



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2019

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours



This question paper consists of 22 pages.

INSTRUCTIONS AND INFORMATION

1. Please read this page carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on pages 3–4 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. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C. Use the checklist to assist you.
6. Number the answers exactly as the questions have been numbered in the question paper.
7. Start each section on a NEW page.
8. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
9. LENGTH OF ANSWERS:
 - Essay questions on poetry should be answered in 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.
10. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer ONLY questions 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.
11. Write neatly and legibly.

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SECTION A: POETRY

PRESCRIBED POETRY			
ANSWER ANY TWO QUESTIONS.			
QUESTION 1 'Funeral Blues'	Essay question	10 marks	Page 5
QUESTION 2 'Motho Ke Motho Ka Batho Babang'	Contextual question	10 marks	Page 6
QUESTION 3 'Felix Randal'	Contextual question	10 marks	Page 7
QUESTION 4 'An African Elegy'	Contextual question	10 marks	Page 8
AND			
UNSEEN POETRY			
COMPULSORY QUESTION.			
QUESTION 5 'Some like poetry'	Contextual question	10 marks	Page 9

NOTE:

In sections B and C, answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL** question. If you answer an essay question from **SECTION B**, you must answer a contextual question from **SECTION C**. If you answer a contextual question from **SECTION B**, you must answer an essay question from **SECTION C**.

SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.

QUESTION 6 <i>The picture of Dorian Gray</i>	Essay question	25 marks	Page 10
OR			
QUESTION 7 <i>The picture of Dorian Gray</i>	Contextual question	25 marks	Page 10
OR			
QUESTION 8 <i>Life of Pi</i>	Essay question	25 marks	Page 12
OR			
QUESTION 9 <i>Life of Pi</i>	Contextual question	25 marks	Page 12

SECTION C: DRAMA**ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.**

ANSWER ANY ONE OF THE FOLLOWING SIX QUESTIONS.			
QUESTION 10 <i>Hamlet</i>	Essay question	25 marks	Page 15
OR			
QUESTION 11 <i>Hamlet</i>	Contextual question	25 marks	Page 15
OR			
QUESTION 12 <i>Othello</i>	Essay question	25 marks	Page 17
OR			
QUESTION 13 <i>Othello</i>	Contextual question	25 marks	Page 18
OR			
QUESTION 14 <i>The Crucible</i>	Essay question	25 marks	Page 20
OR			
QUESTION 15 <i>The Crucible</i>	Contextual question	25 marks	Page 20

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	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, answer ONE ESSAY and ONE CONTEXTUAL question.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

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

FUNERAL BLUES – W.H. Auden

- 1 Stop all the clocks, cut off the telephone,
- 2 Prevent the dog from barking with a juicy bone,
- 3 Silence the pianos and with muffled drum
- 4 Bring out the coffin, let the mourners come.

- 5 Let aeroplanes circle moaning overhead
- 6 Scribbling on the sky the message 'He Is Dead',
- 7 Put crepe bows round the white necks of the public doves,
- 8 Let the traffic policemen wear black cotton gloves.

- 9 He was my North, my South, my East and West,
- 10 My working week and my Sunday rest,
- 11 My noon, my midnight, my talk, my song;
- 12 I thought that love would last for ever: I was wrong.

- 13 The stars are not wanted now; put out every one;
- 14 Pack up the moon and dismantle the sun;
- 15 Pour away the ocean and sweep up the wood;
- 16 For nothing now can ever come to any good.

The poem, 'Funeral Blues', focuses on how the depth of love increases the sense of loss and despair.

Critically discuss how the use of DICTION and IMAGERY establishes the TONE in the poem.

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

[10]

OR

QUESTION 2: POETRY – 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 his 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.

- 2.1 Account for the mirror used by the man in the poem. (2)
- 2.2 Explain the warning implied in line 15 ('He's being watched'). (2)
- 2.3 Explain how being imprisoned changes a 'person' (line 3) into a 'prisoner' (line 4). (3)
- 2.4 Critically comment on how the concept of Ubuntu is demonstrated in the poem. Refer to the tone in support of your answer. (3)

[10]

OR

QUESTION 3: POETRY – 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 at 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 How does the description of Felix Randal as a 'mould of man' in line 2 suit his occupation? (2)
- 3.2 Felix Randal's illness affected him in two ways. Explain. (2)
- 3.3 Discuss the speaker's observation in line 9 with reference to the sonnet structure of the poem. (3)
- 3.4 How does the speaker's memory of Felix Randal in lines 12–14 create the final tone in the poem? (3)

[10]**OR**

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

AN AFRICAN ELEGY – Ben Okri

1 We are the miracles that God made
 2 To taste the bitter fruit of Time.
 3 We are precious.
 4 And one day our suffering
 5 Will turn into the wonders of the earth.

