



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2021

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours

This question paper consists of 24 pages.

INSTRUCTIONS AND INFORMATION

1. Please read these instructions carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page 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. Use the checklist to assist you.
5. 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.
6. 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.
7. Follow the instructions at the beginning of each section carefully.
8. Number the answers exactly as the questions have been numbered in the 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.

TABLE OF CONTENTS

SECTION A: POETRY				
Prescribed Poetry: Answer ANY TWO questions.				
QUESTION NO.	QUESTION	MARKS	PAGE NO.	
1.	'Felix Randal'	Essay question	10	5
2.	'The Zulu Girl'	Contextual question	10	6
3.	'The Garden of Love'	Contextual question	10	7
4.	'Motho ke Motho ka Batho'	Contextual question	10	8
AND				
Unseen Poem: COMPULSORY QUESTION				
5.	'A Winter Solstice Prayer'	Contextual question	10	9
SECTION B: NOVEL				
ANSWER ONLY QUESTIONS ON THE NOVEL YOU HAVE STUDIED.				
*Answer any ONE of the following four questions.				
6.	<i>The Picture of Dorian Gray</i>	Essay question	25	10
OR				
7.	<i>The Picture of Dorian Gray</i>	Contextual question	25	11
OR				
8.	<i>Life of Pi</i>	Essay question	25	13
OR				
9.	<i>Life of Pi</i>	Contextual question	25	13
SECTION C: DRAMA				
ANSWER ONLY QUESTIONS ON THE DRAMA YOU HAVE STUDIED.				
*Answer any ONE of the following four questions.				
10.	<i>Othello</i>	Essay question	25	15
OR				
11.	<i>Othello</i>	Contextual question	25	16
OR				
12.	<i>Hamlet</i>	Essay question	25	18
OR				
13.	<i>Hamlet</i>	Contextual question	25	18
OR				
14.	<i>The Crucible</i>	Essay question	25	20
OR				
15.	<i>The Crucible</i>	Contextual question	25	21

***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.

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, 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 questions that follow.

FELIX RANDAL – Gerard Manley Hopkins

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

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

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

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

In 'Felix Randal', the speaker's relationship with the dying man develops significantly.

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

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

[10]

OR

QUESTION 2: CONTEXTUAL QUESTION

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

THE ZULU GIRL – Roy Campbell

- 1 When in the sun the hot red acres smoulder,
 2 Down where the sweating gang its labour plies,
 3 A girl flings down her hoe, and from her shoulder
 4 Unslings her child tormented by flies.
- 5 She takes him to a ring of shadow pooled
 6 By thorn-trees: purpled with the blood of ticks,
 7 While her sharp nails, in slow caresses ruled,
 8 Prowl through his hair with sharp electric clicks.
- 9 His sleepy mouth, plugged by the heavy nipple,
 10 Tugs like a puppy, grunting as he feeds:
 11 Through his frail nerves her own deep languors ripple
 12 Like a broad river sighing through its reeds.
- 13 Yet in that drowsy stream his flesh imbibes
 14 An old unquenched, unsmotherable heat —
 15 The curbed ferocity of beaten tribes,
 16 The sullen dignity of their defeat.
- 17 Her body looms above him like a hill
 18 Within whose shade a village lies at rest,
 19 Or the first cloud so terrible and still
 20 That bears the coming harvest in its breast.

- 2.1 What does the word 'flings' (line 3) convey about the girl's attitude? (2)
- 2.2 Discuss the appropriateness of the image in lines 5–6: 'She takes him ... thorn-trees' in the context of the poem. (3)
- 2.3 What mood is created in lines 11–12? Substantiate your response by referring directly to the diction used. (2)
- 2.4 Critically comment on how the imagery used to describe the mother in stanza 5 could be viewed as contradictory. (3)

[10]**OR**

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 & desires.

- 3.1 What impression of the speaker's youth is created in line 4? (2)
- 3.2 Consider lines 7–10. Comment on the effectiveness of the contrasting symbols within the context of the poem. (3)
- 3.3 What does the repetition of 'And' reveal about the speaker's response to the changes in the garden? (2)
- 3.4 Critically comment on how the description of the Chapel in lines 5 and 6 reveals the speaker's attitude to organised religion? (3)

[10]**OR**

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 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.

