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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2019

MARKS: 80

TIME: 2½ hours

This question paper consists of 28 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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Prescribed Poetry: Answer ANY TWO questions.			
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3. 'The Garden of Love'	Contextual question	10	8
4. 'Motho Ke Motho Ka Batho Babang'	Contextual question	10	9
AND			
Unseen Poem: COMPULSORY question			
5. 'Drought'	Contextual question	10	10
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Answer ONE question.*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
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SECTION C: DRAMA			
Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	18
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14. <i>The Crucible</i>	Essay question	25	26
15. <i>The Crucible</i>	Contextual question	25	26

***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.

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 unclose 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

In this poem, the speaker explores the mysterious power of love.

By close reference to **imagery**, **punctuation** and **tone**, discuss how the above statement is reflected in the poem.

Your response should take the form of a well-constructed essay of 250–300 words (1–1½ pages).

[10]

QUESTION 2: 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.

- 2.1 What does the word, 'ululating' (line 10) convey about the feelings of the people? (2)
- 2.2 Account for the repetition of 'We' throughout the poem. (2)
- 2.3 Refer to lines 2–3: 'We saw a ... blades of grass'.
 Discuss the appropriateness of this image in the context of the poem. (3)
- 2.4 Refer to line 18: 'We saw our Ancestors travelling tall on the horizon.'
 Is this a fitting conclusion to the poem? Justify your response. (3)
- [10]**

QUESTION 3: 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.

- 3.1 What does the word, 'sweet' (line 8) convey about the speaker's memories? (2)
- 3.2 Account for the repetition of 'And' throughout the poem. (2)
- 3.3 Refer to line 11: 'And Priests in black gowns were walking their rounds'.
Discuss the effectiveness of the imagery in this line. (3)
- 3.4 Is the title appropriate in the context of the poem? Justify your response. (3)
- [10]**

QUESTION 4: CONTEXTUAL QUESTION

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

MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin**(A Person is a Person Because of Other People)**

1 By holding my mirror out of the window I see
 2 Clear to the end of the passage.
 3 There's a person down there.
 4 A prisoner polishing a doorhandle.
 5 In the mirror I see him see
 6 My face in the mirror,
 7 I see the fingertips of his free hand
 8 Bunch together, as if to make
 9 An object the size of a badge
 10 Which travels up to his forehead
 11 The place of an imaginary cap.
 12 (This means: *A warder.*)
 13 Two fingers are extended in a vee
 14 And wiggle like two antennae.
 15 (He's being watched.)
 16 A finger of his free hand makes a watch-hand's arc
 17 On the wrist of his polishing arm without
 18 Disrupting the slow-slow rhythm of his work.
 19 (Later. Maybe later we can speak.)
 20 *Hey! Wat maak jy daar?*
 21 – a voice from around the corner.
 22 *No. Just polishing baas.*
 23 He turns back to me, now watch
 24 His free hand, the talkative one,
 25 Slips quietly behind
 26 – *Strength brother*, it says,
 27 In my mirror,
 28 A black fist.

- 4.1 What is suggested by the phrase, 'down there' (line 3) in the context of the poem? (2)
- 4.2 Account for the use of brackets throughout the poem. (2)
- 4.3 Refer to line 24: 'His free hand, the talkative one'.
Discuss the irony in this line. (3)
- 4.4 Refer to the title.
Is the title appropriate in the context of the poem? Justify your response. (3)
- [10]**

AND

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

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

DROUGHT – Denys Lefebvre

1 Heat, all pervading, crinkles up the soil;
 2 A deathly silence numbs the molten air;
 3 On beds of rivers, islands scorched and bare,
 4 Warm scavengers of wind heap up the spoil;
 5 And wide-eyed oxen, gaunt and spent with toil,
 6 Huddled together near some shrunken pool –
 7 Pant for the shade of trees and pastures cool;
 8 Lashing their tails at flies they cannot foil.
 9 Whilst overhead, the sun-god drives his way
 10 Through halting hours of blinding, blazing light,
 11 Until his shining steeds a moment stay
 12 And disappear behind the gates of night.
 13 And still no rain. A cloudless, starlit sky
 14 Watches the veld, and all things droop and die.

