



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**FEBRUARY/MARCH 2018**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 26 pages.**

**INSTRUCTIONS AND INFORMATION**

1. Read these instructions carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:  
  
SECTION A: Poetry (30)  
SECTION B: Novel (25)  
SECTION C: Drama (25)
4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:  
  
SECTION A: POETRY  
PRESCRIBED POETRY – Answer TWO questions.  
UNSEEN POEM – COMPULSORY question  
  
SECTION B: NOVEL  
Answer ONE question.  
  
SECTION C: DRAMA  
Answer ONE question.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
  - Answer questions ONLY on the novel and the drama you have studied.
  - Answer ONE essay question and ONE contextual question. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.  
If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.  
Use the checklist to assist you.
6. LENGTH OF ANSWERS:
  - The essay question on Poetry should be answered in about 250–300 words.
  - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
  - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.

8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

**TABLE OF CONTENTS****SECTION A: POETRY****Prescribed Poetry: Answer ANY TWO questions.**

QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. 'The Zulu Girl'	Essay question	10	6
2. 'The Garden of Love'	Contextual question	10	7
3. 'A Hard Frost'	Contextual question	10	8
4. 'An African Thunderstorm'	Contextual question	10	9

**AND****Unseen Poem: COMPULSORY QUESTION**

5. 'The Face of Hunger'	Contextual question	10	10
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**SECTION B: NOVEL****Answer ONE question.\***

6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11
8. <i>Life of Pi</i>	Essay question	25	14
9. <i>Life of Pi</i>	Contextual question	25	14

**SECTION C: DRAMA****Answer ONE question.\***

10. <i>Hamlet</i>	Essay question	25	17
11. <i>Hamlet</i>	Contextual question	25	17
12. <i>Othello</i>	Essay question	25	21
13. <i>Othello</i>	Contextual question	25	21
14. <i>The Crucible</i>	Essay question	25	24
15. <i>The Crucible</i>	Contextual question	25	24

**\*NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**CHECKLIST**

Use this checklist to ensure that you have answered the correct number of questions.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5	1	
B: Novel (Essay OR Contextual)	6–9	1	
C: Drama (Essay OR Contextual)	10–15	1	

**\*NOTE:** In SECTIONS B and C, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question.  
You may NOT answer TWO essay or TWO contextual questions.

**SECTION A: POETRY****PRESCRIBED POETRY**

Answer any TWO of the following questions.

**QUESTION 1: POETRY – ESSAY QUESTION**

Read the poem below and then answer the question that follows.

**THE ZULU GIRL – Roy Campbell**

- 1 When in the sun the hot red acres smoulder,
- 2 Down where the sweating gang its labour plies,
- 3 A girl flings down her hoe, and from her shoulder
- 4 Unslings her child tormented by the flies.
- 5 She takes him to a ring of shadow pooled
- 6 By thorn-trees: purpled with the blood of ticks,
- 7 While her sharp nails, in slow caresses ruled,
- 8 Prowl through his hair with sharp electric clicks.
- 9 His sleepy mouth plugged by the heavy nipple,
- 10 Tugs like a puppy, grunting as he feeds:
- 11 Through his frail nerves her own deep languors ripple
- 12 Like a broad river sighing through its reeds.
- 13 Yet in that drowsy stream his flesh imbibes
- 14 An old unquenched unsmotherable heat –
- 15 The curbed ferocity of beaten tribes,
- 16 The sullen dignity of their defeat.
- 17 Her body looms above him like a hill
- 18 Within whose shade a village lies at rest,
- 19 Or the first cloud so terrible and still
- 20 That bears the coming harvest in its breast.

With close reference to the **diction**, **imagery** and **tone** used in this poem, discuss how the speaker explores issues of endurance and hope for the future.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page).

**[10]**

**QUESTION 2: POETRY – CONTEXTUAL QUESTION**

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

**THE GARDEN OF LOVE – William Blake**

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]**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION**

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

**A HARD FROST – Cecil Day Lewis**

1 A frost came in the night and stole my world  
2 And left this changeling for it – a precocious  
3 Image of spring, too brilliant to be true:  
4 White lilac on the windowpane, each grass-blade  
5 Furred like a catkin, maydrift loading the hedge.  
6 The elms behind the house are elms no longer  
7 But blossomers in crystal, stems of the mist  
8 That hangs yet in the valley below, amorphous  
9 As the blind tissue whence creation formed.

