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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2022

MARKS: 80

TIME: 2½ hours

This question paper consists of 27 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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AND			
Unseen Poetry: COMPULSORY question			
5. 'African Grass'	Contextual question	10	11
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SECTION C: DRAMA			
Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	17
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15. <i>The Crucible</i>	Contextual question	25	25

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 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.

VULTURES – Chinua Achebe

1 In the greyness
2 and drizzle of one despondent
3 dawn unstirred by harbingers
4 of sunbreak a vulture
5 perching high on broken
6 bone of a dead tree
7 nestled close to his
8 mate his smooth
9 bashed-in head, a pebble
10 on a stem rooted in
11 a dump of gross
12 feathers, inclined affectionately
13 to hers. Yesterday they picked
14 the eyes of a swollen
15 corpse in a water-logged
16 trench and ate the
17 things in its bowel. Full
18 gorged they chose their roost
19 keeping the hollowed remnant
20 in easy range of cold
21 telescopic eyes ...
22 Strange
23 indeed how love in other
24 ways so particular
25 will pick a corner
26 in that charnel-house
27 tidy it and coil up there, perhaps
28 even fall asleep – her face
29 turned to the wall!
30 ... Thus the Commandant at Belsen
31 Camp going home for
32 the day with fumes of
33 human roast clinging
34 rebelliously to his hairy
35 nostrils will stop

36 at the wayside sweet-shop
37 and pick up a chocolate
38 for his tender offspring
39 waiting at home for Daddy's
40 return ...
41 Praise bounteous
42 providence if you will
43 that grants even an ogre
44 a tiny glow-worm
45 tenderness encapsulated
46 in icy caverns of a cruel
47 heart or else despair
48 for in the very germ
49 of that kindred love is
50 lodged the perpetuity
51 of evil.

Achebe's poem examines the contradictory nature of animals and people.

With close reference to **diction**, **imagery** and **tone**, critically discuss the validity of this 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.

somewhere i have never travelled,gladly beyond – ee cummings

1 somewhere i have never travelled,gladly beyond
 2 any experience,your eyes have their silence:
 3 in your most frail gesture are things which enclose me,
 4 or which i cannot touch because they are too near

5 your slightest look easily will uncloze me
 6 though i have closed myself as fingers,
 7 you open always petal by petal myself as Spring opens
 8 (touching skilfully,mysteriously) her first rose

9 or if your wish be to close me,i and
 10 my life will shut very beautifully,suddenly,
 11 as when the heart of this flower imagines
 12 the snow carefully everywhere descending;

13 nothing which we are to perceive in this world equals
 14 the power of your intense fragility:whose texture
 15 compels me with the colour of its countries,
 16 rendering death and forever with each breathing

17 (i do not know what it is about you that closes
 18 and opens;only something in me understands
 19 the voice of your eyes is deeper than all roses)
 20 nobody,not even the rain,has such small hands

- 2.1 What does the phrase, 'never travelled' (line 1) reveal about the speaker's view of his relationship with his loved one? (2)
- 2.2 Explain why the speaker refers to himself using the lower case 'i' in the context of the poem. (2)
- 2.3 Refer to lines 7–8: 'you open always ... her first rose'.
 Discuss the effectiveness of this image in the context of the poem. (3)
- 2.4 Critically discuss how the central message of the poem is conveyed in stanzas 4 and 5 (lines 13–20) of the poem. (3)
- [10]**

QUESTION 3: CONTEXTUAL QUESTION

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

FELIX RANDAL – Gerard Manley Hopkins

1 Felix Randal the farrier, O is he dead then? my duty all ended,
2 Who have watched his mould of man, big-boned and hardy-handsome
3 Pining, pining, till time when reason rambled in it and some
4 Fatal four disorders, fleshed there, all contended?

5 Sickness broke him. Impatient he cursed at first, but mended
6 Being anointed and all; though a heavenlier heart began some
7 Months earlier, since I had our sweet reprieve and ransom
8 Tendered to him. Ah well, God rest him all road ever he offended!