5.1 Refer to line 1: 'Heat, all pervading, crinkles up the soil'.

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

5.2 Refer to line 6: 'Huddled together near some shrunken pool –'.

Explain what this line suggests about the oxen. (2)

5.3 Refer to line 4: 'Warm scavengers of wind heap up the spoil'.

Discuss the effectiveness of the imagery in the context of the poem. (3)

5.4 Refer to lines 13–14: 'And still no ... droop and die.'

Comment on how the diction in the last two lines conveys the overall mood of the poem.

(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 society presented in *The Picture of Dorian Gray* values beauty and individualism above all else.

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

'Tell me, is Dorian Gray very fond of you?'

The painter considered for a few moments. 'He likes me,' he answered after a pause; 'I know he likes me. Of course I flatter him dreadfully. I find a strange pleasure in saying things to him that I know I shall be sorry for having said. As a rule, he is charming to me, and we sit in the studio and talk of a thousand things. Now and then, however, he is horribly thoughtless, and seems to take a real delight in giving me pain. Then I feel, Harry, that I have given away my whole soul to some one who treats it as if it were a flower to put in his coat, a bit of decoration to charm his vanity, an ornament for a summer's day.'

5

'Days in summer, Basil, are apt to linger,' murmured Lord Henry. 'Perhaps you will tire sooner than he will. It is a sad thing to think of, but there is no doubt that Genius lasts longer than Beauty. That accounts for the fact that we all take such pains to over-educate ourselves. In the wild struggle for existence, we want to have something that endures, and so we fill our minds with rubbish and facts, in the silly hope of keeping our place. The thoroughly well-informed man – that is the modern ideal.'

10

15

[Chapter 1]

- 7.1 Place the extract in context. (3)
- 7.2 Why do you think the reader is first introduced to Dorian via his portrait? (3)
- 7.3 Refer to lines 4–6: 'he is charming ... is horribly thoughtless'.
In the light of later events, discuss how this behaviour is typical of Dorian. (3)

7.4 Refer to lines 11–12: 'Genius lasts longer than Beauty.'

Using your knowledge of the novel as a whole, discuss the validity of Lord Henry's assertion that Basil's 'Genius' will outlast Dorian's 'Beauty'. (3)

AND

EXTRACT B

'I am so sorry you have given yourself the trouble of coming round, Mr Hubbard. I shall certainly drop in and look at the frame – though I don't go in much at present for religious art – but to-day I only want a picture carried to the top of the house for me. It is rather heavy, so I thought I would ask you to lend me a couple of your men.'

'No trouble at all, Mr Gray. I am delighted to be of any service to you. Which is the work of art, sir?' 5

'This,' replied Dorian, moving the screen back. 'Can you move it, covering and all, just as it is? I don't want it to get scratched going upstairs.'

'There will be no difficulty, sir,' said the genial frame-maker, beginning, with the aid of his assistant, to unhook the picture from the long brass chains by which it was suspended. 'And, now, where shall we carry it to, Mr Gray?' 10

...

He held the door open for them, and they passed out into the hall and began the ascent. The elaborate character of the frame had made the picture extremely bulky, and now and then, in spite of the obsequious protests of Mr Hubbard, who had the true tradesman's spirited dislike of seeing a gentleman doing anything useful, Dorian put his hand to it so as to help them. 15

'Something of a load to carry, sir,' gasped the little man, when they reached the top landing. And he wiped his shiny forehead.

'I am afraid it is rather heavy,' murmured Dorian, as he unlocked the door that opened into the room that was to keep for him the curious secret of his life and hide his soul from the eyes of men. 20

[Chapter 10]

7.5 Refer to line 3: 'I only want a picture carried to the top of the house for me.'

Account for Dorian's decision to have his portrait moved. (3)

7.6 Refer to line 5: 'I am delighted ... service to you' and lines 14–15: 'in spite of ... doing anything useful'.

Discuss how Mr Hubbard's attitude reflects the class structure of Victorian society. (3)

- 7.7 Discuss the significance of Dorian's choice of hiding place for the portrait. (3)
- 7.8 Dorian and Basil both forsake their souls but have different reasons for doing so.
- Using EXTRACTS A and B as a starting point, comment on the validity of this statement. (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

In *Life of Pi*, both the human and animal characters commit deeds of heroism and gruesomeness to survive.

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

[Mr Patel said] 'Ravi, Piscine, I have a very important lesson for you today.'

'Oh really, is this necessary?' interrupted Mother. Her face was flushed.

I swallowed. If Mother, normally so unruffled, so calm, was worried, even upset, it meant we were in *serious* trouble. I exchanged glances with Ravi.

