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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2023

ENGLISH HOME LANGUAGE P2



10042E

MARKS: 80

TIME: 2½ hours

X10



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 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.

SONNET 130 – William Shakespeare

- 1 My mistress' eyes are nothing like the sun,
- 2 Coral is far more red than her lips' red,
- 3 If snow be white, why then her breasts are dun,
- 4 If hairs be wires, black wires grow on her head.
- 5 I have seen roses damasked, red and white,
- 6 But no such roses see I in her cheeks,
- 7 And in some perfumes is there more delight
- 8 Than in the breath that from my mistress reeks.
- 9 I love to hear her speak, yet well I know
- 10 That music hath a far more pleasing sound.
- 11 I grant I never saw a goddess go:
- 12 My mistress when she walks treads on the ground.
- 13 And yet, by heaven, I think my love as rare
- 14 As any she belied with false compare.

The speaker mocks the manner in which women are presented in traditional love poetry.

Discuss the extent to which you agree with this statement with close reference to **imagery, tone** and **structure**.

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.

TALK TO THE PEACH TREE – Sipho Sepamla

- 1 Let's talk to the swallows visiting us in summer
2 ask how it is in other countries
- 3 Let's talk to the afternoon shadow
4 ask how the day has been so far
- 5 Let's raise our pets to our level
6 ask them what they don't know of us
- 7 words have lost meaning
8 like all notations they've been misused
- 9 most people will admit
10 a whining woman can overstate her case
- 11 Talk to the paralysing heat in the air
12 inquire how long the mercilessness will last
- 13 Let's pick out items from the rubbish heap
14 ask how the stench is like down there
- 15 Let's talk to the peach tree
16 find out how it feels to be in the ground
- 17 Let's talk to the moon going down
18 ask if it isn't enough eyeing what's been going on
- 19 come on
20 let's talk to the devil himself
21 it's about time

- 2.1 Explain the use of the word, 'stench' in line 14. (2)
- 2.2 Account for the repetition of the phrase, 'Let's talk' throughout the poem. (2)
- 2.3 Refer to lines 11–12: 'Talk to the ... mercilessness will last'.
- 2.3.1 Identify the figure of speech used in line 11. (1)
- 2.3.2 Comment on the effectiveness of the image in lines 11–12. (2)
- 2.4 Refer to lines 19–21: 'come on/let's ... it's about time'.
- Critically discuss how these lines convey the central message of the poem. (3)

[10]

QUESTION 3: CONTEXTUAL QUESTION

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

THE SHIPWRECK – Emily Dickinson

1 Glee! the great storm is over!
 2 Four have recovered the land;
 3 Forty gone down together
 4 Into the boiling sand.
 5 Ring, for the scant salvation!
 6 Toll, for the bonnie souls, –
 7 Neighbour and friend and bridegroom,
 8 Spinning upon the shoals!
 9 How they will tell the shipwreck
 10 When winter shakes the door,
 11 Till the children ask, 'But the forty?
 12 Did they come back no more?'
 13 Then a silence suffuses the story,
 14 And a softness the teller's eye;
 15 And the children no further question,
 16 And only the waves reply.

3.1 Identify and explain the mood in line 1. (2)

3.2 Refer to line 7: 'Neighbour and friend and bridegroom'.

Explain why the victims of the shipwreck are described in this manner. (2)

3.3 Refer to lines 3–4: 'Forty gone down together/Into the boiling sand.'

3.3.1 Identify the figure of speech used in these lines. (1)

3.3.2 Comment on the effectiveness of this image. (2)

3.4 Refer to lines 13–16: 'Then a silence ... the waves reply.'

Critically discuss the effectiveness of these lines as a conclusion to the poem. (3)

[10]



QUESTION 4: CONTEXTUAL QUESTION

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

POEM OF RETURN – Jofre Rocha

- 1 When I return from the land of exile and silence,
2 do not bring me flowers.
- 3 Bring me rather all the dews,
4 tears of dawns which witnessed dramas.
5 Bring me the immense hunger for love
6 and the plaint of tumid sexes in star-studded night.
7 Bring me the long night of sleeplessness
8 with mothers mourning, their arms bereft of sons.
9 When I return from the land of exile and silence,
10 no, do not bring me flowers ...
- 11 Bring me only, just this
12 the last wish of heroes fallen at day-break
13 with a wingless stone in hand
14 and a thread of anger snaking from their eyes.