9 This seeing the sick endears them to us, us too it endears.
10 My tongue had taught thee comfort, touch had quenched thy tears,
11 Thy tears that touched my heart, child, Felix, poor Felix Randal;

12 How far from then forethought of, all thy more boisterous years,
13 When thou at the random grim forge, powerful amidst peers,
14 Didst fettle for the great grey drayhorse his bright and battering sandal!

- 3.1 What does the word, 'hardy-handsome' (line 2) convey about Felix Randal? (2)
- 3.2 Explain what 'reason rambled' (line 3) suggests about the effects of Felix's illness on him. (2)
- 3.3 Refer to line 10: 'My tongue had ... quenched thy tears'.
Discuss the effectiveness of this image in the context of the poem. (3)
- 3.4 Critically discuss the impression that is created of Felix Randal in the final stanza (lines 12–14) of the poem. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

FIRST DAY AFTER THE WAR – Mazisi Kunene

1 We heard the songs of a wedding party.
 2 We saw a soft light
 3 Coiling round the young blades of grass
 4 At first we hesitated, then we saw her footprints,
 5 Her face emerged, then her eyes of freedom!
 6 She woke us up with a smile saying,
 7 'What day is this that comes suddenly?'
 8 We said, 'It is the first day after the war'.
 9 Then without waiting we ran to the open space
 10 Ululating to the mountains and the pathways
 11 Calling people from all the circles of the earth.
 12 We shook up the old man demanding a festival
 13 We asked for all the first fruits of the season.
 14 We held hands with a stranger
 15 We shouted across the waterfalls
 16 People came from all lands
 17 It was the first day of peace.
 18 We saw our Ancestors travelling tall on the horizon.

- 4.1 What does the word, 'songs' (line 1) convey about the speaker's view of events? (2)
- 4.2 Explain why the people would have 'hesitated' initially (line 4). (2)
- 4.3 Refer to line 11: 'Calling people from all the circles of the earth.'
 Discuss the effectiveness of this image in the context of the poem. (3)
- 4.4 Critically discuss how the mood of the poem is created in lines 12–17 ('We shook up ... day of peace'). (3)
- [10]**

AND

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

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

AFRICAN GRASS – Shimmer Chinodya

1 Grass grows here, enough
 2 To thatch a thousand roofs.
 3 Tall khaki African grass
 4 Two heads taller than I, laden
 5 With beads of dew
 6 In the early morning. Shove armfuls aside
 7 To pass.

8 Grass caressing my bare thighs
 9 Sweeping past me, rustling softly
 10 like lovers.
 11 Adam and Eve once walked here
 12 Naked and innocent in this wild savannah;
 13 When the world was young
 14 And there was no one else to watch.

15 It's hard to think that this tall crop
 16 Coarse in its maturity
 17 Burst out of October's black burnt plains
 18 Green and succulent, and savouring the mellow sun
 19 Green to this height.
 20 But it's harder yet to think
 21 That this crop will crumple
 22 To veld fire ashes;
 23 Fruitless growth!

24 This whispering
 25 Shall be
 26 Gone.

- 5.1 What does the word, 'laden' (line 4) suggest about the dew? (2)
- 5.2 Refer to lines 8–10: 'Grass caressing my ... softly / like lovers.'
 Explain what these lines convey about the speaker's attitude toward the grass. (2)
- 5.3 Refer to lines 24–26: 'This whispering / Shall be / Gone.'
 Discuss how the length of these lines reinforces the speaker's tone. (3)
- 5.4 With close reference to stanza 3 (lines 15–23), comment on the speaker's observations about the cycle of nature. (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

The Picture of Dorian Gray highlights that living without boundaries is dangerous to oneself and others.

Critically discuss this statement with close reference to the novel.

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

'How long will you like me? Till I have my first wrinkle, I suppose. I know, now, that when one loses one's good looks, whatever they may be, one loses everything. Your picture taught me that. Lord Henry Wotton is perfectly right. Youth is the only thing worth having. When I find that I am growing old, I shall kill myself.'