'Yes, it is,' said Father, annoyed. 'It may very well save their lives.'

5

...

'But Piscine? He's only eight,' Mother insisted.

'He's the one who worries me the most.'

'I'm innocent!' I burst out. 'It's Ravi's fault, whatever it is. He did it!'

'What?' said Ravi. 'I haven't done anything wrong.' He gave me the evil eye.

'Shush!' said Father, raising his hand. He was looking at Mother. 'Gita, you've seen Piscine. He's at that age when boys run around and poke their noses everywhere.'

10

...

'Come with me,' said Father.

We set out like prisoners off to their execution.

We left the house, went through the gate, entered the zoo.

...

We came to the big cats, our tigers, lions and leopards. Babu, their keeper, was waiting for us. We went round and down the path, and he unlocked the door to the cat house, which was at the centre of a moated island. We entered.

15

...

'Tigers are *very* dangerous,' Father shouted. 'I want you to understand that you are never – under *any* circumstances – to touch a tiger, to pet a tiger, to put your hands through the bars of a cage, even to get close to a cage. Is that clear? Ravi?'

20

Ravi nodded vigorously.

'Piscine?'

I nodded even more vigorously.

[Chapter 8]

- 9.1 Account for Mr Patel's insistence on teaching Pi 'a very important lesson' (line 1). (3)
- 9.2 Refer to line 13: 'We set out like prisoners off to their execution.'
Explain what this image reveals about Pi and Ravi's feelings at this point. (3)
- 9.3 Refer to lines 18–20: 'Tigers are *very* ... to a cage.'
Discuss the extent to which the lesson in this extract contributes to Pi's survival. (3)
- 9.4 Discuss the significance of Mother's role in Pi's second version of the story. (3)

AND

EXTRACT D

Mr Okamoto: 'Yes, *that's it. Let's go.* Well, Mr Patel, I think we have all we need. We thank you very much for your cooperation. You've been very, very helpful.'

'You're welcome. But before you go, I'd like to ask you something.'

'Yes?'

'The *Tsimtsum* sank on July 2nd, 1977.'

5

'Yes.'

'And I arrived on the coast of Mexico, the sole human survivor of the *Tsimtsum*, on February 14th, 1978.'

'That's right.'

'I told you two stories that account for the 227 days in between.'

10

'Yes, you did.'

'Neither explains the sinking of the *Tsimtsum*.'

'That's right.'

'Neither makes a factual difference to you.'

'That's true.'

15

'You can't prove which story is true and which is not. You must take my word for it.'

'I guess so.'

'In both stories the ship sinks, my entire family dies, and I suffer.'

'Yes, that's true.'

'So tell me, since it makes no factual difference to you and you can't prove the question either way, which story do you prefer? Which is the better story, the story with animals or the story without animals?'

20

Mr Okamoto: 'That's an interesting question ...'

Mr Chiba: 'The story with animals.'

Mr Okamoto: 'Yes. The story with animals is the better story.'

25

Pi Patel: 'Thank you. And so it goes with God.'

[Silence]

Mr Okamoto: 'You're welcome.'	
Mr Chiba: ' <i>What did he just say?</i> '	
Mr Okamoto: ' <i>I don't know.</i> '	30
Mr Chiba: ' <i>Oh look – he's crying.</i> '	
[Long silence]	
Mr Okamoto: 'We'll be careful when we drive away. We don't want to run into Richard Parker.'	
Pi Patel: 'Don't worry, you won't. He's hiding somewhere you'll never find him.'	35
[Chapter 99]	

- 9.5 Account for the interview with Pi conducted by the Japanese officials. (3)
- 9.6 Refer to lines 33–34: 'We'll be careful ... into Richard Parker.'
- How do these lines reflect Mr Okamoto's attitude toward Pi? (3)
- 9.7 Refer to line 35: 'Don't worry, you won't. He's hiding somewhere you'll never find him.'
- Based on your knowledge of the novel as a whole, discuss the significance of Pi's statement. (3)
- 9.8 In line 26, Pi agrees with Mr Okamoto that believing in the better story is similar to believing in God.
- Critically discuss the validity of Pi's belief in the context of the novel as a whole. (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

Disorder brings chaos, resulting in the shattering of peace and stability.

Critically assess the validity of this statement in relation to the play.

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

OPHELIA

I shall the effect of this good lesson keep
As watchman to my heart. But good my brother
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles like a puffed and reckless libertine
Himself the primrose path of dalliance treads,
And recks not his own rede.