- 4.1 How does the repetition of 'in the mirror' in lines 5 and 6 emphasise the speaker's situation? (2)
- 4.2 Discuss how the use of brackets draws the reader into the narrative of the speaker. (3)
- 4.3 Refer to line 24. Explain the irony of the speaker's reference to the prisoner's hand as 'the talkative one'. (2)
- 4.4 Critically comment on how lines 26–28 link to the title of the poem. (3)
- [10]**

AND

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

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

A WINTER SOLSTICE PRAYER – Edward Hays

1 The dark shadow of space leans over us ...

2 We are mindful that the darkness of greed, exploitation, and hatred
3 also lengthens its shadow over our small planet Earth.
4 As our ancestors feared death and evil and all the dark powers of winter,
5 we fear that the darkness of war, discrimination and selfishness
6 may doom us and our planet to an eternal winter.

7 May we find hope in the lights we have kindled on this sacred night,
8 Hope in one another and in all who form the web-work of peace and justice
9 that spans the world.

10 In the heart of every person on this Earth
11 burns the spark of luminous goodness;
12 in no heart is there total darkness.
13 May we who have celebrated this winter solstice,
14 by our lives and service, by our prayers and love,
15 call forth from one another the light and the love
16 that is hidden in every heart.
17 Amen

- 5.1 What does the personification in line 1 suggest about the dark shadow? (2)
- 5.2 Comment on the impact of the metaphor in lines 2–3. (3)
- 5.3 Refer to lines 4–6. How do the fears of the ancestors offer a contrast to the fears of the modern world? (2)
- 5.4 Discuss the change in mood from stanza 2 to stanza 4 by closely referring to the diction used. (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 is drawn to Lord Henry's philosophies. This is what ruins Dorian.

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

Your essay 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

So that was the story of Dorian Gray's parentage. Crudely as it had been told to him, it had stirred him by its suggestion of a strange almost modern romance. A beautiful woman risking everything for a mad passion. A few wild weeks of happiness cut short by a hideous, treacherous crime. Months of voiceless agony, and then a child born in pain. The mother snatched away by death, the boy left to solitude and the tyranny of an old and loveless man. Yes; it was an interesting background. It posed the lad, made him more perfect as it were. Behind every exquisite thing that existed, there was something tragic. Worlds had to be in travail, that the meanest flower might blow ... And how charming he had been at dinner the night before, as with startled eyes and lips parted in frightened pleasure, he had sat opposite to him at the club, the red candle-shades staining to a richer rose the wakening wonder of his face. Talking to him was like playing upon an exquisite violin. He answered to every touch and thrill of the bow ... There was something terribly enthralling in the exercise of influence. No activity was like it. To project one's soul into some gracious form, and let it tarry there for a moment; to hear one's own intellectual views echoed back to one with all the added music of passion and youth; to convey one's temperament into another as though it were a subtle fluid or a strange perfume; there was real joy in that – perhaps the most satisfying joy left to us in an age so limited and vulgar as our own, an age grossly carnal in its pleasures, and grossly common in its aims ... He was a marvellous type, too, this lad, whom by so curious a chance he had met in Basil's studio; or could be fashioned into a marvellous type, at any rate. Grace was his, and the white purity of boyhood, and beauty such as old Greek marbles kept for us. There was nothing that one could not do with him. He could be made a Titan or a toy. What a pity it was that such beauty was destined to fade! ...	5 10 15 20 25
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[Chapter 3]

- 7.1 What impression of Lord Henry is created in this extract? (3)
- 7.2 Refer to lines 1–4: To what extent do the details of Dorian's heritage reflect his own romantic experience with Sibyl Vane later in the novel? (3)
- 7.3 Refer to line 7: 'It posed the lad, made him more perfect as it were'. Critically evaluate how this declaration contributes to the central theme of Art and Life in the novel. (3)
- 7.4 Critically discuss the ironic foreshadowing evident in lines 24–25: 'What a pity it was that such beauty was destined to fade! ...'. (3)