Hallward turned pale, and caught his hand. 'Dorian! Dorian!' he cried, 'don't talk like that. I have never had such a friend as you, and I shall never have such another. You are not jealous of material things, are you? – you who are finer than any of them!' 5

'I am jealous of everything whose beauty does not die. I am jealous of the portrait you have painted of me. Why should it keep what I must lose? Every moment that passes takes something from me, and gives something to it. Oh, if it were only the other way! 10 If the picture could change, and I could be always what I am now! Why did you paint it? It will mock me some day – mock me horribly!' The hot tears welled into his eyes; he tore his hand away and, flinging himself on the divan, he buried his face in the cushions, as though he was praying.

'This is your doing, Harry,' said the painter bitterly. 15

Lord Henry shrugged his shoulders. 'It is the real Dorian Gray – that is all.'

[Chapter 2]

7.1 Place the above extract in context. (3)

7.2 Refer to lines 1–2: 'I know, now, ... one loses everything.'

What does this comment tell the reader about Victorian society? (2)

- 7.3 Refer to line 16: 'Lord Henry shrugged his shoulders.'
Explain what this gesture implies about Lord Henry. (3)
- 7.4 Refer to line 15: ' "This is your doing, Harry," said the painter bitterly.'
Based on your knowledge of the novel as a whole, critically discuss whether Lord Henry is responsible for Dorian's lifestyle choices. (3)

AND**EXTRACT B**

Yes: it had been merely fancy. Sibyl Vane's brother had not come back to kill him. He had sailed away in his ship to founder in some winter sea. From him, at any rate, he was safe. Why, the man did not know who he was, could not know who he was. The mask of youth had saved him.

And yet if it had been merely an illusion, how terrible it was to think that conscience could raise such fearful phantoms, and give them visible form, and make them move before one! What sort of life would his be if, day and night, shadows of his crime were to peer at him from silent corners, to mock him from secret places, to whisper in his ear as he sat at the feast, to wake him with icy fingers as he lay asleep! As the thought crept through his brain, he grew pale with terror, and the air seemed to him to have become suddenly colder. Oh! in what a wild hour of madness he had killed his friend! How ghastly the mere memory of the scene! He saw it all again. Each hideous detail came back to him with added horror. Out of the black cave of Time, terrible and swathed in scarlet, rose the image of his sin. When Lord Henry came in at six o'clock, he found him crying as one whose heart would break. 5
10
15

It was not till the third day that he ventured to go out. There was something in the clear, pine-scented air of that winter morning that seemed to bring him back his joyousness and his ardour for life.

[Chapter 18]

- 7.5 Refer to line 1: 'it had been merely fancy.'
Briefly describe the events that led to Dorian having these thoughts. (3)
- 7.6 Explain how the 'mask of youth' (line 4) saved Dorian in this context. (3)
- 7.7 Refer to lines 14–15: 'When Lord Henry ... heart would break.'
Discuss Dorian's state of mind at this point in the novel. (2)
- 7.8 Refer to lines 13–14: 'Out of the ... of his sin.'
Comment on the significance of Time being dressed in scarlet in this context. (3)
- 7.9 Drawing on your knowledge of the novel as a whole, critically discuss the impact that the principles of aestheticism have on Dorian. (3)

[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 unpleasant experiences endured by Pi throughout his life are valuable to him.

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 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT C

I don't know if I saw blood before turning into Mother's arms or if I daubed it on later, in my memory, with a big brush. But I heard. It was enough to scare the living vegetarian daylights out of me. Mother bundled us out. We were in hysterics. She was incensed.

'How could you, Santosh? They're children! They'll be scarred for the rest of their lives.'

Her voice was hot and tremulous. I could see she had tears in her eyes. I felt better.

5

'Gita, my bird, it's for their sake. What if Piscine had stuck his hand through the bars of the cage one day to touch the pretty orange fur? Better a goat than him, no?'

His voice was soft, nearly a whisper. He looked contrite. He never called her 'my bird' in front of us.

We were huddled around her. He joined us. But the lesson was not over, though it was gentler after that.

10

Father led us to the lions and the leopards.