6 There are things that burn me now
 7 Which turn golden when I am happy.
 8 Do you see the mystery of our pain?
 9 That we bear poverty
 10 And are able to sing and dream sweet things

11 And that we never curse the air when it is warm
 12 Or the fruit when it tastes so good
 13 Or the lights that bounce gently on the waters?
 14 We bless things even in our pain.
 15 We bless them in silence.

16 That is why our music is so sweet.
 17 It makes the air remember.
 18 There are secret miracles at work
 19 That only Time will bring forth.
 20 I too have heard the dead singing.

21 And they tell me that
 22 This life is good
 23 They tell me to live it gently
 24 With fire, and always with hope.
 25 There is wonder here

26 And there is surprise
 27 In everything the unseen moves.
 28 The ocean is full of songs.
 29 The sky is not an enemy.
 30 Destiny is our friend.

- 4.1 Traditionally an elegy is a mournful poem written in response to death. How is this contradicted in the poem? (2)
- 4.2 Refer to line 3: 'We are precious'. Consider the connotation of the word 'precious' and show how this statement is true of the African people in the context of the poem. (2)
- 4.3 In line 20, the speaker refers to the dead in a joyful rather than a sad way. How does this contribute to your understanding of African people? (3)
- 4.4 Refer to the last stanza. How do the images of nature create the final tone? (3)

[10]**AND**

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

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

SOME LIKE POETRY – Wislawa Szymborska

1 Some –
2 thus not all. Not even the majority of all but the
3 minority.
4 Not counting schools, where one has to,
5 and the poets themselves,
6 there might be two people per thousand.

7 Like –
8 but one also likes chicken soup with noodles,
9 one likes compliments and the colour blue,
10 one likes an old scarf,
11 one likes having the upper hand,
12 one likes stroking a dog.

13 Poetry –
14 but what is poetry.
15 Many shaky answers
16 have been given to this question.
17 But I don't know and don't know and hold on to it
18 like to a sustaining railing.

- 5.1 Refer to line 4. In your own words explain what the attitude of learners is to poetry. (2)
- 5.2 What is the speaker implying by listing some of the things one likes in stanza 2? (2)
- 5.3 Comment on the effectiveness of the image in lines 17–18. (3)
- 5.4 How does the structure of the poem reinforce the central idea? (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 shook his head and struck some soft chords on the piano, 'Like the painting of a sorrow,' he repeated, 'a face without a heart.' [Ch. 19]

Critically discuss to what extent Dorian's reflection of himself is an accurate assessment of how his character develops.

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

[25]

OR

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

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

EXTRACT A

For every sin that he committed a stain would fleck and wreck its fairness. But he would not sin. The picture, changed or unchanged, would be to him the visible emblem of conscience. He would resist temptation. He would not see Lord Henry any more – would not, at any rate, listen to those subtly poisonous theories that in Basil Hallward's garden had first stirred within him the passion for impossible things. He would go back to Sibyl Vane, make her amends, marry her, try to love her again. Yes, it was his duty to do so. She must have suffered more than he had. Poor child! He had been selfish and cruel to her. The fascination that she had exercised over him would return. They would be happy together. His life with her would be beautiful and pure.

5

10

He got up from his chair, and drew a large screen right in front of the portrait, shuddering as he glanced at it. 'How horrible!' he murmured to himself, and he walked across to the window and opened it. When he stepped out on to the grass, he drew a deep breath. The fresh morning air seemed to drive away all his sombre passions. He thought only of Sibyl. A faint echo of his love came back to him. He repeated her name over and over again. The birds that were singing in the dew-drenched garden seemed to be telling the flowers about her.

15

[Chapter 7]

- 7.1 Refer to lines 1–2: ‘But he would not sin’.
Account for the decision Dorian makes at this point in the novel. (3)
- 7.2 Refer to lines 3–4: ‘He would not see Lord Henry any more’.
In your view, is Dorian’s decision not to see Lord Henry realistic?
Motivate your response. (3)
- 7.3 Refer to line 7: ‘She must have suffered more than he had.’
Critically comment on how Dorian’s ability to show concern here is
contradicted later in the novel. (3)
- 7.4 Refer to line 7: ‘Poor child!’
Explain what Dorian’s expression indicates about his attitude towards Sibyl. (3)

AND

EXTRACT B

When they reached the top landing, Dorian took out the key and turned it in the lock. Then he stopped, and a troubled look came into his eyes. He shuddered. ‘I don’t think I can go in, Alan,’ he murmured.