5

Enter Polonius

...

LAERTES

(*Rises*) Farewell, Ophelia, and remember well
What I have said to you.

10

OPHELIA

'Tis in my memory locked,
And you yourself shall keep the key of it.

They embrace

LAERTES

Farewell.

Laertes off

15

POLONIUS

What is't, Ophelia, he hath said to you?

OPHELIA

So please you, something touching the Lord Hamlet.

POLONIUS

Marry, well bethought.

'Tis told me he hath very oft of late

Given private time to you, and you yourself

20

Have of your audience been most free and bounteous.

If it be so, as so 'tis put on me,

And that in way of caution, I must tell you,

You do not understand yourself so clearly

As it behoves my daughter and your honour.

25

What is between you? Give me up the truth.

OPHELIA

He hath, my lord, of late made many tenders

Of his affection to me.

POLONIUS

Affection, pooh! You speak like a green girl

Unsifted in such perilous circumstance.

30

Do you believe his 'tenders', as you call them?

OPHELIA

I do not know, my lord, what I should think.

POLONIUS

Marry, I will teach you. Think yourself a baby,

That you have ta'en these tenders for true pay

Which are not sterling. Tender yourself more dearly,

35

Or (not to crack the wind of the poor phrase,

Running it thus) you'll tender me a fool.

[Act 1, Scene 3]

11.1 Refer to lines 1–2: 'I shall the ... to my heart.'

Explain the 'lesson' to which Ophelia is referring.

(3)

11.2 Refer to lines 29–30: 'Affection, pooh! You ... such perilous circumstance.'

Explain how these lines reflect Polonius's attitude toward Ophelia.

(3)

11.3 Refer to lines 33–35: 'Think yourself a ... are not sterling.'

Based on your knowledge of the play as a whole, discuss whether Polonius's assessment of Hamlet's feelings for Ophelia is accurate.

(3)

11.4 Refer to lines 2–7: 'But good my ... his own rede.'

Using these lines as a starting point, comment on the hypocrisy that is prevalent in Denmark.

(3)

AND

EXTRACT F*Enter Claudius, Rosencrantz and Guildenstern*

CLAUDIUS

(To Gertrude) There's matter in these sighs, these profound heaves,
You must translate. 'Tis fit we understand them.

Where is your son?

GERTRUDE

Bestow this place on us a little while.

5

Rosencrantz and Guildenstern off

Ah, mine own lord, what have I seen to-night!

CLAUDIUS

What, Gertrude? How does Hamlet?

GERTRUDE

Mad as the sea and wind when both contend

Which is the mightier. In his lawless fit,

10

Behind the arras hearing something stir,

Whips out his rapier, cries 'A rat, a rat!'

And in this brainish apprehension kills

The unseen good old man.

CLAUDIUS

O heavy deed!

15

It had been so with us had we been there.

His liberty is full of threats to all,

To you yourself, to us, to every one.

Alas, how shall this bloody deed be answered?

It will be laid to us, whose providence

20

Should have kept short, restrained, and out of haunt

This mad young man. But so much was our love,

We would not understand what was most fit,

But like the owner of a foul disease,

To keep it from divulging, let it feed

25

Even on the pith of life. Where is he gone?

GERTRUDE

To draw apart the body he hath killed,

O'er whom his very madness, like some ore

Among a mineral of metals base,

Shows itself pure. He weeps for what is done.

30

CLAUDIUS

O, Gertrude, come away!

The sun no sooner shall the mountains touch,

But we will ship him hence, and this vile deed

We must with all our majesty and skill

Both countenance and excuse.

35

[Act 4, Scene 1]

11.5 Refer to line 2: 'There's matter in these sighs, these profound heaves'.

Account for Gertrude's present state of mind.

(3)

11.6 Refer to lines 10–14: 'In his lawless ... good old man.'

If you were the director of a production of *Hamlet*, describe how you would direct the actress playing Gertrude to deliver these lines. Justify your answer with reference to both body language and tone.

(3)

11.7 Refer to lines 19–23: 'Alas, how shall ... was most fit'.

Comment on the irony of Claudius's words.

(3)

11.8 Refer to line 22: 'This mad young man.'

Critically discuss the extent to which you agree with Claudius's assertion that Hamlet is mad. Refer to the play as a whole in your response.

(4)

[25]

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

Disorder brings chaos, resulting in the shattering of peace and stability.

