



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE/ NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2020

MARKS: 80

TIME: 2½ hours

This question paper consists of 25 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.

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***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 question and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

REMEMBER – Christina Rossetti

1 Remember me when I am gone away,
2 Gone far away into the silent land;
3 When you can no more hold me by the hand,
4 Nor I half turn to go yet turning stay.
5 Remember me when no more day by day
6 You tell me of our future that you planned:
7 Only remember me; you understand
8 It will be late to counsel then or pray.
9 Yet if you should forget me for a while
10 And afterwards remember, do not grieve:
11 For if the darkness and corruption leave
12 A vestige of the thoughts that once I had,
13 Better by far you should forget and smile
14 Than that you should remember and be sad.

In 'Remember', the speaker undergoes a change of attitude toward her loved one.

By close reference to **diction**, **structure** and **tone**, discuss to what extent you agree with the above statement.

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

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

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.

2.1 Refer to line 2: 'Down where the sweating gang its labour plies'.

What does this line suggest about the workers? (2)

2.2 Explain how the word, 'tormented' (line 4), influences your response to the baby. (2)

2.3 Refer to lines 7–8: 'While her sharp ... sharp electric clicks'.

Comment on the appropriateness of the imagery in the context of the poem. (3)

2.4 Refer to lines 13–16: 'Yet in that ... of their defeat.'

These lines suggest that the Zulu people's uprising against their oppressors is inevitable.

Critically discuss the validity of this statement with reference to imagery and/or diction, and tone.

(3)
[10]

QUESTION 3: 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 What does the word, 'changeling' (line 2), suggest about the scene the speaker is confronted with when he awakes? (2)
- 3.2 Explain how the phrase, 'Mockery spring' (line 11) influences your response to the frost. (2)
- 3.3 Refer to the phrase, 'this flounce and filigree' (line 15).
 Comment on how this phrase conveys the speaker's attitude toward the frost. (3)
- 3.4 Refer to lines 17–19: 'But deep below ... our future breathe.'
 The poem concludes with the promise of future life and growth.
 Critically discuss the validity of this statement with reference to imagery and/or diction, and tone. (3)
- [10]**

QUESTION 4: CONTEXTUAL QUESTION

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

AN AFRICAN ELEGY – Ben Okri

1 We are the miracles that God made
 2 To taste the bitter fruit of Time.
 3 We are precious.
 4 And one day our suffering
 5 Will turn into the wonders of the earth.
 6 There are things that burn me now
 7 Which turn golden when I am happy.
 8 Do you see the mystery of our pain?
 9 That we bear poverty
 10 And are able to sing and dream sweet things
 11 And that we never curse the air when it is warm
 12 Or the fruit when it tastes so good
 13 Or the lights that bounce gently on the waters?
 14 We bless things even in our pain.
 15 We bless them in silence.
 16 That is why our music is so sweet.
 17 It makes the air remember.
 18 There are secret miracles at work
 19 That only Time will bring forth.
 20 I too have heard the dead singing.
 21 And they tell me that
 22 This life is good
 23 They tell me to live it gently
 24 With fire, and always with hope.
 25 There is wonder here
 26 And there is surprise
 27 In everything the unseen moves.
 28 The ocean is full of songs.
 29 The sky is not an enemy.
 30 Destiny is our friend.

- 4.1 What does the word, 'miracles' (line 1) suggest about the people? (2)
- 4.2 Refer to lines 4–5: 'And one day ... of the earth.'
 Explain how these lines influence your response to the people. (2)
- 4.3 Refer to line 28: 'The ocean is full of songs.'
 Comment on the effectiveness of this image in the context of the poem. (3)
- 4.4 The speaker accepts the role destiny plays in his life.
 Critically discuss the validity of this statement with reference to the imagery and/or diction in stanzas 4 and 6. (3)

[10]**AND**

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

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

NETTLES¹ – Vernon Scannell

1 My son aged three fell in the nettle bed.
 2 'Bed' seemed a curious name for those green spears,
 3 That regiment of spite behind the shed:
 4 It was no place for rest. With sobs and tears
 5 The boy came seeking comfort and I saw
 6 White blisters beaded on his tender skin.
 7 We soothed him till his pain was not so raw.
 8 At last he offered us a watery grin,
 9 And then I took my billhook², honed the blade
 10 And went outside and slashed in fury with it
 11 Till not a nettle in that fierce parade
 12 Stood upright anymore. And then I lit
 13 A funeral pyre³ to burn the fallen dead,
 14 But in two weeks the busy sun and rain
 15 Had called up tall recruits behind the shed:
 16 My son would often feel sharp wounds again.