10 The sun looks out, and the fields blaze with diamonds.  
11 Mockery spring, to lend this bridal gear  
12 For a few hours to a raw country maid,  
13 Then leave her all disconsolate with old fairings  
14 Of aconite and snowdrop! No, not here  
15 Amid this flounce and filigree of death  
16 Is the real transformation scene in progress  
17 But deep below where frost  
18 Worring the stiff clods unclenches their  
19 Grip on the seed and lets our future breathe.

3.1 Refer to line 1: 'A frost came in the night and stole my world'.

What impression of the frost is created in this line? (2)

3.2 Refer to line 3: 'Image of spring, too brilliant to be true'.

How do these words contribute to your understanding of the speaker's feelings? (2)

3.3 Refer to lines 11–14: 'Mockery spring ...'/'aconite and snowdrop!'

Discuss how the imagery in these lines conveys the speaker's tone. (3)

3.4 Refer to lines 17–19: 'But deep below ...'/'our future breathe.'

Comment on how these lines capture the central idea of the poem. (3)  
**[10]**



**QUESTION 4: POETRY – CONTEXTUAL QUESTION**

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

**AN AFRICAN THUNDERSTORM – David Rubadiri**

1 From the west  
 2 Clouds come hurrying with the wind  
 3 Turning  
 4 Sharply  
 5 Here and there  
 6 Like a plague of locusts  
 7 Whirling  
 8 Tossing up things on its tail  
 9 Like a madman chasing nothing.  
 10 Pregnant clouds  
 11 Ride stately on its back  
 12 Gathering to perch on hills  
 13 Like dark sinister wings;  
 14 The Wind whistles by  
 15 And trees bend to let it pass.  
 16 In the village  
 17 Screams of delighted children  
 18 Toss and turn  
 19 In the din of whirling wind,  
 20 Women –  
 21 Babies clinging on their backs –  
 22 Dart about  
 23 In and out  
 24 Madly  
 25 The Wind whistles by  
 26 Whilst trees bend to let it pass.  
 27 Clothes wave like tattered flags  
 28 Flying off  
 29 To expose dangling breasts  
 30 As jagged blinding flashes  
 31 Rumble, tremble, and crack  
 32 Amidst the smell of fired smoke  
 33 and the pelting march of the storm.

- 4.1 Refer to line 9: 'Like a madman chasing nothing.'  
 What impression of the wind is conveyed by this description? (2)
- 4.2 Suggest how the word, 'sinister' (line 13) contributes to the mood of the poem. (2)
- 4.3 Refer to lines 20–24: 'Women – /Babies clinging ... In and out/Madly'.  
 Discuss how these lines convey the attitude of the women towards the storm. (3)
- 4.4 Refer to lines 30–33: 'As jagged blinding ...'/of the storm.'  
 Comment on whether these lines are an appropriate conclusion to the poem. (3)

**[10]****AND**

**UNSEEN POEM (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION**

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

**THE FACE OF HUNGER – Mbuyiseni Oswald Mtshali**

1 I counted ribs on his concertina chest:  
2 bones protruding as if chiselled  
3 by a sculptor's hand of Famine.

4 He looked with glazed pupils  
5 seeing only a bun on some sky high shelf.

6 The skin was pale and taut  
7 like a glove on a doctor's hand.

8 His tongue darted in and out  
9 like a chameleon's  
10 snatching a confetti of flies.

11 O! child  
12 your stomach is a den of lions  
13 roaring day and night.

- 5.1 What impression of the boy is suggested by 'concertina chest' (line 1)? (2)
- 5.2 Explain the significance in the context of the poem of the capital letter in 'Famine' (line 3). (2)
- 5.3 Refer to lines 8–10: 'His tongue darted ...'/'confetti of flies.'  
Comment on the effectiveness of the image in context. (3)
- 5.4 Refer to stanza 2: 'He looked with ...'/'sky high shelf' and stanza 5: 'O! child ...'/'day and night.'  
Critically discuss how the speaker conveys his attitude towards the plight of the hungry. (3)

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

**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

***THE PICTURE OF DORIAN GRAY* – Oscar Wilde**

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

**QUESTION 6: *THE PICTURE OF DORIAN GRAY* – ESSAY QUESTION**

'It is true that those we meet can change us, sometimes so profoundly that we are not the same afterwards.'

Critically discuss the validity of this statement in relation to Dorian Gray.