AND

EXTRACT B

<p>'I can't bear this, Harry! You mock at everything, and then suggest the most serious tragedies. I am sorry I told you now. I don't care what you say to me. I know I was right in acting as I did. Poor Hetty! As I rode past the farm this morning, I saw her white face at the window, like a spray of jasmine. Don't let us talk about it anymore, and don't try to persuade me that the first good action I have done for years, the first little bit of self-sacrifice I have ever known, is really a sort of sin. I want to be better. I am going to be better. Tell me something about yourself. What is going on in town? I have not been to the club for days.'</p>	5
<p>'The people are still discussing poor Basil's disappearance.'</p>	
<p>'I should have thought they had got tired of that by this time,' said Dorian, pouring himself out some wine, and frowning slightly.</p>	10
<p>'My dear boy, they have only been talking about it for six weeks, and the British public are really not equal to the mental strain of having more than one more topic every three months. They have been very fortunate lately, however. They have had my own divorce case and Alan Campbell's suicide. Now they have got the mysterious disappearance of an artist. Scotland Yard still insists that the man in the grey ulster who left for Paris by the midnight train on the ninth of November was poor Basil, and the French police declare that Basil never arrived in Paris at all. I suppose in about a fortnight we shall be told that he has been seen in San Francisco. It is an odd thing, but everyone who disappears is said to be seen at San Francisco. It must be a delightful city, and possess all the attractions of the next world.'</p>	15
<p>'What do you think has happened to Basil?' asked Dorian, holding up his Burgundy against the light, and wondering how it was that he could discuss the matter so calmly.</p>	20
	25
[Chapter 19]	

- 7.5 Refer to lines 6–7: 'I want to be better. I am going to be better'. Using the incident with Hetty as a starting point, comment on whether Dorian is sincere in changing his behaviour. (3)
- 7.6 Lord Henry is very flippant about the attitudes of the British public (lines 12–16). However, it contributes to the darkening mood of the novel. Critically comment on how it is achieved in this extract. (3)
- 7.7 Account for Dorian's 'calm' response to the discussion of Basil's disappearance (lines 23–25). (3)
- 7.8 Refer to both Extracts A and B. Critically discuss the extent to which the hypocrisy of Victorian society is exposed. (4)
- [25]**

OR

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*, the will to survive manifests itself differently in both stories.

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

Your essay 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

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. 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.

5

'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 urgently suggest we repair to another part of my humble ship.'

15

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

I could feel him moving off the tarpaulin onto the middle bench and, fatally, bringing a foot down on the floor of the boat.

'No, no, my brother! Don't! We're not –'

20

I tried to hold him back. Alas, it was too late. Before I could say the word *alone*, I was alone again. I heard the merest clicking of claws against the bottom of the boat, no more than a pair of spectacles falling to the floor, and the next moment my dear brother shrieked in my face like I've never heard a man shriek before. He let go of me.

25

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 back to life.

[Chapter 90]

9.1 Account for the presence of the castaway at this stage of the novel.

(3)

- 9.2 How is Pi's interaction with the castaway typical of his character? Refer only to the extract in your response. (3)
- 9.3 Critically comment on the 'growl' (line 11) heard by Pi in the extract. Refer to your knowledge of the novel, as a whole, in your response. (3)
- 9.4 Refer to line 18. Discuss the significance of the tarpaulin as an important aspect of Pi's survival at sea with a Bengal tiger. (3)

AND

EXTRACT D

Not a trace of it has been found. That's a bit hard to believe, isn't it? There are no tigers in the Americas. If there were a wild tiger out there, don't you think the police would have heard about it by now?' (3)

'I should tell you about the black panther that escaped from the Zurich Zoo in the middle of winter.' 5

'Mr Patel, a tiger is an incredibly dangerous wild animal. How would you survive in a lifeboat with one? It's –'

'What you don't realise is that we are a strange and forbidding species to wild animals. We fill them with fear. They avoid us as much as possible. It took centuries to still the fear in some pliable animals – domestication it's called – but most cannot get over their fear, and I doubt they ever will. When wild animals fight us, it is out of sheer desperation. They fight when they feel they have no other way out. It's a very last resort.' 10

'In a lifeboat? Come on, Mr Patel, it's just too hard to believe!'