Glossary: ¹nettles – a plant that stings when touched
²billhook – a cutting tool; machete
³pyre – bonfire

- 5.1 Refer to lines 1–4: 'My son aged ... place for rest.'
 What impression of the nettles is suggested in these lines? (2)
- 5.2 Refer to lines 12–13: 'And then I ... the fallen dead'.
 Explain how these lines convey the speaker's attitude toward the nettles. (2)
- 5.3 Refer to lines 14–15: 'But in two ... behind the shed'.
 Discuss the effectiveness of the image in these lines. (3)
- 5.4 Critically comment on how the diction in this poem conveys the speaker's perspective of parenthood. (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

Despite moments of self-awareness, Dorian Gray continues to live a life of hedonism.

Critically discuss the extent to which you agree with the above statement.

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

'Mother, Mother, I am so happy!' whispered the girl, burying her face in the lap of the faded, tired-looking woman who, with back turned to the shrill intrusive light, was sitting in the one arm-chair that their dingy sitting-room contained. 'I am so happy!' she repeated, 'and you must be happy, too!'

Mrs Vane winced, and put her thin bismuth-whitened hands on her daughter's head. 'Happy!' she echoed, 'I am only happy, Sibyl, when I see you act. You must not think of anything but your acting. Mr Isaacs has been very good to us, and we owe him money.'

The girl looked up and pouted. 'Money, mother?' she cried, 'what does money matter? Love is more than money.'

'Mr Isaacs has advanced us fifty pounds to pay off our debts, and to get a proper outfit for James. You must not forget that, Sibyl. Fifty pounds is a very large sum. Mr Isaacs has been most considerate.'

'He is not a gentleman, mother, and I hate the way he talks to me,' said the girl, rising to her feet, and going over to the window.

'I don't know how we could manage without him,' answered the elder woman, querulously.

Sibyl Vane tossed her head and laughed. 'We don't want him any more, mother. Prince Charming rules life for us now.' Then she paused. A rose shook in her blood, and shadowed her cheeks. Quick breath parted the petals of her lips. They trembled. Some southern wind of passion swept over her, and stirred the dainty folds of her dress. 'I love him,' she said, simply.

[Chapter 5]

- 7.1 What impression of Mrs Vane is created in this extract? (3)
- 7.2 Using this extract as a starting point, discuss the differences between Sibyl's and Dorian's lifestyles. (3)
- 7.3 Refer to lines 18–19: 'Prince Charming rules life for us now.'
Discuss the irony of Dorian's nickname. (3)
- 7.4 Refer to lines 19–20: 'A rose shook ... of her lips.'
Critically discuss how the images in these lines portray Sibyl's character. (3)

AND**EXTRACT B**

'There is no use your telling me that you are going to be good,' cried Lord Henry, dipping his white fingers into a red copper bowl filled with rose-water. 'You are quite perfect. Pray, don't change.'

Dorian Gray shook his head. 'No, Harry, I have done too many dreadful things in my life. I am not going to do any more. I began my good actions yesterday.'

5

'Where were you yesterday?'

'In the country, Harry. I was staying at a little inn by myself.'

'My dear boy,' said Lord Henry, smiling, 'anybody can be good in the country. There are no temptations there. That is the reason why people who live out of town are so absolutely uncivilised. Civilisation is not by any means an easy thing to attain to. There are only two ways by which man can reach it. One is by being cultured, the other by being corrupt. Country people have no opportunity of being either, so they stagnate.'

10

'Culture and corruption,' echoed Dorian. 'I have known something of both. It seems terrible to me now that they should ever be found together. For I have a new ideal, Harry. I am going to alter. I think I have altered.'

15

'You have not yet told me what your good action was. Or did you say you had done more than one?' asked his companion, as he spilt into his plate a little crimson pyramid of seeded strawberries, and through a perforated shell-shaped spoon snowed white sugar upon them.

[Chapter 19]

- 7.5 Refer to lines 2–3: 'You are quite perfect. Pray, don't change.'
What does Lord Henry's assertion that Dorian is 'quite perfect' suggest about their society? (3)
- 7.6 How do the details presented in this extract contribute to your understanding of Lord Henry? (3)

7.7 Refer to lines 8–9: 'anybody can be ... no temptations there.'

Based on your knowledge of the novel as a whole, discuss to what extent temptation plays a role in Dorian's behaviour.