- 4.1 Explain the use of the word, 'silence' (line 1) in the context of the poem. (2)
- 4.2 Account for the use of the ellipsis in line 10. (2)
- 4.3 Refer to lines 3–4: 'Bring me rather ... which witnessed dramas.'
- 4.3.1 Identify the figure of speech in these lines. (1)
- 4.3.2 Comment on the effectiveness of this image. (2)
- 4.4 Refer to lines 11–14: 'Bring me only ... from their eyes.'
- Critically discuss how the final stanza reinforces the central message of the poem. (3)
- [10]**

AND



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

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

THE ABANDONED MINE – Charles Claybrook Wollacott

1 A heap of rock marks the abandoned mine.
 2 The veld's unpitying silence lies around
 3 Those broken stones – a mute and mournful sign
 4 Of human enterprise with failure crowned.
 5 Here is the trail along which used to pass
 6 The workers to and fro: a narrow track
 7 That winds away among the bush and grass –
 8 But those who trod it will no more come back!

9 Time, with slow hands, shall from the scene anew
 10 Repair the gashes in the wounded soil,
 11 And cover up the last remaining clue
 12 To a poor useless record of men's toil.
 13 And this the mound they built when hopes were high,
 14 Shall be a grave, where those hopes buried lie.

- 5.1 Account for the use of the word, 'abandoned' in the title and line 1 of the poem. (2)
- 5.2 Refer to lines 5–8: 'Here is the ... more come back!'
 Identify and explain the tone conveyed in these lines. (2)
- 5.3 Refer to lines 9–12: 'Time, with slow ... of men's toil.'
- 5.3.1 Identify the figure of speech in these lines. (1)
- 5.3.2 Comment on how this image adds meaning to the poem. (2)
- 5.4 Refer to lines 13–14: 'And this the ... hopes buried lie.'
 Critically discuss how the diction in these lines contributes to the central idea of the poem. Your response should include TWO examples of diction. (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

Dorian Gray's refusal to face reality leads to his moral decline.

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 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT A

She rose from her knees and, with a piteous expression of pain in her face, came across the room to him. She put her hand upon his arm, and looked into his eyes. He thrust her back. 'Don't touch me!' he cried.

A low moan broke from her, and she flung herself at his feet, and lay there like a trampled flower. 'Dorian, Dorian, don't leave me!' she whispered.

5

...

'Don't go away from me. I couldn't bear it. Oh! don't go away from me. My brother ... No; never mind. He didn't mean it. He was in jest. ... But you, oh! can't you forgive me for to-night? I will work so hard, and try to improve. Don't be cruel to me because I love you better than anything in the world. After all, it is only once that I have not pleased you. But you are quite right, Dorian. I should have shown myself more of an artist. It was foolish of me; and yet I couldn't help it. Oh, don't leave me, don't leave me.' A fit of passionate sobbing choked her. She crouched on the floor like a wounded thing, and Dorian Gray, with his beautiful eyes, looked down at her, and his chiselled lips curled in exquisite disdain. There is always something ridiculous about the emotions of people whom one has ceased to love. Sibyl Vane to him seemed to be absurdly melodramatic. Her tears and sobs annoyed him.

10

15

[Chapter 7]

7.1 Refer to line 3: ' "Don't touch me!" he cried.'

Give TWO reasons for the change in Dorian's feelings toward Sybil.

(2)

7.2 Refer to lines 6–7: 'My brother ... was in jest.'

Suggest why Sibyl makes reference to her brother in these lines.

(3)

7.3 Refer to lines 4–5: 'A low moan ... me!" she whispered.'

Discuss how these lines influence your view of Sybil.

(3)

7.4 Refer to lines 12–14: 'Dorian Gray, with ... in exquisite disdain.'

Comment on what these lines reveal about Dorian in the context of the novel as a whole.

(3)

AND

EXTRACT B

Certainly no one looking at Dorian Gray that night could have believed that he had passed through a tragedy as horrible as any tragedy of our age. Those finely-shaped fingers could never have clutched a knife for sin, nor those smiling lips have cried out on God and goodness. He himself could not help wondering at the calm of his demeanour, and for a moment felt keenly the terrible pleasure of a double life.

5

...

He was rather sorry he had come, till Lady Narborough, looking at the great ormolu gilt clock that sprawled in gaudy curves on the mauve-draped mantelshelf, exclaimed: 'How horrid of Henry Wotton to be so late! I sent round to him this morning on chance, and he promised faithfully not to disappoint me.'