Critically assess the validity of this statement in relation to the play.

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

BRABANTIO

What is the reason of this terrible summons?

What is the matter there?

RODERIGO

Signior, is all your family within?

IAGO

Are your doors locked?

BRABANTIO

Why, wherefore ask you this?

5

IAGO

Zounds, sir, you're robbed. For shame, put on your gown;

Your heart is burst – you have lost half your soul.

Even now, now, very now, an old black ram

Is tupping your white ewe. Arise, arise,

Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you.

Arise, I say!

BRABANTIO

What, have you lost your wits?

RODERIGO

Most reverend signior, do you know my voice?

BRABANTIO

Not I. What are you?

RODERIGO

My name is Roderigo.

BRABANTIO

The worser welcome!

I have charged thee not to haunt about my doors.

In honest plainness thou hast heard me say

10

15

My daughter is not for thee. And now in madness, Being full of supper and distempering draughts, Upon malicious bravery dost thou come To start my quiet? RODERIGO Sir, sir, sir— BRABANTIO	20
But thou must needs be sure My spirit and my place have in them power To make this bitter to thee. RODERIGO	25
Patience, good sir. BRABANTIO What tell'st thou me of robbing? This is Venice: My house is not a grange.	30
...	
RODERIGO Straight satisfy yourself. If she be in her chamber or your house, Let loose on me the justice of the state For thus deluding you. BRABANTIO	
Strike on the tinder, ho! Give me a taper! Call up all my people! This accident is not unlike my dream. Belief of it oppresses me already. Light, I say, light! <i>Brabantio off</i>	35 40
[Act 1, Scene 1]	

- 13.1 Refer to lines 8–9: 'Even now, now, very now, an old black ram/Is tupping your white ewe.'

What impression of Iago is created in these lines? (3)

- 13.2 Refer to lines 1–5: 'What is the ... ask you this?'

Account for the numerous questions in these lines. (3)

- 13.3 Refer to lines 17–20: 'The worser welcome! ... not for thee.'

Comment on how Brabantio's attitude here differs from his later attitude toward Roderigo. (3)

- 13.4 Refer to lines 29–30: 'What tell'st thou ... not a grange' and line 33: 'Let loose on me the justice of the state'.

Using these lines as a starting point, discuss what is being implied about Venice in the context of the play. (3)

13.5 Refer to lines 35–36: 'Strike on the ... all my people!'

If you were the director of a production of *Othello*, describe how you would instruct the actor to deliver these lines. Justify your answer with reference to both body language and tone.

(3)

AND

EXTRACT H

EMILIA

Ay, ay. O, lay me by my mistress' side.

GRATIANO

He's gone, but his wife's killed.

MONTANO

'Tis a notorious villain. Take you this weapon,
Which I have here recovered from the Moor.
Come, guard the door without; let him not pass,
But kill him rather. I'll after that same villain,
For 'tis a damned slave.

5

Montano and Gratiano off

OTHELLO

I am not valiant neither,
But every puny whipster gets my sword.
But why should honour outlive honesty?
Let it go all.

10

EMILIA

What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan
And die in music. (*Sings*) *Willow, willow, willow ...*
Moor, she was chaste. She loved thee, cruel Moor,
So come my soul to bliss, as I speak true.
So speaking as I think, I die, I die.

15

Emilia dies

OTHELLO

I have another weapon in this chamber;
It was a sword of Spain, the ice-brook's temper;
O, here it is. (*Aloud*) Uncle, I must come forth.

20

GRATIANO

(*Within*) If thou attempt it, it will cost thee dear.
Thou has no weapon, and perforce must suffer.

OTHELLO

Look in upon me then and speak with me,
Or naked as I am I will assault thee.

25

Re-enter Gratiano

GRATIANO

What is the matter?

OTHELLO

Behold, I have a weapon—

A better never did itself sustain Upon a soldier's thigh. I have seen the day That with this little arm and this good sword I have made my way through more impediments Than twenty times your stop. But, O vain boast! Who can control his fate? 'Tis not so now. Be not afraid, though you do see me weaponed. Here is my journey's end, here is my butt And very sea-mark of my utmost sail.	30 35
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[Act 5, Scene 2]

13.6 Place the above extract in context. (3)

13.7 Refer to line 15: '(Sings) Willow, willow, willow ...'

Critically discuss the symbolism of the Willow song in the context of the play as a whole. (3)

13.8 Refer to lines 29–38: 'Behold, I have ... my utmost sail.'

Using these lines as a starting point, critically discuss whether Othello redeems himself at the end of the play. (4)
[25]

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

Disorder brings chaos, resulting in the shattering of peace and stability.