[Chapter 99]

- 9.5 Place the extract in context. (3)
- 9.6 Consider lines 8–13. In response to Okamoto's question, Pi is able to provide a convincing argument.
How has Pi's childhood in India contributed to his ability to provide such a response? (3)
- 9.7 Refer to line 9: 'We fill them with fear.'
Discuss the irony of Pi's statement, when considering the initial stages of Pi's ordeal at sea. (3)
- 9.8 Refer to lines 1–3.
Pi's animal story, that necessitates the existence of Richard Parker, is essential if Pi is to lead a normal existence after his 227-day experience at sea.
Critically discuss the extent to which you agree with the statement. Refer to the novel, as a whole, in your response. (4)

[25]

TOTAL SECTION B: 25

AND

SECTION C: DRAMA

Answer ONLY on the play you have studied.

***OTHELLO* – WILLIAM SHAKESPEARE**

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: *OTHELLO* – ESSAY QUESTION

The weaknesses of men lead to the misfortune of women in this drama.

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

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

[25]**OR**

QUESTION 11: OTHELLO – CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT E

OTHELLO	Give me a living reason she's disloyal.	
IAGO	I do not like the office, But sith I am entered in this cause so far, Pricked to't by foolish honesty and love, I will go on. I lay with Cassio lately,	5
	And being troubled with a raging tooth, I could not sleep. There are a kind of men So loose of soul that in their sleeps Will mutter their affairs. One of this kind is Cassio. In sleep I heard him say 'Sweet Desdemona. Let us be wary, let us hide our loves' And then, sir, would he grip and wring my hand Cry 'O, sweet creature!', then kiss me hard, As if he plucked up kisses by the roots, That grew upon my lips, lay his leg o'er my thigh, And sigh, and kiss, and then cry 'Cursed fate, That gave thee to the Moor!'	10 15
OTHELLO	O, monstrous, monstrous!	
IAGO	Nay, this was but his dream	
OTHELLO	But this denoted a foregone conclusion.	20
IAGO	'Tis a shrewd doubt, though it be but a dream. And this may help to thicken other proofs That do demonstrate thinly.	
OTHELLO	I'll tear her all to pieces.	
IAGO	Nay, yet be wise; yet we see nothing done. She may be honest yet. Tell me but this: Have you not sometimes seen a handkerchief Spotted with strawberries in your wife's hand?	25
OTHELLO	I gave her such a one. 'Twas a gift	

[Act 3, Scene 3]

- 11.1 Consider lines 10–17. How is Iago's retelling of Cassio's dream a deliberate attempt to provoke Othello? (3)
- 11.2 Refer to line 25 where Iago advises Othello to 'be wise'. Discuss the irony of Iago's advice. (3)

- 11.3 Othello's threat, 'I'll tear her all to pieces' (line 24) shows a significant change in Othello's character. Contrast the character presented in this line with the character seen earlier in the play. (3)
- 11.4 Explain why Iago intentionally uses the handkerchief as part of his plot to destroy Othello. (3)

AND

EXTRACT F

LODOVICO	O thou Othello, that was once so good, Fallen in the practice of a cursed slave, What shall be said to thee?	
OTHELLO	Why, anything; An honourable murderer, if you will: For naught I did in hate, but all in honour.	5
LODOVICO	This wretch hath part confessed his villainy. Did you and he consent in Cassio's death?	
OTHELLO	Ay.	
CASSIO	Dear general, I never gave you cause.	10
OTHELLO	I do believe it, and I ask your pardon. Will you, I pray, demand that demi-devil Why he hath thus ensnared my soul and body?	
IAGO	Demand me nothing. What you know, you know. From this time forth I never will speak word.	15
LODOVICO	(to IAGO) What, not to pray?	
GRAZIANO	Torments will open your lips.	

[Act 5, Scene 2]

- 11.5 Place this extract in context. (3)
- 11.6 Comment on Othello's conviction that he is an 'honourable murderer' (line 5). (3)
- 11.7 Refer to lines 14–15: 'Demand me nothing. What you know, you know. From this time forth I never will speak word.'
- If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Pay special attention to body language and tone. Motivate your instructions. (3)
- 11.8 Iago exploits the relationships he has with others to fulfil his evil plans. Using this extract as a starting point, discuss to what extent you agree with the statement. (4)

[25]

OR

HAMLET – WILLIAM SHAKESPEARE

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

QUESTION 12: HAMLET – ESSAY QUESTION

Hamlet is a character of many contradictions.