...

The hyenas.

'The strongest jaws in nature. Don't think that they're cowardly or that they only eat carrion. They're not and they don't! They'll start eating you while you're still alive.'

15

'Yes, Father.'

...

'There are animals we haven't stopped by. Don't think they're harmless. Life will defend itself no matter how small it is. Every animal is ferocious and dangerous. It may not kill you, but it will certainly injure you.'

[Chapter 8]

- 9.1 Place the extract in context. (3)
- 9.2 Explain how the lesson in this extract proves to be beneficial to Pi later in the novel. (2)
- 9.3 Refer to line 5: 'Her voice was ... I felt better.'
Using this line as a starting point, discuss the relationship between Pi and his mother. (3)
- 9.4 Refer to lines 13–15: 'The hyenas. ... you're still alive.'
Discuss how this description of the hyena relates to its human counterpart in the second story. (3)
- 9.5 Refer to lines 17–18: 'Life will defend itself'.
Comment on how Pi's actions on the lifeboat prove this statement to be true. (3)

AND**EXTRACT D**

Everything suffered. Everything became sun-bleached and weatherbeaten. The lifeboat, the raft until it was lost, the tarpaulin, the stills, the rain catchers, the plastic bags, the lines, the blankets, the net – all became worn, stretched, slack, cracked, dried, rotted, torn, discoloured. What was orange became whitish orange. What was smooth became rough. What was rough became smooth. What was sharp became blunt. What was whole became tattered. 5

....

We perished away. It happened slowly, so that I didn't notice it all the time. But I noticed it regularly. We were two emaciated mammals, parched and starving. Richard Parker's fur lost its lustre, and some of it even fell away from his shoulders and haunches. He lost a lot of weight, became a skeleton in an oversized bag of faded fur. I, too, withered away, the moistness sucked out of me, my bones showing plainly through my thin flesh. 10

I began to imitate Richard Parker in sleeping an incredible number of hours. It wasn't proper sleep, but a state of semi-consciousness in which daydreams and reality were nearly indistinguishable. I made much use of my dream rag. 15

These are the last pages of my diary:

...

It's no use. Today I die.

I will die today.

I die.

This was my last entry. I went on from there, endured, but without noting it. Do you see these invisible spirals on the margins of the page? I thought I would run out of paper. It was the pens that ran out. 20

[Chapter 89]

- 9.6 Refer to line 15: 'I made much use of my dream rag.'
Explain the importance of the dream rag to Pi. (2)
- 9.7 Refer to line 4: 'What was orange became whitish orange.'
Based on your knowledge of the novel as a whole, discuss the significance of the orange having faded. (3)
- 9.8 Refer to line 20: 'I went on from there, endured'.
Comment on whether Pi overcomes the suffering he experiences on the lifeboat. (3)
- 9.9 Refer to lines 7–12: 'We perished away. ... my thin flesh.'
In your view, is Richard Parker essential for Pi's survival? Justify your response by drawing on your knowledge of the novel as a whole. (3)
- [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

In *Hamlet*, the relationships between children and their parents influence the outcome of the play.

Critically discuss the validity of the above 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**CLAUDIUS**

Though yet of Hamlet our dear brother's death
 The memory be green, and that it us befitted
 To bear our hearts in grief, and our whole kingdom
 To be contracted in one brow of woe,
 Yet so far hath discretion fought with nature,
 That we with wisest sorrow think on him,
 Together with remembrance of ourselves.
 Therefore our sometime sister, now our queen,
 Th'imperial jointress to this warlike state,
 Have we as 'twere with a defeated joy,
 With an auspicious, and a dropping eye,
 With mirth in funeral, and with dirge in marriage,
 In equal scale weighing delight and dole,
 Taken to wife. Nor have we herein barred
 Your better wisdoms, which have freely gone
 With this affair along. For all, our thanks.
 Now follows that you know: young Fortinbras,
 Holding a weak supposal of our worth,
 Or thinking by our late dear brother's death
 Our state to be disjoint and out of frame,
 Colleaguéd with this dream of his advantage,
 He hath not failed to pester us with message
 Importing the surrender of those lands
 Lost by his father, with all bonds of law,
 To our most valiant brother.