It was some consolation that Harry was to be there, and when the door opened and he heard his slow musical voice lending charm to some insincere apology, he ceased to feel bored.

10

But at dinner he could not eat anything. Plate after plate went away untasted. Lady Narborough kept scolding him for what she called 'an insult to poor Adolphe, who invented the *menu* specially for you,' and now and then Lord Henry looked across at him, wondering at his silence and abstracted manner. From time to time the butler filled his glass with champagne. He drank eagerly, and his thirst seemed to increase.

15

'Dorian,' said Lord Henry at last, as the *chaudfroid* was being handed round, 'what is the matter with you to-night? You are quite out of sorts.'

[Chapter 15]

7.5 Place this extract in context.

(3)

7.6 Refer to lines 2–3: 'Those finely-shaped fingers ... knife for sin'.

Explain why people in this society think that Dorian is not capable of committing a sin.

(2)



- 7.7 Refer to lines 6–7: 'Lady Narborough, looking ... the mauve-draped mantelshelf'.

Discuss how the description of the clock in these lines reveals the author's attitude toward upper-class Victorian society.

(3)

- 7.8 Refer to lines 10–12: 'It was some ... to feel bored.'

Using these lines as a starting point, comment on the influence that Lord Henry has on Dorian.

(3)

- 7.9 Refer to lines 4–5: 'He himself could ... a double life.'

Based on your knowledge of the novel as a whole, critically discuss the impact that leading a double life has 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

Pi must rely on faith in all its forms to overcome the ordeal he experiences.

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

Father raised his hands. 'Gentlemen, gentlemen, please!' he interjected. 'I would like to remind you there is freedom of practice in this country.'

Three apoplectic faces turned to him.

'Yes! *Practice* – singular!' the wise men screamed in unison. Three index fingers, like punctuation marks, jumped to attention in the air to emphasise their point.

5

They were not pleased at the unintended choral effect or the spontaneous unity of their gestures. Their fingers came down quickly, and they sighed and groaned each on his own. Father and Mother stared on, at a loss for words.

The pandit spoke first. 'Mr Patel, Piscine's piety is admirable. In these troubled times it's good to see a boy so keen on God. We all agree on that.' The imam and the priest nodded. 'But he can't be a Hindu, a Christian *and* a Muslim. It's impossible. He must choose.'

10

'I don't think it's a crime, but I suppose you're right,' Father replied.

The three murmured agreement and looked heavenward, as did Father, whence they felt the decision must come. Mother looked at me.

15

A silence fell heavily on my shoulders.

'Hmmm, Piscine?' Mother nudged me. 'How do you feel about the question?'

'Bapu Gandhi said, "All religions are true." I just want to love God,' I blurted out, and looked down, red in the face.

[Chapter 23]

9.1 Place the extract in context. (3)

9.2 Refer to lines 6–7: 'They were not ... of their gestures.'

Explain why the three men 'were not pleased'.

(2)



9.3 Refer to line 17: ' "Hmmm, Piscine?" Mother ... about the question?" '

Discuss what this line reveals about Gita Patel in this extract. (3)

9.4 Refer to lines 18–19: ' "I just want ... in the face."

How do these lines influence your attitude toward Pi at this stage in the novel? Substantiate your response. (3)

AND

EXTRACT D

The Pacific is no place for rowers, especially when they are weak and blind, when their lifeboats are large and unwieldy, and when the wind is not cooperating. He was close by; he was far away. He was to my left; he was to my right. He was ahead of me; he was behind me. But at last we managed it. Our boats touched with a bump even sweeter-sounding than a turtle's. He threw me a rope and I tethered his boat to mine. 5 I opened my arms to embrace him and to be embraced by him. My eyes were brimming with tears and I was smiling. He was directly in front of me, a presence glowing through my blindness.

'My sweet brother,' I whispered.

'I am here,' he replied. 10

I heard a faint growl.

'Brother, there's something I forgot to mention.'

He landed upon me heavily. We fell half onto the tarpaulin, half onto the middle bench. His hands reached for my throat.

'Brother,' I gasped through his overeager embrace, 'my heart is with you, but I must 15 urgently suggest we repair to another part of my humble ship.'

'You're damn right your heart is with me!' he said. 'And your liver and your flesh!'

...