(3)

7.8 Refer to line 15: 'I am going to alter.'

With reference to the novel as a whole, evaluate Dorian's commitment to changing his behaviour.

(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

The novel explores how Pi's self-awareness is strengthened by adversity.

Critically discuss the extent to which you agree with the above statement.

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

I love Canada. I miss the heat of India, the food, the house lizards on the walls, the musicals on the silver screen, the cows wandering the streets, the crows cawing, even the talk of cricket matches, but I love Canada. It is a great country much too cold for good sense, inhabited by compassionate, intelligent people with bad hairdos. Anyway, I have nothing to go home to in Pondicherry.

5

Richard Parker has stayed with me. I've never forgotten him. Dare I say I miss him? I do. I miss him. I still see him in my dreams. They are nightmares mostly, but nightmares tinged with love. Such is the strangeness of the human heart. I still cannot understand how he could abandon me so unceremoniously, without any sort of goodbye, without looking back even once. That pain is like an axe that chops at my heart.

10

...

The first time I went to an Indian restaurant in Canada I used my fingers. The waiter looked at me critically and said, 'Fresh off the boat, are you?' I blanched. My fingers, which a second before had been taste buds savouring the food a little ahead of my mouth, became dirty under his gaze. They froze like criminals caught in the act. I didn't dare lick them. I wiped them guiltily on my napkin. He had no idea how deeply those words wounded me. They were like nails being driven into my flesh. I picked up the knife and fork. I had hardly ever used such instruments. My hands trembled. My sambar lost its taste.

15

[Chapter 1]

9.1 Account for Pi's having 'nothing to go home to in Pondicherry' (line 5). (3)

9.2 Refer to line 1: 'I love Canada.'

Using this extract as a starting point, discuss the change in Pi's attitude toward Canada.

(3)

9.3 Refer to lines 7–8: 'They are nightmares ... tinged with love.'

Comment on the contradictory nature of Pi's nightmares in the context of the novel.

(3)

9.4 Refer to line 13: 'Fresh off the boat, are you?' and lines 16–17: 'He had no idea how deeply those words wounded me.'

Based on your knowledge of Pi's nature and actions in the novel, discuss why the waiter's words affect Pi so deeply.

(3)

AND

EXTRACT D

By the next morning I had lost all fear of death, and I resolved to die.

I came to the sad conclusion that I could no longer take care of Richard Parker. I had failed as a zookeeper. I was more affected by his imminent demise than I was by my own. But truly, broken down and wasted away as I was, I could do no more for him.

Nature was sinking fast. I could feel a fatal weakness creeping up on me. I would be dead by the afternoon. ... I closed my eyes and waited for my breath to leave my body. I muttered, 'Goodbye, Richard Parker. I'm sorry for having failed you. I did my best. Farewell. Dear Father, dear Mother, dear Ravi, greetings. Your loving son and brother is coming to meet you. Not an hour has gone by that I haven't thought of you. The moment I see you will be the happiest of my life. And now I leave matters in the hands of God, who is love and whom I love.'

I heard the words, 'Is someone there?'

It's astonishing what you hear when you're alone in the blackness of your dying mind. A sound without shape or colour sounds strange. To be blind is to hear otherwise.

The words came again, 'Is someone there?'

I concluded that I had gone mad. Sad but true. Misery loves company, and madness calls it forth.

'Is someone there?' came the voice again, insistent.

The clarity of my insanity was astonishing. The voice had its very own timbre, with a heavy, weary rasp. I decided to play along.

[Chapter 90]

9.5 Refer to line 7: 'I'm sorry for having failed you.'

Account for Pi's feelings of having failed Richard Parker.

(3)

9.6 Refer to line 16: 'I concluded that I had gone mad.'

Discuss the reasons for Pi's current state of mind.

(3)

9.7 Refer to lines 10–11: 'And now I ... whom I love.'

Discuss the significance of spiritual awareness in the context of the novel as a whole.

(3)

9.8 When the writer observes the adult Pi with his family, he concludes, 'This story has a happy ending.'

Discuss the extent to which you agree with the writer.

(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

Loyalty to others and allegiance to King and country are central to the play.

Critically discuss the extent to which you agree with 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

POLONIUS

Ophelia, walk you here. Gracious, so please you,
We will bestow ourselves ... Read on this book,
He takes a book from the faldstool

That show of such an exercise may colour
Your loneliness. We are oft to blame in this,
(’Tis too much proved) that with devotion’s visage
And pious action we do sugar o’er
The devil himself.

