



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2024**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 29 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 POETRY – 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 on page 5 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.

**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
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1. From: 'Fern Hill'	Essay question	10	6
2. 'This Winter Coming'	Contextual question	10	7
3. 'Prayer to Masks'	Contextual question	10	9
4. 'At a Funeral'	Contextual question	10	10
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question</b>			
5. 'Farm Gate'	Contextual question	10	11
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	13
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	13
8. <i>Life of Pi</i>	Essay question	25	16
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<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
10. <i>Hamlet</i>	Essay question	25	19
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12. <i>Othello</i>	Essay question	25	23
13. <i>Othello</i>	Contextual question	25	23
14. <i>The Crucible</i>	Essay question	25	27
15. <i>The Crucible</i>	Contextual question	25	27

**\*NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**CHECKLIST**

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5	1	
B: Novel (Essay OR Contextual)	6–9	1	
C: Drama (Essay OR Contextual)	10–15	1	

**NOTE:** In SECTIONS B and C, ensure that you have answered ONE ESSAY question and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**SECTION A: POETRY****PRESCRIBED POETRY**

Answer any TWO of the following questions.

**QUESTION 1: ESSAY QUESTION**

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

**An extract from: FERN HILL – Dylan Thomas**

1      Now as I was young and easy under the apple boughs  
2      About the lilting house and happy as the grass was green,  
3          The night above the dingle starry,  
4          Time let me hail and climb  
5          Golden in the heydays of his eyes,  
6      And honoured among wagons I was prince of the apple towns  
7      And once below a time I lordly had the trees and leaves  
8          Trail with daisies and barley  
9          Down the rivers of the windfall light.

10     And as I was green and carefree, famous among the barns  
11     About the happy yard and singing as the farm was home,  
12         In the sun that is young once only,  
13         Time let me play and be  
14         Golden in the mercy of his means,  
15     And green and golden I was huntsman and herdsman, the calves  
16     Sang to my horn, the foxes on the hills barked clear and cold,  
17         And the sabbath rang slowly  
18         In the pebbles of the holy streams.

...

19     Nothing I cared, in the lamb white days, that time would take me  
20     Up to the swallow thronged loft by the shadow of my hand,  
21         In the moon that is always rising,  
22         Nor that riding to sleep  
23         I should hear him fly with the high fields  
24     And wake to the farm forever fled from the childless land.  
25     Oh as I was young and easy in the mercy of his means,  
26         Time held me green and dying  
27         Though I sang in my chains like the sea.

Childhood is a time of innocence, joy and wonder but sadly, it does not last.

With close reference to **diction**, **imagery** and **tone**, critically discuss the above statement in relation to this extract from 'Fern Hill'.

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.

**THIS WINTER COMING – Karen Press**

1 walking in the thick rain  
2 of this winter we have only just entered,  
3 who is not frightened?

4 the sea is swollen, churning in broken waves  
5 around the rocks, the sand is sinking away  
6 the seagulls will not land  
7 under this sky, this shroud falling  
8 who is not frightened?

9 in every part of the city, sad women climbing onto buses,  
10 dogs barking in the street, and the children  
11 in every doorway crying,  
12 the world is so hungry, madam's house is clean  
13 and the women return with slow steps  
14 to the children, the street, the sky tolling like a black bell;  
15 these women are a tide of sadness  
16 they will drown the world,  
17 who is not frightened?

18 on every corner men standing  
19 old stumps in the rain, tombstones  
20 engraved with open eyes  
21 watching the bright cars full of sated faces  
22 pass them, pass them, pass them,  
23 who is not frightened?

24 into the rain the children are running  
25 thin as the barest twigs they kindle a fire  
26 to fight the winter, their bare bodies  
27 a raging fire of dead children  
28 and the sky collapsing under centuries of rain  
29 the wind like a mountain crying,  
30 who is not frightened of this winter  
31 coming upon us now?

- 2.1 What does the word, 'thick' (line 1) convey about the rain? (2)
- 2.2 Refer to lines 4–5: 'the sea is ... is sinking away'.
- 2.2.1 Identify the mood in these lines. (1)
- 2.2.2 Explain how this mood is created. (2)

- 2.3 Refer to lines 24–26: 'into the rain ... fight the winter'.  
Comment on the effectiveness of the simile in these lines. (2)
- 2.4 Refer to lines 18–23: 'on every corner ... is not frightened?'  
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.

