildenstern). He avoids acting with premeditation. He struggles to react to the Ghost's request.
- 
- Hamlet struggles to reconcile his conscience with the need to avenge his father's death. His dilemma is that he is prone to philosophic speculation and a desire to make judgements based on reason. He vacillates rather than reacts. While some might construe Hamlet's behaviour as weak and see him as responsible for his own fate, others might argue that Hamlet's vacillations are a consequence of his goodness.
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  - Fate plays a role when the ship Hamlet travels on is attacked by pirates, resulting in his being saved and returning to Denmark.
  - The machinations of Claudius, his collusion with Rosencrantz and Guildenstern, as well as with Polonius and Laertes, make it impossible for Hamlet to be held solely accountable for the tragic unfolding of events.
  - When Hamlet does act, he does so impulsively (e.g. the killing of Polonius and his role in the killing of Rosencrantz and Guildenstern). He avoids acting with premeditation. He struggles to react to the Ghost's request.
- 
- Candidates might argue that Hamlet's assumed madness is a fatal error of judgement that contributes to the tragic consequences.
  - Candidates might argue that Hamlet is solely responsible for his fate because of his self-pitying attitude and his procrastination. The consequent train of events is a result of his failure to act timeously. He ought to have disclosed the presence of the Ghost to Gertrude and then perhaps events might have taken a different turn.
  - Candidates who argue that Hamlet has no control over events will focus on issues of fate and/or restrictive circumstances rather than Hamlet's decisions.



### Useful links and QR Codes

Download the QR code reader in the App store on your phone or click on the link to view the videos

QR code	Title
	<p>Video SparkNotes: Shakespeare's Hamlet Summary</p> <p><a href="https://www.youtube.com/watch?v=t0CqUTmwKiM">https://www.youtube.com/watch?v=t0CqUTmwKiM</a></p>
	<p>Shakespeare: Hamlet Summary</p> <p><a href="https://www.youtube.com/watch?v=Ui9hTX6mfag">https://www.youtube.com/watch?v=Ui9hTX6mfag</a></p> <p>DK Books Published on May 1, 2015</p>

Useful links in understanding Hamlet:

1. <https://www.quora.com/How-do-you-go-about-understanding-Hamlet>

Includes:

Here are four books that I found particularly helpful:

[Hamlet in Purgatory](#) gives you a religious context for the play.

[Hamlet and Revenge](#) helps you understand Elizabethan attitudes towards revenge.

['Hamlet' without Hamlet](#) helps you understand the political context of the play.

[What Happens in Hamlet](#) is a very good close reading of the text.

2. <https://labs.jstor.org/shakespeare/hamlet> - Folger Shakespeare Library