5

CLAUDIUS

(Aside) O, ’tis too true,
How smart a lash that speech doth give my conscience.
The harlot’s cheek, beautied with plast’ring art,
Is not more ugly to the thing that helps it,
Than is my deed to my most painted word:
O heavy burden!

10

POLONIUS

I hear him coming, let’s withdraw, my lord.
They hide themselves behind the arras. Ophelia kneels at the faldstool.

15

Enter Hamlet, in deep dejection

HAMLET

To be, or not to be, that is the question:
Whether ’tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,

20

| | |
|---|--|
| And by opposing, end them? To die, to sleep, No more, and by a sleep to say we end The heart-ache, and the thousand natural shocks That flesh is heir to; 'tis a consummation Devoutly to be wished. To die, to sleep, To sleep, perchance to dream. Ay there's the rub, For in that sleep of death what dreams may come When we have shuffled off this mortal coil Must give us pause. ... | 25 30 |
| Soft you now, The fair Ophelia! Nymph, in thy orisons Be all my sins remembered! OPHELIA (Rises) | |
| Good my lord, How does your honour for this many a day? HAMLET I humbly thank you, well, well, well. | 35 |

[Act 3, Scene 1]

- 11.1 Refer to lines 9–10: 'O, 'tis too true ... give my conscience.'
 Account for Claudius's feelings in these lines. (3)
- 11.2 Refer to the stage direction in line 16: '*They hide themselves behind the arras.*'
 Explain both Claudius's and Polonius's motives for spying on Hamlet. (3)
- 11.3 Refer to lines 19–31: 'To be, or ... give us pause.'
 Discuss how these lines convey the dilemma that Hamlet faces. (3)
- 11.4 Refer to lines 32–34: 'Soft you now ... my sins remembered!'
 Discuss whether Hamlet's attitude toward Ophelia in these lines is consistent with his attitude toward her from this point onward. (3)

AND

EXTRACT F

| | |
|--|---|
| HORATIO Why, what a king is this! HAMLET Does it not, think thee, stand me now upon— He that hath killed my king, and whored my mother, Popped in between th'election and my hopes, Thrown out his angle for my proper life, And with such cozenage—is't not perfect conscience To quit him with this arm? And is't not to be damned, To let this canker of our nature come In further evil? | 5 |
|--|---|

| | |
|---|----|
| HORATIO | |
| It must be shortly known to him from England What is the issue of the business there. | 10 |
| HAMLET | |
| It will be short. The interim is mine, And a man's life's no more than to say 'One'. But I am very sorry, good Horatio, That to Laertes I forgot myself, | 15 |
| For by the image of my cause I see The portraiture of his. I'll court his favours. But sure the bravery or his grief did put me Into a towering passion. | |
| HORATIO | |
| Peace, who comes here? | 20 |
| <i>Enter Young Osric, a small and foppish courtier, wearing a doublet with padded shoulders and a fashionable hat</i> | |
| OSRIC | |
| <i>(Doffs his hat and bows low)</i> Your lordship is right welcome back to Denmark. | |
| HAMLET | |
| I humbly thank you, sir ... <i>(Aside)</i> Dost know this water-fly? | 25 |
| HORATIO | |
| <i>(Aside)</i> No, my good lord. | |
| HAMLET | |
| <i>(Aside)</i> Thy state is the more gracious, for 'tis a vice to know him. He hath much land, and fertile. Let a beast be lord of beasts, and his crib shall stand at the king's mess. | |
| [Act 5, Scene 2] | |

- 11.5 Place the extract in context. (3)
- 11.6 Refer to lines 2–7: 'Does it not ... with this arm?'

If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Refer to both body language and tone, and motivate your instructions. (3)
- 11.7 Refer to lines 14–17: 'But I am ... court his favours.'

Comment on the irony in Hamlet's words in these lines. (3)
- 11.8 Osric represents the hypocrisy that exists in Claudius's court.

Using this extract as a starting point, discuss how hypocrisy plays a role in maintaining Claudius's power. (4)
- [25]**

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

In the play, misplaced trust has far-reaching consequences.