‘It is nothing to me. I don’t require you,’ said Campbell, coldly.

Dorian half opened the door. As he did so, he saw the face of his portrait leering in the sunlight. On the floor in front of it the torn curtain was lying. He remembered that the night before he had forgotten, for the first time in his life, to hide the fatal canvas, and was about to rush forward, when he drew back with a shudder. 5

What was that loathsome red dew that gleamed, wet and glistening, on one of the hands, as though the canvas had sweated blood? How horrible it was! – more horrible, it seemed to him for the moment, that the silent thing that he knew was stretched across the table, the thing whose grotesque misshapen shadow on the spotted carpet showed him that it had not stirred, but was still there, as he had left it. 10

He heaved a deep breath, opened the door a little wider, and with half-closed eyes and averted head walked quickly in, determined that he would not look even once upon the dead man. Then, stooping down, and taking up the gold and purple hanging, he flung it right over the picture. 15

[Chapter 14]

- 7.5 Place this extract in context. (3)
- 7.6 Account for Campbell’s ‘cold’ attitude towards Dorian. (3)
- 7.7 Comment on Dorian’s reference to the dead body as ‘the silent thing’ in line 11. (3)
- 7.8 ‘Even though Dorian is able to avoid justice, there is no escape from his conscience.’
Critically comment on this statement by referring to the mood created in both extracts. (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

‘I felt even my soul had been corroded by salt.’ (Ch. 92)

Critically discuss to what extent this statement is an accurate assessment of the way the character of Piscine Molitor develops.

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

[25]

OR

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

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

EXTRACT C

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

5

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

10

The doctors and nurses at the hospital in Mexico were incredibly kind to me. And the patients, too. Victims of cancer or car accidents, once they heard my story, they hobbled and wheeled over to see me, they and their families, though none of them spoke English and I spoke no Spanish. They smiled at me, shook my hand, patted me on the head, left gifts of food and clothing on my bed. They moved me to uncontrollable fits of laughing and crying.

15

[Chapter 1]

- 9.1 Why is Pondicherry no longer Pi’s home? (3)
- 9.2 Refer to line 7. Provide a possible explanation for Pi’s observation that he still sees Richard Parker in his dreams. (3)
- 9.3 Despite their serious conditions (such as cancer) many patients seek to visit Pi in order to comfort him. What is it about Pi’s story that they find so compelling? (3)
- 9.4 To what extent is Pi able to recover adequately after his rescue? Explain your answer. (3)

AND

EXTRACT D

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

'Yes, you did.'

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

'That's right.'

'Neither makes a factual difference to you.'

5

'That's true.'

'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.'

10

'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?'

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

15

Mr. Chiba: 'The story with animals.'

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

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

[Silence]

Mr. Okamoto: 'You're welcome.'

20

Mr Chiba: 'What did he just say?'

Mr. Okamoto: 'I don't know.'

Mr. Chiba: 'Oh look - he's crying.'

[Long silence]

Mr. Okamoto: 'We'll be careful when we drive away. We don't want to run into Richard Parker.'

25

Pi Patel: 'Don't worry, you won't. He's hiding somewhere you'll never find him.'

[Chapter 99]

- 9.5 Place this extract in context. (3)
- 9.6 Refer to line 18: 'And so it goes with God.'
Comment on what Pi's tone reveals about his relationship with God. (3)
- 9.7 What does the '[long silence]' in line 24 indicate about the investigators' understanding of Pi's version of events? (3)
- 9.8 Critically comment on the mood in both extracts and show how this is essential to understanding Pi's survival. (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

Critically discuss to what extent Hamlet is both a victim and a villain.

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

[25]

OR

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

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

EXTRACT E

Flourish of trumpets. Enter CLAUDIUS, King of Denmark, GERTRUDE the queen, POLONIUS, his son LAERTES and his daughter OPHELIA, PRINCE HAMLET dressed in black, with other courtiers and attendants.

CLAUDIUS	<p>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 sometimes sister, now our queen, Th'imperial jointress of this warlike state, Have we as 'twere with a defeated joy, With one auspicious and one 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,</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p>
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[Act 1, Scene 2]

- 11.1 This spectacular scene opens showing Prince Hamlet dressed in black.
Explain the dramatic effect that is created by presenting Hamlet in this way. (3)
- 11.2 Refer to line 1: 'our dear brother's death'. Account for the irony in this line. (3)

11.3 Refer to line 9: 'this warlike state'. Discuss how this line may have both a literal and figurative interpretation. (3)

11.4 'Now follows that you know young Fortinbras,
Holding a weak supposal of our worth,' (lines 17–18)