This was the terrible cost of Richard Parker. He gave me a life, my own, but at the expense of taking one. He ripped the flesh off the man's frame and cracked his bones. The smell of blood filled my nose. Something in me died then that has never come 20 back to life.

[Chapter 90]

9.5 Explain the circumstances that have led to this encounter. (3)

9.6 Refer to lines 2–4: 'He was close ... was behind me.'

Explain how the contradictory statements reflect Pi's state of mind. (2)



9.7 Refer to lines 4–5: 'Our boats touched ... than a turtle's.'

Discuss the significance of Pi's reference to the turtle in the context of the novel as a whole. (3)

9.8 Comment on the shifting mood in this extract. (3)

9.9 Refer to lines 20–21: 'Something in me ... back to life.'

Using these lines as a starting point, critically discuss the impact that this incident will have on Pi's life. (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

Many of the characters in *Hamlet* are totally dishonourable and cannot be redeemed.

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

CLAUDIUS

I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you,
I your commission will forthwith dispatch,
And he to England shall along with you.
The terms of our estate may not endure
Hazard so near's as doth hourly grow
Out of his brows.

5

GUILDENSTERN

We will ourselves provide.

Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your majesty.

10

...

CLAUDIUS

Arm you, I pray you, to this speedy voyage,
For we will fetters put about this fear,
Which now goes too free-footed.

ROSENCRANTZ

We will haste us.

15

Off

Enter Polonius

POLONIUS

My lord, he's going to his mother's closet

Behind the arras I'll convey myself

To hear the process. I'll warrant she'll tax him home,

20

And as you said, and wisely was it said,

'Tis meet that some more audience than a mother,

Since nature makes them partial, should o'erhear

The speech of vantage. Fare you well, my liege,

I'll call upon you ere you go to bed,

25

And tell you what I know.

CLAUDIUS

Thanks, dear my lord.

Polonius off

O, my offence is rank, it smells to heaven;

It hath the primal eldest curse upon't,

30

A brother's murder! Pray can I not,

Though inclination be as sharp as will.

My stronger guilt defeats my strong intent,

And like a man to double business bound,

I stand in pause where I shall first begin,

35

And both neglect.

[Act 3, Scene 3]

11.1 Refer to lines 1–2: 'I like him ... his madness range.'

What has prompted Claudius to utter these words about Hamlet?

(3)

11.2 Refer to lines 8–11: 'We will ourselves ... upon your majesty.'

Explain what these lines reveal about Guildenstern.

(3)

11.3 Refer to lines 18–20: 'My lord, he's ... hear the process.'

Explain how Polonius's plan, as described in these lines, is typical of his behaviour elsewhere in the play.

(2)

11.4 Refer to lines 22–23: 'Tis meet that ... makes them partial'.

Based on your knowledge of the play as a whole, comment on Gertrude's loyalty toward Hamlet.

(3)

11.5 Refer to lines 29–33: 'O, my offence ... my strong intent'.

Discuss how these lines influence your attitude toward Claudius.

(3)

AND



EXTRACT F**CLAUDIUS**

Come, Hamlet, come and take this hand from me.

HAMLET

Give me your pardon, sir. I have done you wrong,

But pardon't, as you are a gentleman.

This presence knows, and you must needs have heard,

How I am punished with a sore distraction. 5

What I have done

That might your nature, honour and exception

Roughly awake, I here proclaim was madness.

Was't Hamlet wronged Laertes? Never Hamlet.

If Hamlet from himself be ta'en away, 10

And when he's not himself does wrong Laertes,

Then Hamlet does it not, Hamlet denies it.

Who does it then? His madness. If't be so,

Hamlet is of the faction that is wronged;

His madness is poor Hamlet's enemy. 15

Sir, in this audience,

Let my disclaiming from a purposed evil

Free me so far in your most generous thoughts,

That I have shot my arrow o'er the house,

And hurt my brother. 20

LAERTES

I am satisfied in nature,

Whose motive in this case should stir me most

To my revenge. But in my terms of honour

I stand aloof, and will no reconciliation,

Till by some elder masters of known honour 25

I have a voice and precedent of peace,

To keep my name ungored. But till that time,

I do receive your offered love like love,

And will not wrong it.

HAMLET

I embrace it freely, 30

And will this brother's wager frankly play ...

Give us the foils. Come on.