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

**[25]****QUESTION 7: *THE PICTURE OF DORIAN GRAY* – CONTEXTUAL QUESTION**

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

**EXTRACT A**

'Sibyl is the only thing I care about. What is it to me where she came from? From her little head to her little feet, she is absolutely and entirely divine. Every night of my life I go to see her act, and every night she is more marvellous.'

'That is the reason, I suppose, that you never dine with me now. I thought you must have some curious romance on hand. You have; but it is not quite what I expected.'

5

'My dear Harry, we either lunch or sup together every day, and I have been to the Opera with you several times,' said Dorian, opening his blue eyes in wonder.

'You always come dreadfully late.'

'Well, I can't help going to see Sibyl play,' he cried, 'even if it is only for a single act. I get hungry for her presence; and when I think of the wonderful soul that is hidden away in that little ivory body, I am filled with awe.'

10

'You can dine with me to-night, Dorian, can't you?'

He shook his head. 'To-night she is Imogen,' he answered, 'and to-morrow night she will be Juliet.'

'When is she Sibyl Vane?'

15

'Never.'

'I congratulate you.'

'How horrid you are! She is all the great heroines of the world in one. She is more than an individual. You laugh, but I tell you she has genius. I love her, and I must make her love me. You, who know all the secrets of life, tell me how to charm Sibyl Vane to love me!'

20

[Chapter 4]

- 7.1 Refer to line 1: 'What is it to me where she came from?'  
Describe Sibyl's background. (2)
- 7.2 Refer to line 4: 'That is the reason, I suppose, that you never dine with me now.'  
How is Lord Henry's reaction to Dorian's announcement typical of him? (2)
- 7.3 Refer to lines 6–7: 'My dear Harry, ...'/you several times'.  
Explain what Dorian's statement implies about the lifestyle of the aristocratic Victorian society of the time. (2)
- 7.4 Refer to line 10: 'when I think of the wonderful soul'.  
Explain the irony of Dorian's use of the word, 'soul' in the context of the novel. (3)
- 7.5 Critically comment on Dorian's 'love' for Sibyl. (3)
- 7.6 Refer to line 17: 'I congratulate you.'  
Comment on Lord Henry's attitude towards women by drawing on both this extract and the novel as a whole. (3)

**AND****EXTRACT B**

'My dear Gladys!' cried Lord Henry.

...

'We can have in life but one great experience at best, and the secret of life is to reproduce that experience as often as possible.'

'Even when one has been wounded by it, Harry?' asked the Duchess, after a pause.

'Especially when one has been wounded by it,' answered Lord Henry.

5

The Duchess turned and looked at Dorian Gray with a curious expression in her eyes. 'What do you say to that, Mr Gray?' she inquired.

Dorian hesitated for a moment. Then he threw his head back and laughed.

'I always agree with Harry, Duchess.'

'Even when he is wrong?'

10

'Harry is never wrong. Duchess.'

'And does his philosophy make you happy?'

'I have never searched for happiness. Who wants happiness? I have searched for pleasure.'

'And found it, Mr Gray?'

15

'Often. Too often.'

The Duchess sighed. 'I am searching for peace,' she said, 'and if I don't go and dress, I shall have none this evening.'

'Let me get you some orchids, Duchess,' cried Dorian, starting to his feet, and walking down the conservatory.

20

...

He went to his room and dressed. There was a wild recklessness of gaiety in his manner as he sat at table, but now and then a thrill of terror ran through him when he remembered that, pressed against the window of the conservatory, like a white handkerchief, he had seen the face of James Vane watching him.

[Chapter 17]

7.7 Refer to line 24: 'he had seen the face of James Vane watching him.'

Account for the presence of James Vane at Dorian's window.

(3)

7.8 Refer to lines 13–16: 'I have never ...'/'Often. Too often.'

Critically discuss how Dorian's tone reflects his attitude towards life at this point in the novel.

(3)

7.9 Using this extract as a starting point and your knowledge of the novel as a whole, discuss the extent to which Lord Henry is responsible for Dorian's fate.

(4)

**[25]**

**LIFE OF PI – Yann Martel**

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

It is true that the characters we encounter can change us, sometimes so profoundly that we are not the same afterwards.

Critically discuss the validity of this statement in relation to Pi.

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

**[25]****QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

**EXTRACT C**

*Then the elderly man said, 'I have a story that will make you believe in God.'*

...