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

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

[25]**OR****QUESTION 13: HAMLET – CONTEXTUAL QUESTION****EXTRACT G**

GUILDENSTERN	What should we say, my lord?	
HAMLET	Why, anything – but to th' purpose. You were sent for, and there is a kind of confession in your looks which your modesties have not crafted enough to colour. I know the good King and Queen have sent for you.	5
ROSENCRANTZ	To what end, my lord?	
HAMLET	That you must teach me. But let me conjure you by the rights of our fellowship, by the consonancy of our youth, and by the obligation of our ever-present love, and by what more dear a better proposer could charge you withal, be even and direct with me whether you were sent for or no.	10
ROSENCRANTZ	(to GUILDENSTERN) What say you?	
HAMLET	Nay the, I have an eye of you – if you love me, hold not off.	
GUILDENSTERN	My lord, we were sent for.	
HAMLET	I will tell you why. So shall my anticipation prevent your discovery, and your secrecy to the King and Queen moults no feather. I have of late lost all my mirth, forgone all custom of exercise; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory. This most excellent canopy the air, look you, this brave overhanging firmament, this majestical roof fretted with golden fire – why, it appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is man! How noble in reason, how infinite in faculty, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god – the beauty of the world, the paragon of animals! And yet, to me – no, nor woman, neither, though by your smiling you seem to say so.	15 20 25
ROSENCRANTZ	My lord, there are no such stuff in my thoughts.	

HAMLET	Why did you laugh, then, when I said 'Man delights not me'?	30
ROSENCRANTZ	To think, my lord, if you delight not in man what Lenten entertainment the players shall receive from you. We coted them on the way, and hither are they coming to offer you service.	
		[Act 2, Scene 2]

- 13.1 Rosencrantz and Guildenstern are consistently presented together in this drama. What does this suggest about their characters? (3)
- 13.2 To what extent is Hamlet justified in questioning Rosencrantz and Guildenstern's loyalty towards him? (3)
- 13.3 Consider Hamlet's speech in lines 17–28. What does it reveal about his state of mind at this point in the drama? (3)
- 13.4 Critically comment on the dramatic impact of the impending arrival of the 'players' (lines 31–34). (3)

AND

EXTRACT H

HORATIO	So Guildenstern and Rosencrantz go to't?	
HAMLET	Why, man, they did make love to his employment. They are not near my conscience. Their defeat Doth by their own insinuation grow. 'Tis dangerous when the baser nature comes Between the pass and fell incensed points Of mighty opposites	5
HORATIO	Why, what a king is this!	
HAMLET	Does it not, think'st thee, stand me now upon — He that hath killed my king and whored my mother, Popped in between th'election and my hopes, Thrown out his angle for my proper life, And with such cozenage — is't not perfect conscience To quit him with this arm? And is't not to be damned To let this canker of our nature come In further evil?	10 15
HORATIO	It must be shortly known to him from England What is the issue of the business there?	
HAMLET	It will be shortly known to him. The interim's mine, And a man's life no more than to say 'one'. But I am very sorry, good Horatio, That to Laertes I forgot myself; For by the image of my cause I see The portraiture of his. I'll court his favours. But sure, the bravery of his grief did put me Into a towering passion.	20 25
		[Act 5, Scene 2]

- 13.5 Place this extract in context. (3)
- 13.6 Refer to lines 9–14: ‘Does it not ... with this arm?’
If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Pay special attention to body language and tone. Motivate your instructions. (3)
- 13.7 Hamlet recognises the ‘bravery of [Laertes] grief’ (line 25). Show how Laertes’ expression of grief contrasts with that of Hamlet’s. (3)
- 13.8 ‘Hamlet’s pursuit of justice comes at a great cost.’
Critically comment on the extent to which you agree with this statement. (4)
[25]

OR

***THE CRUCIBLE* – ARTHUR MILLER**

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

The need for self-preservation in *The Crucible* is a human response to survival.

Discuss the extent to which you agree with this statement.