5

10

15

20

25

...

All but Hamlet off

HAMLET

O, that this too too sullied flesh would melt,

Thaw and resolve itself into a dew!

Or that the Everlasting had not fixed

His canon 'gainst self-slaughter! O God, God,

How weary, stale, flat, and unprofitable

Seem to me all the uses of this world!

Fie on't! ah fie! 'tis an unweeded garden

That grows to seed, things rank and gross in nature

Possess it merely.

30

35

[Act 1, Scene 2]

- 11.1 Place this extract in context. (3)
- 11.2 Refer to lines 1–4: 'Though yet of ... brow of woe'.
Explain the irony of Claudius's words in these lines. (2)
- 11.3 Refer to lines 17–25: 'young Fortinbras, Holding ... most valiant brother.'
Based on your knowledge of the play as a whole, discuss how Fortinbras and Hamlet differ in their attitudes toward avenging their fathers' deaths. (3)
- 11.4 Refer to lines 27–32: 'O, that this ... of this world!'
Discuss Hamlet's state of mind at this point in the play. (3)
- 11.5 Refer to lines 33–35: ' 'tis an unweeded ... Possess it merely.'
Comment on the state of Denmark with reference to the above image. (3)

AND

EXTRACT F

CLAUDIUS

I have sent to seek him, and to find the body.
 How dangerous is it that this man goes loose!
 Yet must not we put the strong law on him.
 He's loved of the distracted multitude,
 Who like not in their judgement but their eyes,
 And where 'tis so, th'offender's scourge is weighed
 But never the offence. To bear all smooth and even,
 This sudden sending him away must seem
 Deliberate pause. Diseases desperate grown
 By desperate appliance are relieved,
 Or not at all.

5

Enter Rosencrantz, Guildenstern and others

How now! What hath befallen?

ROSENCRANTZ

Where the dead body is bestowed, my lord,
 We cannot get from him.

15

CLAUDIUS

But where is he?

ROSENCRANTZ

Without, my lord, guarded, to know your pleasure.

CLAUDIUS

Bring him before us.

ROSENCRANTZ

Ho Guildenstern! Bring in the lord.

Enter Hamlet and Guildenstern

20

CLAUDIUS

Now, Hamlet, where's Polonius?

...

Attendants off

CLAUDIUS

Hamlet, this deed, for thine especial safety,
 Which we do tender, as we dearly grieve
 For that which thou hast done, must send thee hence
 With fiery quickness. Therefore prepare thyself.
 The bark is ready, and the wind at help,
 Th'associates tend, and every thing is bent
 For England.

25

HAMLET

For England.

30

CLAUDIUS

Ay, Hamlet.

HAMLET

Good.

CLAUDIUS

So is it if thou knew'st our purposes.

HAMLET

I see a cherub that sees them. But, come, for England! (*He bows*)

Farewell, dear mother.

35

CLAUDIUS

Thy loving father, Hamlet.

HAMLET

My mother–father and mother is man and wife, man and wife is one flesh, and so my mother. (*He turns to his guard*) Come, for England!

[Act 4, Scene 3]

11.6 Refer to lines 9–11: 'Diseases desperate grown ... not at all.'

What do these lines reveal about Claudius's attitude toward Hamlet?

(2)

11.7 Refer to lines 14–17: 'Where the dead ... know your pleasure.'

Using these lines as a starting point, comment on the nature of Rosencrantz and Guildenstern's friendship with Hamlet.

(3)

11.8 Refer to lines 37–38: 'My mother–father ... so my mother.'

If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions.

(3)

11.9 Refer to line 2: 'How dangerous is it that this man goes loose!'

Is Claudius's assessment of Hamlet accurate? Justify your response by drawing on your knowledge of the play as a whole.

(3)

[25]

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

In *Othello*, the relationships between husbands and their wives influence the outcome of the play.

Critically discuss the validity of the above 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**OTHELLO**

Most potent, grave and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her.