*'It starts right here in Pondicherry just a few years back, and it ends, I am delighted to tell you, in the very country you come from.'*

*'And it will make me believe in God?'*

*'Yes.'*

5

*'That's a tall order.'*

*'Not so tall that you can't reach.'*

*My waiter appeared. I hesitated for a moment. I ordered two coffees. We introduced ourselves. His name was Francis Adirubasamy.*

*'Please tell me your story,' I said.*

10

*'You must pay proper attention,' he replied.*

*'I will.' I brought out pen and notepad.*

...

*Later, in Toronto, among nine columns of Patels in the phone book, I found him, the main character. My heart pounded as I dialled his phone number. The voice that answered had an Indian lilt to its Canadian accent, light but unmistakable, like a trace of incense in the air. 'That was a very long time ago,' he said. Yet he agreed to meet.*

15

*We met many times. He showed me the diary he kept during the events. He showed me the yellowed newspaper clippings that made him briefly, obscurely famous. He told me his story. All the while I took notes. Nearly a year later, after considerable difficulties, I received a tape and a report from the Japanese Ministry of Transport. It was as I listened to that tape that I agreed with Mr Adirubasamy that this was, indeed, a story to make you believe in God.*

20

[Author's note]

9.1 Place the extract in context. (2)

9.2 Describe the relationship between Mr Adirubasamy and Pi. (2)

9.3 Refer to line 4: *'And it will make me believe in God?'*

Account for the narrator's tone in this line. (2)

9.4 Refer to line 2: *'It starts right here in Pondicherry just a few years back'.*

Explain how the lessons Pi learnt in Pondicherry manifest in his later life in Canada. (3)

9.5 Refer to lines 21–22: *'It was as ...'/'believe in God.'*

Drawing on your knowledge of the novel as a whole, discuss how Pi's story might make the author 'believe in God'. (3)

### AND

#### EXTRACT D

I wished for her anger. I wished for her to punish me. Only not this silence. I made to arrange some life jackets for the sailor's comfort so that I could be next to her. I whispered, 'I'm sorry, Mother, I'm sorry.' My eyes were brimming with tears. When I brought them up, I saw that hers were too. But she didn't look at me. Her eyes were gazing upon some memory in mid-air.

5

'We're all alone, Piscine, all alone,' she said, in a tone that broke every hope in my body.

...

He cut up everything, including the sailor's skin and every inch of his intestines. He even prepared his genitals. When he had finished with his torso, he moved on to his arms and shoulders and to his legs. Mother and I rocked with pain and horror. Mother shrieked at the cook, 'How can you do this, you monster? Where is your humanity? Have you no decency?'

10

...

We each had our end of the lifeboat. It's amazing how willpower can build walls. Whole days went by as if he weren't there.

But we couldn't ignore him entirely. He was a brute, but a practical brute. He was good with his hands and he knew the sea. He was full of good ideas. He was the one who thought of building a raft to help with the fishing. If we survived any time at all, it was thanks to him. I helped him as best I could.

15

[Chapter 99]

9.6 Refer to line 3: 'I'm sorry, Mother, I'm sorry.'

Account for Pi's feelings at this stage of the novel.

(3)

9.7 Discuss how the French cook influences Pi's responses to his circumstances.

(3)

9.8 Refer to line 13: 'We each had our end of the lifeboat.'

Discuss the significance of maintaining boundaries in the context of the novel.

(3)

9.9 Using this extract as a starting point and your knowledge of the novel as a whole, critically discuss how the novel demonstrates that Pi's survival relies on his dependence on others.

(4)

**[25]**

**TOTAL SECTION B: 25**



**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

***HAMLET* – William Shakespeare**

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

**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]****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**

*Enter GERTRUDE and POLONIUS*

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

*(offstage)* Mother, mother, mother!

GERTRUDE

I'll warrant you. Fear me not. Withdraw; I hear  
him coming.

POLONIUS *hides behind the arras. Enter HAMLET*

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.

20

But – would you were not so – you are my mother.

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

25

Where you may see the inmost part of you.

GERTRUDE

What wilt thou do? Thou wilt not murder me?

Help, help, ho!

POLONIUS

*(behind the arras)* What ho! Help, help, help!

HAMLET

How now, a rat? Dead for a ducat, dead.

30

*He thrusts his sword through the arras*

<p>POLONIUS O, I am slain! GERTRUDE (<i>to HAMLET</i>) 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>
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[Act 3, Scene 4]

- 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]**

**OTHELLO – William Shakespeare**

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

**QUESTION 12: OTHELLO – ESSAY QUESTION**

Othello 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]****QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

**EXTRACT G**

EMILIA

What handkerchief!