Critically assess the validity of this statement in relation to the play.

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	Charity, Proctor, charity. What I have heard in her favour, I will not fear to testify in court. God help me, I cannot judge her guilty or innocent – I know not. Only this consider: the world goes mad, and it profit nothing you should lay the cause to the vengeance of a little girl.	
PROCTOR	You are a coward! Though you be ordained in God's own tears, you are a coward now!	5
HALE	Proctor, I cannot think God be provoked so grandly by such a petty cause. The jails are packed – our greatest judges sit in Salem now – and hangin's promised. Man, we must look to cause proportionate. (<i>He goes to Giles and Francis.</i>) Let you counsel among yourselves; think on your village and what may have drawn from heaven such thundering wrath upon you all. I shall pray God open up our eyes.	10
	...	
MARY	(<i>in a fearful squeak of a voice</i>): Mr Proctor, very likely they'll let her come home once they're given proper evidence.	
PROCTOR	You're coming to the court with me, Mary. You will tell it in the court.	15
MARY	I cannot charge murder on Abigail.	
PROCTOR	(<i>moving menacingly toward her</i>): You will tell the court how that poppet come here and who stuck the needle in.	
MARY	She'll kill me for sayin' that! (<i>Proctor continues toward her.</i>) Abby'll charge lechery on you, Mr Proctor!	20
PROCTOR	(<i>halting</i>): She's told you!	
MARY	I have known it, sir. She'll ruin you with it, I know she will.	
PROCTOR	(<i>hesitating, and with deep hatred of himself</i>): Good. Then her saintliness is done with.	

[Act 2]

15.1 Place the extract in context.

(3)

- 15.2 Refer to line 5: 'You are a coward!' (3)
- What does Proctor's accusation suggest about Hale's character? (3)
- 15.3 Refer to line 8: 'our greatest judges sit in Salem now –'. (3)
- Discuss the irony in Hale's statement. (3)
- 15.4 Refer to line 23: '*(hesitating, and with a deep hatred of himself)*'. (3)
- Comment on how Proctor's 'hatred of himself' will influence his decisions later in the play. (3)
- 15.5 Refer to line 19–20: 'She'll kill me ... you, Mr Proctor!' (3)
- If you were the director of a production of *The Crucible*, describe how you would instruct the actress playing Mary to deliver these lines. Justify your instructions with reference to both body language and tone. (3)

AND**EXTRACT J**

PARRIS	Excellency, I would postpone these hangin's for a time.	
DANFORTH	There will be no postponement.	
PARRIS	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.	5
DANFORTH	<i>(after thinking a moment, then going to Cheever)</i> : Give me the list.	
	CHEEVER <i>opens the dispatch case, searches.</i>	10
PARRIS	It cannot be forgot, sir, that when I summoned the congregation for John Proctor's excommunication there were hardly thirty people come to hear it. That speak a discontent, I think, and –	
DANFORTH	<i>(studying the list)</i> : There will be no postponement.	
PARRIS	Excellency –	15
DANFORTH	Now, sir – which of these in your opinion may be brought to God? I will myself strive with him till dawn. <i>(He hands the list to PARRIS, who merely glances at it.)</i>	
PARRIS	There is not sufficient time till dawn.	
DANFORTH	I shall do my utmost. Which of them do you have hope for?	20
PARRIS	<i>(not even glancing at the list now, and in a quavering voice, quietly)</i> : Excellency – a dagger – <i>(He chokes up.)</i>	
DANFORTH	What do you say?	

PARRIS	Tonight, when I open my door to leave my house – a dagger clattered to the ground. (<i>Silence. DANFORTH absorbs this. Now Parris cries out.</i>) You cannot hang this sort. There is danger for me. I dare not step outside at night!	25
		[Act 4]

15.6 Refer to lines 11–13: 'It cannot be ... to hear it.'

Account for the presence of only a few people at Proctor's excommunication. (3)

15.7 Refer to line 22: 'Excellency – a dagger –'.

Comment on how Parris's finding of the dagger marks a turning point in his attitude toward the witch trials. (3)

15.8 Danforth's lack of integrity in this extract reflects the lack of integrity in Salem society.

Using this extract as a starting point, critically discuss the extent to which you agree with this statement. (4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80