In these lines Claudius indicates that Fortinbras is not a threat to Denmark nor to Claudius. How is this assumption proven to be incorrect at the end of the play? (3)

AND

EXTRACT F

LAERTES	<p style="text-align: right;">I will do't, And for that purpose I'll anoint my sword. I bought an unction of a mountebank So mortal that, but dip a knife in it, Where it draws blood no cataplasm so rare, Collected from all simples that have virtue Under the moon, can save the thing from death That is but scratched withal. I'll touch my point With this contagion, that if I gall him slightly, It may be death.</p>	<p>5</p> <p>10</p>
CLAUDIUS	<p style="text-align: right;">Let's further think of this; Weigh what convenience both of time and means May fit us to our shape. If this should fail, And that our drift look through our bad performance, 'Twere better not essayed. Therefore this project, Should have a back or second that might hold If this should blast in proof. Soft, let me see. We'll make a solemn wager on your cunnings ... I ha't! When in motion you are hot and dry – As make your bouts more violent to that end – And that he calls for drink, I'll have prepared him A chalice for the nonce, whereon but sipping, If he by chance escape your venom'd stuck, Our purpose may hold here. –</p>	<p>15</p> <p>20</p>
	<i>Enter GERTRUDE</i>	
	How now, sweet Queen?	25
GERTRUDE	<p>One woe doth tread upon another's heel, So fast they follow. Your sister's drowned, Laertes.</p>	
LAERTES	Drowned? O, where?	
[Act 4, Scene 7]		

- 11.5 Why does Claudius align himself with Laertes at this point in the play? (3)
- 11.6 Comment on the significance of Gertrude's appearance at this stage. (3)
- 11.7 Refer to Laertes' response to his sister's death in line 28: 'Drowned? O, where?'

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 Show how deception ultimately leads to tragedy by referring to both extracts in your response. (4)

[25]**OTHELLO – William Shakespeare**

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

QUESTION 12: OTHELLO – ESSAY QUESTION

Critically discuss to what extent Othello is both a victim and a villain.

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

[25]**OR**

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**EXTRACT G**

OTHELLO	Why, why is this? Think'st thou I'd make a life of jealousy, To follow still the changes of the moon With fresh suspicions? No, to be once in doubt Is once to be resolved. Exchange me for a goat When I shall turn the business of my soul To such exsufflicate and blown surmises Matching thy inference. 'Tis not to make me jealous To say my wife is fair, feeds well, loves company, Is free of speech, sings, plays and dances well. Where virtue is, these are more virtuous, Nor from mine own weak merits will I draw The smallest fear or doubt of her revolt, For she had eyes and chose me. No, Iago, I'll see before I doubt; when I doubt, prove; And on the proof, there is no more but this: Away at once with love or jealousy!	5 10 15
IAGO	I am glad of this, for now I shall have reason To show the love and duty that I bear you With franker spirit. Therefore, as I am bound, Receive it from me. I speak not yet of proof. Look to your wife. Observe her well with Cassio. Wear your eyes thus: not jealous, nor secure. I would not have your free and noble nature Out of self-bounty be abused. Look to't. I know our country disposition well. In Venice, they do let God see the pranks They dare not show their husbands, their best conscience Is not to leave't undone, but keep't unknown.	20 25
OTHELLO	Dost thou say so?	30
IAGO	She did deceive her father, marrying you, And when she seem'd to shake and fear your looks She loved them most.	

[Act 3, Scene 3]

- 13.1 The word 'jealousy' is repeated in this extract. To what extent does Iago's own jealousy lead to this encounter with Othello? (3)
- 13.2 Explain how Iago will provide the proof that Othello demands in line 16. (3)
- 13.3 Refer to line 19: 'To show the love and duty that I bear you.'
How is Iago's character revealed in this line? (3)
- 13.4 Refer to lines 24–25: 'I would not have your free and noble nature/Out of self-bounty be abused.' Comment on the irony in this line. (3)

AND

EXTRACT H

DESDEMONA	<i>(offers a handkerchief)</i>	Here, my lord.	
OTHELLO		That which I gave you.	
DESDEMONA		I have it not about me.	
OTHELLO		Not?	
DESDEMONA		No, faith, my lord.	
OTHELLO		That's a fault. That handkerchief Did an Egyptian to my mother give. She was a charmer, and could almost read	5
		The thoughts of people. She told her, while she kept it 'Twould make her amiable, and subdue my father Entirely to her love; but if she lost it, Or made a gift of it, my father's eye	
		Should hold her loathed, and his spirits should hunt	10
		After new fancies. She, dying, gave it to me, And bid me, when my fate would have me wived, To give it to her. I did so, and take heed on't. Make it a darling, like your precious eye, To lose't or give't away were such perdition	15
		As nothing else could match.	
DESDEMONA		Is't possible?	
OTHELLO		'Tis true. There's magic in the web of it. A sibyl that had numbered in the world The sun to course two hundred compasses In her prophetic fury sewed the work.	20
		The worms were hallowed that did breed the silk, And it was dyed in mummy, which the skilful Conserved of maidens' hearts.	
DESDEMONA		I'faith, is't true?	
OTHELLO		Most veritable. Therefore look to't well.	
DESDEMONA		Then would to God that I had never seen it!	25