Critically discuss the extent to which you agree with 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

| | | |
|--|---|----|
| IAGO (<i>Aside</i>) | O, y'are well tuned now! But I'll set down the pegs that make this music, As honest as I am. | |
| OTHELLO | Come, let's to the castle. | |
| | News, friends—our wars are done, the Turks are drowned. | 5 |
| | How do our old acquaintance of the isle? | |
| | Honey, you shall be well desired in Cyprus— I have found great love amongst them. O my sweet, I prattle out of fashion and I dote | |
| | In mine own comforts. I prithee, good Iago, Go to the bay and disembark my coffers. | 10 |
| | Bring thou the master to the citadel. He is a good one, and his worthiness Does challenge much respect. Come, Desdemona, Once more well met at Cyprus! | 15 |
| | <i>Othello, Desdemona and all Attendants but one, off</i> | |
| IAGO (<i>To the one remaining Attendant, who then leaves</i>) | Do thou meet me presently at the harbour. (<i>To Roderigo</i>) Come hither. If thou be'st valiant (as they say base men being in love have then a nobility in their natures more than is native to them) list me. The lieutenant | 20 |
| | tonight watches on the court of guard. First, I will tell thee this— Desdemona is directly in love with him. | |
| RODERIGO | | |
| | With him? Why, 'tis not possible! | |
| IAGO | Lay thy finger thus, and let thy soul be instructed. Mark me with what violence she first loved the Moor, but for bragging and telling her | 25 |

fantastical lies. And will she love him still for prating? Let not thy discreet heart think it. Her eye must be fed—and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be, again to inflame it and give satiety a fresh appetite, loveliness in favour, sympathy in years, manners and 30 beauties—all which the Moor is defective in.

[Act 2, Scene 1]

- 13.1 Place the extract in context. (3)
- 13.2 Refer to line 23: 'With him? Why, 'tis not possible!' Account for Roderigo's reaction in this line. (3)
- 13.3 Refer to lines 1–3: 'O, y'are well ... as I am.' Discuss the significance of this image in the context of the play as a whole. (3)
- 13.4 Refer to lines 27–31: 'Her eye must ... is defective in.' Is Iago's diction in these lines typical of his character? Justify your response. (3)

AND

EXTRACT H

| | |
|--|----|
| LODOVICO | |
| The Duke and senators of Venice greet you. | |
| <i>Gives him a letter</i> | |
| OTHELLO | |
| I kiss the instrument of their pleasures. | |
| <i>Othello opens the letter and reads it.</i> | |
| DESDEMONA | |
| And what's the news, good cousin Lodovico? | 5 |
| IAGO | |
| I am very glad to see you, signior. | |
| Welcome to Cyprus. | |
| LODOVICO | |
| I thank you. How does Lieutenant Cassio? | |
| IAGO | |
| Lives, sir. | |
| DESDEMONA | |
| Cousin, there's fallen between him and my lord | 10 |
| An unkind breach; but you shall make all well. | |
| OTHELLO | |
| Are you sure of that? | |
| DESDEMONA | |
| My lord? | |
| OTHELLO | |
| <i>(Reads)</i> 'This fail you not to do, as you will—' | |
| LODOVICO | |
| He did not call; he's busy in the paper. | 15 |
| Is there division between thy lord and Cassio? | |

| | | |
|--|------------------------------|----|
| DESDEMONA | | |
| A most unhappy one. I would do much | | |
| To atone them, for the love I bear to Cassio. | | |
| OTHELLO | | |
| Fire and brimstone! | | |
| DESDEMONA | | |
| | My lord? | 20 |
| OTHELLO | | |
| | Are you wise? | |
| DESDEMONA | | |
| What, is he angry? | | |
| LODOVICO | | |
| | May be the letter moved him, | |
| For, as I think, they do command him home, | | |
| Deputing Cassio in his government. | | 25 |
| DESDEMONA | | |
| By my troth, I am glad on't. | | |
| OTHELLO | | |
| | Indeed! | |
| DESDEMONA | | |
| | My lord? | |
| OTHELLO | | |
| I am glad to see you mad. | | |
| DESDEMONA | | |
| | How, sweet Othello? | 30 |
| OTHELLO | | |
| Devil! | | |
| <i>He strikes her</i> | | |
| DESDEMONA | | |
| I have not deserved this. | | |
| LODOVICO | | |
| My lord, this would not be believed in Venice, | | |
| Though I should swear I saw't. 'Tis very much. | | 35 |
| Make her amends—she weeps. | | |
| [Act 4, Scene 1] | | |

- 13.5 Refer to line 16: 'Is there division between thy lord and Cassio?'
Account for the 'division' between Othello and Cassio. (3)
- 13.6 Critically discuss the state of Othello and Desdemona's marriage at this point in the play. (3)
- 13.7 Refer to lines 34–36: 'My lord, this ... she weeps.'
If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Refer to both body language and tone, and motivate your instructions. (3)
- 13.8 The desire for revenge results in self-destruction.
Using this extract as a starting point, discuss the extent to which this is true of Othello. (4)

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

Hypocrisy is at the heart of the troubles that occur in Salem.