Why, that the Moor first gave to Desdemona,  
That which so often you did bid me steal.

IAGO

Hast stole it from her?

EMILIA

No, faith, she let it drop by negligence,  
And to the advantage, I being here took't up.  
Look, here it is.

5

IAGO

A good wench! Give it me.

EMILIA

What will you do with it, that you have been  
So earnest to have me filch it?

10

IAGO

(*Snatching it*) Why, what is that to you?

EMILIA

If it be not for some purpose of import,  
Give't me again. Poor lady, she'll run mad  
When she shall lack it.

IAGO

Be not you known on't, I have use for it.  
Go, leave me.

15

*Emilia off*

I will in Cassio's lodging lose this napkin,  
And let him find it. Trifles light as air  
Are to the jealous confirmation strong  
As proofs of holy writ. This may do something.  
The Moor already changes with my poison.  
Dangerous conceits are in their natures poisons,

20

Which at the first are scarce found to distaste, But, with a little act upon the blood, Burn like the mines of sulphur. I did say so. <i>Re-enter Othello</i> Look where he comes! Not poppy, nor mandragora, Nor all the drowsy syrups of the world, Shall ever medicine thee to that sweet sleep Which thou owedst yesterday. OTHELLO Ha, ha, false to me, to me?	25       30
[Act 3, Scene 3]	

- |      |   |     |
|------|---|-----|
| 13.1 | Refer to lines 9–10: 'What will you ...'/me filch it?'<br><br>Explain how Iago intends to use Desdemona's handkerchief.                           | (3) |
| 13.2 | Explain what this extract suggests about Iago's relationship with Emilia.   | (3) |
| 13.3 | Refer to line 22: 'The Moor already changes with my poison.'<br><br>Comment on the accuracy of Iago's observation in the context of this extract. | (3) |

**AND**

## EXTRACT H

OTHELLO	
Will you, I pray, demand that demi-devil	
Why he hath thus ensnared my soul and body?	
IAGO	
Demand me nothing. What you know, you know.	
From this time forth I never will speak word.	
LODOVICO	
What, not to pray?	5
GRATIANO	
Torments will ope your lips.	
OTHELLO	
Well, thou dost best.	
LODOVICO	
Sir, you shall understand what hath befallen,	
Which, as I think, you know not. Here is a letter	
Found in the pocket of the slain Roderigo,	10
And here another. The one of them imports	
The death of Cassio, to be undertook	
By Roderigo.	
OTHELLO	
O villain!	
CASSIO	
Most heathenish and most gross!	15
LODOVICO	
Now here's another discontented paper	

Found in his pocket too; and this, it seems, Roderigo meant to have sent this damned villain, But that, belike, Iago in the nick Came in and satisfied him.	20
...	
OTHELLO Soft you – a word or two before you go. I have done the State some service and they know't. No more of that. I pray you in your letters When you shall these unlucky deeds relate Speak of them as they are. Nothing extenuate,	25
Nor set down aught in malice. Then must you speak Of one that loved not wisely, but too well; Of one not easily jealous, but, being wrought, Perplexed in the extreme; of one whose hand, Like the base Indian, threw a pearl away	30
Richer than all his tribe; of one whose subdued eyes, Albeit unused to the melting mood, Drop tears as fast as the Arabian trees Their medicinal gum. Set you down this; And say besides that in Aleppo once	35
Where a malignant and turbaned Turk Beat a Venetian and traduced the State, I took by the throat the circumcised dog – And smote him thus. <i>Othello stabs himself</i>	40
[Act 5, Scene 2]	

- 13.4 Refer to lines 9–10: 'Here is a letter ...'/'Found in ... the slain Roderigo'.  
Account for Roderigo's involvement in Iago's plan. (3)
- 13.5 Refer to lines 3–4: 'Demand me nothing ...'/'will speak word.'  
Comment on the irony of Iago's words. (3)
- 13.6 Othello refers to Iago as a 'demi-devil' (line 1).  
In your opinion, is Othello's assessment of Iago's character justified?  
Motivate your response. (3)
- 13.7 Refer to line 21–23: 'Soft you – a word ...'/'No more of that.'  
If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Justify your instructions with reference to both body language and tone. (3)
- 13.8 Using this extract as a starting point and drawing on your knowledge of the play as a whole, critically comment on the nature of jealousy as presented in the play. (4)

**THE CRUCIBLE – Arthur Miller**

Answer EITHER QUESTION 14 (essay question) OR QUESTION 15 (contextual question).