Your essay 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

HALE	You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.	
TITUBA	<i>(deeply relieved)</i> : Oh, God bless you, Mr Hale!	
HALE	<i>(with rising exaltation)</i> : You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God – face God, Tituba, and God will protect you.	5
TITUBA	<i>(joining with him)</i> : Oh, God, protect Tituba!	
HALE	<i>(kindly)</i> : Who came to you with the Devil? Two? Three? Four? How many?	10
	<i>(TITUBA pants, and begins rocking back and forth again, staring ahead)</i>	
TITUBA	There was four. There was four.	
PARRIS	<i>(pressing in on her)</i> : Who? Who? Their names, their names!	15
TITUBA	<i>(suddenly bursting out)</i> : Oh, how many times he bid me kill you, Mr Parris!	
PARRIS	Kill me!	
TITUBA	<i>(in a fury)</i> : He says Mr Parris must be kill! Mr Parris no goodly man, Mr Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! <i>(They gasp.)</i>	20
	...	
	And then he come one stormy night to me, and he say, 'Look! I have white people belong to me.' And I look – and there was Goody Good.	
PARRIS	Sarah Good!	
TITUBA	<i>(rocking and weeping)</i> : Aye, Sir, and Goody Osburn.	25
MRS PUTNAM	I knew it! Goody Osburn were midwife to me three times. I begged you, Thomas, did I not? I begged him not to call Osburn because I feared her. My babies always shrivelled in her hands!	

HALE	Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. (<i>He is indicating BETTY on the bed.</i>) Look at her God-given innocence; her soul is so tender; we must protect her, Tituba; the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help.	30
ABIGAIL	<i>ABIGAIL rises as though inspired, and cries out.</i> I want to open myself!	35

[Act 1]

- 15.1 What motivates Tituba's testimony in this extract? (3)
- 15.2 Account for the presence of the Putnams during Hale's examination and questioning. (3)
- 15.3 '... the Devil is out and preying on her like a beast upon the flesh of a pure lamb' (lines 32–33). Explain the irony in Hale's assessment of Betty. (3)
- 15.4 Refer to line 36: 'I want to open myself!'. Account for Abigail's dramatic outburst. (3)

AND

EXTRACT J

GILES	Say nothin' more, John. (<i>pointing at Danforth</i>): He's only playin' you! He means to hang us all! (<i>Mary bursts into sobs.</i>)	
DANFORTH	<i>This</i> is a court of law, Mister. I'll have no effrontery here!	
PROCTOR	Forgive him, sir, for his old age. Peace, Giles, we'll prove it all now. (<i>He lifts up Mary's chin.</i>) You cannot weep, Mary. Remember the angel, what he say to the boy. Hold to it, now; there is your rock. (<i>MARY quiets. He takes out a paper, and turns to Danforth.</i>) This is Mary Warren's deposition. I – I would ask you remember, sir, while you read it, that until two weeks ago she were no different than the other children are today. (<i>He is speaking reasonably, restraining all his fears, his anger, his anxiety.</i>) You saw her scream, she howled, she swore that familiar spirits choked her; she even testified that Satan, in the form of women now in jail, tried to win her soul away, and then when she refused –	5 10 15
DANFORTH	We know all this.	
PROCTOR	Aye, sir. She swears now that she never saw Satan; nor any spirit, vague or clear, that Satan may have sent to hurt her. And she declares her friends are lying now. (<i>PROCTOR starts to hand DANFORTH the deposition and HALE comes up to DANFORTH in a trembling state.</i>)	20
HALE	I cannot say he is an honest man; I know him little. But in all justice, sir, a claim so weighty cannot be argued by a farmer. In God's name, sir, stop here; send him home and let him come again with a lawyer –	25
DANFORTH	(<i>patiently</i>): Now look you, Mr Hale –	
HALE	Excellency, I have signed seventy-two death warrants; I am a minister of the Lord, and I dare not take a life without there be a proof so immaculate no slightest qualm of conscience may doubt it.	
DANFORTH	Mr Hale, you surely do not doubt my justice.	30

[Act 3]

- 15.5 Place this extract in context. (3)
- 15.6 Consider the stage direction in line 3. Account for Mary Warren's emotional state at this point in the drama. (3)

- 15.7 Refer to lines 27–29: ‘Excellency, I have signed seventy-two death warrants; I am a minister of the Lord, and I dare not take a life without there be a proof so immaculate ...’

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 ‘Self-importance blinds the protectors of the truth.’
Critically discuss the validity of this statement by referring to both extracts.

(4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80