The very head and front of my offending
Hath this extent, no more. Rude am I in my speech
And little blessed with the set phrase of peace,
For since these arms of mine had seven years' pith
Till now some nine moons wasted, they have used

Their dearest action in the tented field,
And little of this great world can I speak
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love—what drugs, what charms,
What conjuration and what mighty magic
(For such proceedings am I charged withal)
I won his daughter.

5

10

15

BRABANTIO

A maiden never bold of spirit, 20

So still and quiet, that her motion

Blushed at herself—and she, in spite of nature,

Of years, of country, credit, everything,

To fall in love with what she feared to look on?

It is a judgement maimed and most imperfect 25

That will confess perfection so could err

Against all rules of nature, and must be driven

To find out practices of cunning hell

Why this should be. I therefore vouch again

That with some mixtures powerful o'er the blood, 30

Or with some dram conjured to this effect,

He wrought upon her.

DUKE

To vouch this is no proof

Without more wider and more overt test

Than these thin habits and poor likelihoods

Of modern seeming do prefer against him. 35

[Act 1, Scene 3]

- 13.1 Briefly describe the circumstances that have led to this confrontation between Othello and Brabantio. (2)
- 13.2 Refer to lines 25–32: 'It is a judgement ... wrought upon her.'
- Discuss Brabantio's prejudice with reference to the diction in these lines. (3)
- 13.3 Refer to lines 20–24: 'A maiden never ... to look on?'
- Is the portrayal of Desdemona in these lines consistent with how she presents herself before the Duke? Justify your response. (3)
- 13.4 Refer to lines 33–36: 'To vouch this ... prefer against him.'
- Comment on what the Duke's words convey about the law in Venice. (3)

AND

EXTRACT H

OTHELLO

Look here, Iago—

All my fond love thus do I blow to heaven ...

'Tis gone.

Arise, black vengeance, from thy hollow cell!

Yield up, O love, thy crown and hearted throne

To tyrannous hate! Swell, bosom, with thy fraught,

For 'tis of aspics' tongues!

IAGO

Pray be content.

OTHELLO

O, blood, Iago, blood!

IAGO

Patience, I say. Your mind perhaps may change.

OTHELLO

Never, Iago. Like to the Pontic sea,

Whose icy current and compulsive course

Ne'er feels retiring ebb, but keeps due on

To the Propontic and the Hellespont,

Even so my bloody thoughts with violent pace

Shall ne'er look back, ne'er ebb to humble love,

Till that a capable and wide revenge

Swallow them up. (*He kneels*) Now, by yond marble heaven,

In the due reverence of a sacred vow

I here engage my words.

IAGO

Do not rise yet. (*He kneels*)

Witness you ever-burning lights above,

You elements that clip us round about,

Witness that here Iago doth give up

The excellency of his wit, hands, heart,

To wronged Othello's service. Let him command,

And to obey shall be in me remorse,

What bloody work so ever.

They rise

OTHELLO

I greet thy love,

Not with vain thanks, but with acceptance bounteous,

And will upon the instant put thee to't.

Within these three days let me hear thee say

That Cassio's not alive.

IAGO

My friend is dead;

'Tis done as you request. But let her live.

[Act 3, Scene 3]

13.5 Refer to lines 1–3: 'Look here, Iago ... 'Tis gone.'

Explain how Iago has convinced Othello of Desdemona's unfaithfulness.

(3)

- 13.6 Refer to line 36: 'But let her live.'
Explain the irony of Iago's words in this line. (2)
- 13.7 Refer to lines 30–34: 'I greet thy ... Cassio's not alive.'
Comment on Othello's state of mind at this point in the play. (3)
- 13.8 Refer to line 9: 'O, blood, Iago, blood!'
If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 13.9 Refer to lines 15–20: 'Even so my ... engage my words.'
Critically discuss how these lines influence your assessment of Othello. (3)
[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In *The Crucible*, the relationships between family members influence the outcome of 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 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