**QUESTION 14: THE CRUCIBLE – ESSAY QUESTION**

John Proctor 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]****QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

**EXTRACT I**

HALE	Now, Betty, dear, will you sit up? (PUTNAM <i>comes in closer, ready-handed.</i> HALE <i>sits Betty up, but she hangs limp in his hands.</i> ) Hmm. ( <i>He observes her carefully. The others watch breathlessly.</i> ) Can you hear me? I am John Hale, minister of Beverly. I have come to help you, dear. Do you remember my two little girls in Beverly? ( <i>She does not stir in his hands.</i> )	5
PARRIS	( <i>in fright</i> ): How can it be the Devil? Why would he choose my house to strike? We have all manner of licentious people in the village!	
HALE	What victory would the Devil have to win a soul already bad? It is the best the Devil wants, and who is better than the minister?	10
GILES	That's deep, Mr Parris, deep, deep!	
PARRIS	( <i>with resolution now</i> ): Betty! Answer Mr Hale! Betty!	
	...	
HALE	( <i>grasping Abigail</i> ): Abigail, it may be your cousin is dying. Did you call the Devil last night?	
ABIGAIL	I never called him! Tituba, Tituba ...	15
PARRIS	( <i>blanched</i> ): She called the Devil?	
HALE	I should like to speak with Tituba.	
	...	
HALE	Did your cousin drink any of the brew in that kettle?	
ABIGAIL	She never drank it!	
HALE	Did you drink it?	20
ABIGAIL	No, Sir!	
HALE	Did Tituba ask you to drink it?	
ABIGAIL	She tried, but I refused.	
HALE	Why are you concealing? Have you sold yourself to Lucifer?	
ABIGAIL	I never sold myself! I'm a good girl! I'm a proper girl!	25

[Act 1]



- 15.1 Explain how Hale's treatment of Betty differs from Parris's treatment of her. (3)
- 15.2 Discuss Hale's contribution to the events that occur later in the play. (3)
- 15.3 Refer to line 22: 'Did Tituba ask you to drink it?'  
Discuss why Tituba becomes involved with the girls. (3)
- 15.4 Refer to line 25: 'I never sold myself! I'm a good girl! I'm a proper girl!'  
Comment on the irony of Abigail's statement. (3)

**AND****EXTRACT J**

PARRIS	Excellency, it profit nothing you should blame me. I cannot think they would run off except they fear to keep in Salem any more. ( <i>He is pleading.</i> )	
	...	
PARRIS HATHORNE	I tell you true, sir, I fear there will be riot here. Riot! Why at every execution I have seen naught but high satisfaction in the town.	5
PARRIS	Judge Hathorne – it were another sort that hanged till now. Rebecca Nurse is no Bridget that lived three year with Bishop before she married him. John Proctor is not Isaac Ward that drank his family to ruin. ( <i>To Danforth.</i> ) I would to God it were not so, Excellency, but these people have great weight yet in the town. Let Rebecca stand upon the gibbet and send up some righteous prayer, and I fear she'll wake a vengeance on you.	10
HATHORNE DANFORTH	Excellency, she is condemned a witch. The court have – ( <i>in deep concern, raising a hand to Hathorne</i> ): Pray you. ( <i>To Parris.</i> ) How do you propose, then?	15
PARRIS DANFORTH PARRIS	Excellency, I would postpone these hangin's for a time. There will be no postponement. Now Mr Hale's returned, there is hope, I think – for if he bring even one of these to God, that confession surely damns the others in the public eye, and none may doubt more that they are all linked to Hell. This way, unconfessed and claiming innocence, doubts are multiplied, many honest people will weep for them, and our good purpose is lost in their tears.	20

[Act 4]

- 15.5 Refer to line 14: 'Excellency, she is condemned a witch. The court have – '.  
Suggest reasons for Hathorne's reaction to Parris's statement. (3)

- 15.6 Refer to line 18: 'There will be no postponement.'
- If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Justify your instructions with reference to both body language and tone. (3)
- 15.7 Critically discuss the extent to which Parris's actions have contributed to the tragedy in Salem. (3)
- 15.8 Using this extract as a starting point, critically comment on the importance placed on a person's reputation in Salem. (4)
- TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**