[Act 5, Scene 2]

11.6 Place this extract in context. (2)

11.7 Refer to lines 2–5: 'Give me your ... a sore distraction.'

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)

11.8 Refer to lines 27–29: 'But till that ... not wrong it.'

Comment on the irony in these lines. (3)

11.9 Refer to lines 30–31: 'I embrace it ... wager frankly play'.

Critically discuss the change in Hamlet's attitude toward Laertes in the play. (3)

[25]

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

Many of the characters in *Othello* are totally dishonourable and cannot be redeemed.

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

Though in the trade of war I have slain men,
Yet do I hold it very stuff of conscience
To do no contrived murder. I lack iniquity
Sometimes to do me service. Nine or ten times
I had thought to have yerked him here, under the ribs.

5

OTHELLO

'Tis better as it is.

IAGO

Nay, but he prated
And spoke such scurvy and provoking terms
Against your honour
That, with the little godliness I have,
I did full hard forbear him. But I pray, sir,
Are you fast married? For be sure of this,
That the Magnifico is much beloved
And hath in his effect a voice potential
As double as the Duke's. He will divorce you,
Or put upon you what restraint and grievance
The law, with all his might to enforce it on,
Will give him cable.

10

15

OTHELLO

Let him do his spite.
My services which I have done the signiory
Shall out-tongue his complaints. 'Tis yet to know –
Which, when I know that boasting is an honour,
I shall provulgate – I fetch my life and being
From men of royal siege, and my demerits
May speak unbonneted to as proud a fortune
As this that I have reached. For know, Iago,
But that I love the gentle Desdemona,

20

25



I would not my unhoused free condition Put into circumscription and confine For the sea's worth. But look, what lights come yonder?	30
IAGO These are the raised father and his friends— You were best go in.	
OTHELLO Not !! I must be found. My parts, my title, and my perfect soul Shall manifest me rightly.	35
...	
<i>Enter Cassio</i> CASSIO The Duke does greet you, General, And he requires your haste-post-haste appearance Even on the instant.	
	[Act 1, Scene 2]

- 13.1 Place this extract in context. (2)
- 13.2 Refer to lines 37–39: 'The Duke does ... on the instant.'
Why has Othello been summoned to appear before the Duke? (3)
- 13.3 Refer to lines 20–26: 'My services which ... I have reached.'
Explain what these lines reveal about Othello. (3)
- 13.4 Refer to lines 15–18: 'He will divorce ... give him cable.'
Comment on Brabantio's determination to dissolve Othello's marriage to Desdemona. (3)
- 13.5 Refer to lines 1–4: 'Though in the ... do me service.'
Comment on the irony in these lines. (3)

AND**EXTRACT H**

IAGO Is my lord angry? EMILIA He went hence but now And certainly in strange unquietness. IAGO Can he be angry? I have seen the cannon When it hath blown his ranks into the air, And like the devil from his very arm	5
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Puffed his own brother—and can he be angry? Something of moment then. I will go meet him. There's matter in't indeed if he be angry. DESDEMONA I prithee do so. <i>Iago off</i>	10
Something, sure, of State, Either from Venice, or some unhatched practice Made demonstrable here in Cyprus to him, Hath puddled his clear spirit; and in such cases Men's natures wrangle with inferior things, Though great ones are their object. 'Tis even so, for let our finger ache, And it indues our other healthful members Even to that sense of pain. Nay, we must think Men are not gods, Nor of them look for such observances As fits the bridal. Beshrew me much, Emilia, I was (unhandsome warrior as I am) Arraigning his unkindness with my soul; But now I find I had suborned the witness And he's indicted falsely.	15
EMILIA Pray heaven it be State matters, as you think, And no conception nor no jealous toy Concerning you.	20
DESDEMONA Alas the day, I never gave him cause.	25
EMILIA But jealous souls will not be answered so; They are not ever jealous for the cause, But jealous for they are jealous. 'Tis a monster Begot upon itself, born on itself.	30
	35
[Act 3, Scene 4]	

- 13.6 Refer to lines 2–3: 'He went hence ... in strange unquietness.'
Account for Othello's state of mind at this point in the play. (2)
- 13.7 Refer to lines 4–9: 'Can he be ... he be angry.'
If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)
- 13.8 Refer to lines 23–27: 'Beshrew me much ... he's indicted falsely.'
Comment on the accuracy of Desdemona's self-assessment in these lines. (3)
- 13.9 Refer to lines 32–35: 'But jealous souls ... born on itself.'
Critically discuss the validity of Emilia's view of jealousy in relation to Othello OR Iago. (3)

[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

Many of the characters in *The Crucible* are totally dishonourable and cannot be redeemed.