EXTRACT I

PARRIS	(<i>pressed, turns on her</i>): And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?	
ABIGAIL	Uncle, we did dance; let you tell them I confessed it – and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.	
PARRIS	Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?	5
ABIGAIL	We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it.	
PARRIS	Child. Sit you down.	
ABIGAIL	(<i>quavering, as she sits</i>): I would never hurt Betty. I love her dearly.	10
PARRIS	Now look you, child, your punishment will come in its time. But if you trafficked with spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it.	
ABIGAIL	But we never conjured spirits.	
PARRIS	Then why can she not move herself since midnight? This child is desperate! (ABIGAIL <i>lowers her eyes</i>) It must come out – my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?	15
ABIGAIL	I have heard of it, uncle.	
PARRIS	There is a faction that is sworn to drive me from my pulpit.	20

[Act 1]

15.1 Refer to line 14: 'But we never conjured spirits.'

Why have Abigail and the girls 'conjured spirits' in the forest? (2)

15.2 Refer to lines 3–4: 'Uncle, we did ... I must be.'

Explain what these lines suggest about Salem society. (3)

15.3 Refer to line 10: 'I would never hurt Betty. I love her dearly.'

Based on your knowledge of the play as a whole, discuss whether Abigail is sincere in her love for Betty. (3)

15.4 Refer to lines 16–20: 'It must come ... from my pulpit.'

Comment on Parris's state of mind in these lines. (3)

AND

EXTRACT J

PARRIS	He's come to overthrow this court, Your Honour!	
PROCTOR	These are my friends. Their wives are also accused –	
DANFORTH	<i>(with a sudden briskness of manner)</i> : I judge you not, sir. I am ready to hear your evidence.	
PROCTOR	I come not to hurt the court; I only –	5
DANFORTH	<i>(cutting him off)</i> : Marshal, go into the court and bid Judge Stoughton and Judge Sewall declare recess for one hour. And let them go to the tavern, if they will. All witnesses and prisoners are to be kept in the building.	
HERRICK	Aye, sir. <i>(Very deferentially)</i> If I may say it, sir, I know this man all my life. It is a good man, sir.	10
DANFORTH	<i>(it is the reflection on himself he resents)</i> : I am sure of it, Marshal. <i>(HERRICK nods, then goes out.)</i> Now, what deposition do you have for us, Mr Proctor? And I beg you be clear, open as the sky, and honest.	
PROCTOR	<i>(as he takes out several papers)</i> : I am no lawyer, so I'll –	15
DANFORTH	The pure in heart need no lawyers. Proceed as you will.	
PROCTOR	<i>(handing Danforth a paper)</i> : Will you read this first, sir? It's a sort of testament. The people signing it declare their good opinion of Rebecca, and my wife, and Martha Corey. <i>(DANFORTH looks down at the paper.)</i>	20
PARRIS	<i>(to enlist Danforth's sarcasm)</i> : Their good opinion! <i>(But DANFORTH goes on reading and PROCTOR is heartened.)</i>	
PROCTOR	These are all landholding farmers, members of the church. <i>(Delicately, trying to point out a paragraph.)</i> If you'll notice, sir – they've known the women many years and never saw no sign they had dealings with the Devil.	25
	PARRIS <i>nervously moves over and reads over Danforth's shoulder.</i>	

[Act 3]

15.5 In line 2, Proctor refers to his wife's having been accused of witchcraft.

Explain the circumstances that have led to Elizabeth's arrest. (3)

- 15.6 Refer to line 16: 'The pure in heart need no lawyers.'
Explain why Danforth's words are ironic in the context of the play. (2)
- 15.7 Refer to line 1: 'He's come to overthrow this court, Your Honour!'
Comment on Parris's attitude toward Proctor at this point in the play. (3)
- 15.8 Refer to line 5: 'I come not to hurt the court; I only – '
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.9 Refer to lines 10–11: 'If I may ... good man, sir.'
Is Herrick's assessment of Proctor accurate? Justify your response by drawing on your knowledge of the play as a whole. (3)
- [25]**
- TOTAL SECTION C: 25**
GRAND TOTAL: 80