[Act 3, Scene 4]

- 13.5 Account for the significance of Desdemona offering a handkerchief to Othello at this point in the drama. (3)
- 13.6 Othello's reference to the magical properties of the handkerchief in line 17 is a reminder of earlier references made to magic when he eloped with Desdemona. Discuss. (3)
- 13.7 Refer to line 25: 'Then would to God that I had never seen it!'
If you were the director of a production of *Othello*, how would you instruct the actress to deliver these lines? Pay special attention to body language and tone. Motivate your instructions. (3)

- 13.8 Critically comment on the extent to which deception ultimately leads to tragedy by referring to both extracts in your response. (4)
[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

John Proctor is both a victim and a villain in this drama.

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]

OR

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

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

EXTRACT I

REBECCA	Pray, John, be calm. (<i>Pause. He defers to her.</i>) Mr Parris, I think you'd best send Reverend Hale back as soon as he come. This will set us all to arguin' again in the society, and we thought to have peace this year. I think we ought rely on the doctor now, and good prayer.	5
MRS PUT'M	Rebecca, the doctor's baffled!	
REBECCA	If so he is, then let us go to God for the cause of it. There is prodigious danger in the seeking of loose spirits. I fear it, I fear it. Let us rather blame ourselves and –	
PUTNAM	How may we blame ourselves? I am one of nine sons; the Putnam seed have peopled this province. And yet I have but one child left of eight – and now she shrivels!	10
REBECCA	I cannot fathom that.	
MRS PUT'M	(<i>with a growing edge of sarcasm</i>): But I must! You think it God's work you should never lose a child, nor grandchild either, and I bury all but one? There are wheels within wheels in this village, and fires within fires!	15
PUTNAM	(<i>to Parris</i>): When Reverend Hale comes, you will proceed to look for signs of witchcraft here.	
PROCTOR	(<i>to Putnam</i>): You cannot command Mr Parris. We vote by name in this society and not by acreage.	20

[Act 1]

- 15.1 Refer to lines 1–2: Account for Rebecca’s suggestion that Reverend Hale be sent back. (3)
- 15.2 Refer to lines 7–8: ‘There is prodigious danger in the seeking of loose spirits’. Comment on this warning in the light of later events. (3)
- 15.3 To what extent would you agree with Rebecca’s opinion in line 9 that they should blame themselves for the children’s behaviour? (3)
- 15.4 Account for Proctor’s attitude towards Putnam in lines 20–21: ‘We vote by name in this society and not by acreage’. (3)

AND**EXTRACT J**

HALE	The sun will rise in a few minutes. Excellency, I must have more time.	
DANFORTH	Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now. While I speak God’s law, I will not crack its voice with whimpering. If retaliation is your fear, know this – I should hang ten thousand that dared to rise against the law, and an ocean of salt tears could not melt the resolution of the statutes. Now draw yourselves up like men and help me, as you are bound by Heaven to do. Have you spoken with them all, Mr Hale?	5 10
HALE	All but Proctor. He is in the dungeon.	15
DANFORTH	<i>(to Herrick)</i> : What’s Proctor’s way now?	
HERRICK	He sits like some great bird; you’d not know he lived except he will take food from time to time.	
DANFORTH	<i>(after thinking a moment)</i> : His wife – his wife must be well on with child now.	20
HERRICK	She is, sir.	
DANFORTH	What think you, Mr Parris? You have closer knowledge of this man; might her presence soften him?	

[Act 4]

- 15.5 While 'I speak God's law' (line 9). Comment on the irony of Danforth's utterance. (3)
- 15.6 Refer to lines 22–23: 'You have closer knowledge of this man; might her presence soften him?'
- To what extent is Goody Proctor able to influence her husband's final decision? (3)
- 15.7 Refer to lines 1–2: 'Excellency, I must have more time!'
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)
- 15.8 Critically comment on how deception ultimately leads to tragedy by referring to both extracts in your response. (4)

[25]**TOTAL SECTION C: 25****GRAND TOTAL: 80**