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

MRS PUTNAM	(<i>astonished</i>): What have you done?	
	REBECCA, <i>in thought</i> , now leaves the bedside and sits.	
PARRIS PUTNAM	(<i>wondrous and relieved</i>): What do you make of it, Rebecca? (<i>eagerly</i>): Goody Nurse, will you go to my Ruth and see if you can wake her?	5
REBECCA	(<i>sitting</i>): I think she'll wake in time. Pray calm yourselves. I have eleven children and I am twenty-six times a grandma, and I have seen them all through their silly seasons, and when it come on them they will run the Devil bowlegged keeping up with their mischief. I think she'll wake when she tires of it. A child's spirit is like a child, you can never catch it by running after it; you must stand still, and, for love, it will soon itself come back.	10
PROCTOR MRS PUTNAM	Aye, that's the truth of it, Rebecca. This is no silly season, Rebecca. My Ruth is bewildered, Rebecca; she cannot eat.	15
REBECCA	Perhaps she is not hungered yet. (<i>To Parris.</i>) I hope you are not decided to go in search of loose spirits, Mr Parris. I've heard promise of that outside.	
PARRIS	A wide opinion's running in the parish that the Devil may be among us, and I would satisfy them that they are wrong.	20
PROCTOR	Then let you come out and call them wrong. Did you consult the wardens before you called this minister to look for devils?	
PARRIS PROCTOR	He is not coming to look for devils! Then what's he coming for?	
PUTNAM PROCTOR	There be children dyin' in the village, Mister! I seen none dyin'. This society will not be a bag to swing around your head, Mr Putnam. (<i>To Parris</i>) Did you call a meeting before you – ?	25
PUTNAM	I am sick of meetings; cannot the man turn his head without he have a meeting?	
PROCTOR REBECCA	He may turn his head, but not to Hell! Pray, John, be calm. (<i>Pause. He defers to her.</i>)	30

[Act 1]



- 15.1 Place the extract in context. (3)
- 15.2 Refer to line 31: '(He defers to her.)'
What does this line reveal about Rebecca's status in the village? (2)
- 15.3 Explain how this extract highlights the hypocrisy of Salem society. (3)
- 15.4 Refer to lines 14–15: 'This is no ... she cannot eat.'
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)
- 15.5 Refer to lines 21–22: 'Then let you ... look for devils?' and lines 26–27: 'I seen none ... meeting before you – ?'
Discuss how these lines influence your understanding of Proctor. (3)

AND

EXTRACT J

PROCTOR	Elizabeth, tell the truth!	
DANFORTH	She has spoken. Remove her!	
PROCTOR	(<i>crying out</i>): Elizabeth, I have confessed it!	
ELIZABETH	Oh, God! (<i>The door closes behind her.</i>)	
PROCTOR	She only thought to save my name!	5
HALE	Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more – private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we –	10
DANFORTH	She spoke nothing of lechery, and this man has lied!	
HALE	I believe him! (<i>Pointing at Abigail.</i>) This girl has always struck me false! She has –	
	ABIGAIL, with a weird, wild, chilling cry, screams up to the ceiling.	
ABIGAIL	You will not! Begone! Begone, I say!	15
DANFORTH	What is it, child? (<i>But ABIGAIL, pointing with fear, is now raising up her frightened eyes, her awed face, toward the ceiling – the girls are doing the same – and now HATHORNE, HALE, PUTNAM, CHEEVER, HERRICK, and DANFORTH do the same.</i>) What's there? (<i>He lowers his eyes from the ceiling, and now he is frightened; there is real tension in his voice.</i>)	20

[Act 3]

- 15.6 Refer to lines 7–8: 'private vengeance is working through this testimony!' What does Hale mean by this comment in the context of the play? (2)

- 15.7 Using this extract as a starting point, comment on Danforth's handling of court proceedings. (3)
- 15.8 Refer to line 16: 'What is it, child?'
Comment on the irony of Danforth's calling Abigail a 'child'. (3)
- 15.9 Refer to line 5: 'She only thought to save my name!'
Based on your knowledge of the play as a whole, critically discuss the significance of Proctor's statement in the above line. (3)
- [25]**

TOTAL SECTION C: 25
GRAND TOTAL: 80