Discuss the extent to which you agree with the above 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

| | | |
|-----------|--|----|
| ELIZABETH | The town's gone wild, I think. She speak of Abigail, and I thought she were a saint, to hear her. Abigail brings the other girls into the court, and where she walks the crowd will part like the sea for Israel. And folks are brought before them, and if they scream and howl and fall to the floor – the person's clapped in the jail for bewitchin' them. | 5 |
| PROCTOR | (wide-eyed): Oh, it is a black mischief. | |
| ELIZABETH | I think you must go to Salem, John. (<i>He turns to her.</i>) I think so. You must tell them it is a fraud. | |
| PROCTOR | (<i>thinking beyond this.</i>): Aye, it is, it is surely. | |
| ELIZABETH | Let you go to Ezekiel Cheever – he knows you well. And tell him what she said to you last week in her uncle's house. She said it had naught to do with witchcraft, did she not? | 10 |
| PROCTOR | (<i>in thought</i>): Aye, she did, she did. (<i>Now, a pause.</i>) | |
| ELIZABETH | (<i>quietly, fearing to anger him by prodding</i>): God forbid you keep that from the court, John. I think they must be told. | 15 |
| PROCTOR | (<i>quietly, struggling with his thought</i>): Aye, they must, they must. It is a wonder they do believe her. | |
| ELIZABETH | I would go to Salem now, John – let you go tonight. | |
| PROCTOR | I'll think on it. | |
| ELIZABETH | (<i>with her courage now</i>): You cannot keep it, John. | 20 |
| PROCTOR | (<i>angering</i>): I know I cannot keep it. I say I will think on it! | |
| ELIZABETH | (<i>hurt, and very coldly</i>): Good, then, let you think on it. (<i>She stands and starts to walk out of the room.</i>) | |
| PROCTOR | I am only wondering how I may prove what she told me, Elizabeth. If the girl's a saint now, I think it is not easy to prove she's fraud, and the town gone so silly. She told it to me in a room alone – I have no proof for it. | 25 |
| ELIZABETH | You were alone with her? | |
| PROCTOR | (<i>stubbornly</i>): For a moment alone, aye. | |

[Act 2]

- 15.1 Refer to lines 1–5: 'She speak of ... for bewitchin' them.'
What impression of the girls is created in these lines? (3)
- 15.2 Account for Proctor's response in line 6: '(wide-eyed): Oh, it is a black mischief.' (3)
- 15.3 Discuss what this extract reveals about the Proctors' marriage. (3)
- 15.4 Refer to line 28: 'You were alone with her?'
If you were the director of a production of *The Crucible*, how would you instruct the actor playing Elizabeth to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.5 Refer to lines 14–15: 'God forbid you keep that from the court, John.'
Comment critically on Elizabeth's assertion in these lines. (3)

AND**EXTRACT J**

| | | |
|----------|---|----------|
| | REVEREND HALE <i>enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.</i> | |
| DANFORTH | Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work. | 5 |
| HALE | (<i>coming to Danforth now</i>): You must pardon them. They will not budge. | |
| | HERRICK <i>enters, waits.</i> | |
| DANFORTH | (<i>conciliatory</i>): You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just. | 10 |
| PARRIS | (<i>with failing heart</i>): Rebecca will not confess? | |
| HALE | The sun will rise in a few minutes. Excellency, I must have more time. | |
| DANFORTH | Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now. While I speak God's law, I will not crack its voice with whimpering. | 15 20 |
| | [Act 4] | |

- 15.6 Refer to lines 1–3: 'REVEREND HALE *enters. ... he ever was.*'
Account for Hale's present state of mind. (3)

15.7 Refer to line 12: 'The sun will rise in a few minutes.'

Discuss the significance of the reference to the sunrise in the context of the play.

(3)

15.8 Danforth's attitude toward justice is hypocritical.

Using this extract as a starting point, discuss the validity of the above statement.

(4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80