**PRAYER TO MASKS – Léopold Sédar Senghor**

1 Black mask, red mask, you black and white masks,  
 2 Rectangular masks through whom the spirit breathes,  
 3 I greet you in silence!  
 4 And you too, my lionheaded ancestor.  
 5 You guard this place, that is closed to any feminine laughter, to any mortal smile.  
 6 You purify the air of eternity, here where I breathe the air of my fathers.  
 7 Masks of markless faces, free from dimples and wrinkles,  
 8 You have composed this image, this my face that bends over the altar of white paper.  
 9 In the name of your image, listen to me!  
 10 Now while the Africa of despotism is dying – it is the agony of a pitiable princess  
 11 Like that of Europe to whom she is connected through the navel –  
 12 Now fix your immobile eyes upon your children who have been called  
 13 And who sacrifice their lives like the poor man his last garment  
 14 So that hereafter we may cry 'here' at the rebirth of the world being the leaven that the  
     white flour needs.  
 15 For who else would teach rhythm to the world that has died of machines and cannons?  
 16 For who else should ejaculate the cry of joy, that arouses the dead and the wise in a  
     new dawn?  
 17 Say, who else could return the memory of life to men with a torn hope?  
 18 They call us cotton heads, and coffee men, and oily men,  
 19 They call us men of death.  
 20 But we are the men of the dance whose feet only gain power when they beat the hard  
     soil.

- 3.1 Explain why the speaker refers to his ancestor as 'lionheaded' (line 4). (2)
- 3.2 What does the word, 'silence' (line 3) reveal about the speaker's attitude towards the ancestors? Motivate your response. (2)
- 3.3 Refer to line 13: 'And who sacrifice their lives like the poor man his last garment'.
- 3.3.1 Identify the figure of speech in this line. (1)
- 3.3.2 Comment on the effectiveness of this image. (2)
- 3.4 Refer to line 20: 'But we are ... the hard soil.'
- Critically discuss how this line conveys the central message of the poem. (3)

**[10]**

**QUESTION 4: CONTEXTUAL QUESTION**

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

**AT A FUNERAL – Dennis Brutus**

*(for Valencia Majombozi, who died shortly after qualifying as a doctor)*

- 1 Black, green and gold at sunset: pageantry  
2 And stubbled graves Expectant, of eternity,  
3 In bride's-white, nun's-white veils the nurses gush their bounty  
4 Of red-wine cloaks, frothing the bugled dirging slopes  
5 Salute! Then ponder all this hollow panoply  
6 For one whose gifts the mud devours, with our hopes.
- 7 Oh all you frustrate ones, powers tombed in dirt,  
8 Aborted, not by Death but carrion books of birth  
9 Arise! The brassy shout of Freedom stirs our earth;  
10 Not Death but death's-head tyranny scythes our ground  
11 And plots our narrow cells of pain defeat and dearth:  
12 Better that we should die, than that we should lie down.

- 4.1 Explain the use of the phrase: 'Black, green and gold' (line 1) in the context of the poem. (2)
- 4.2 What does the word, 'pageantry' (line 1) convey about the funeral? (2)
- 4.3 Refer to line 9: 'Arise! The brassy shout of Freedom stirs our earth'.
- 4.3.1 Identify the figure of speech in this line. (1)
- 4.3.2 Comment on the effectiveness of this image. (2)
- 4.4 Refer to line 12: 'Better that we should die, than that we should lie down.'  
Critically discuss how this line conveys 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.

**FARM GATE – Uys Krige**

1 Blood-red the aloes flank  
2 the winding road.  
3 As if aflame with leaping sparks  
4 each fire-lily glows.  
5 But nothing, nothing stirs ... only  
6 a breeze that flows  
7 and seems to pause and waver where  
8 the grass-seed grows.

9 Above, the blue, blue sky;  
10 and far below, the falling stream  
11 drifts through the orchards with  
12 a flash of green.  
13 And no sound breaks the hovering peace  
14 of this still mountain scene.

15 Now after all the years I'll open  
16 a gate again.  
17 Where have my paths  
18 till now not led  
19 to bring me to this farm-road gate  
20 with all illusions shed  
21 but hope, hope in my heart  
22 and clear dreams in my head?

23 The gate stands in  
24 a maroela's shade.  
25 A wholeness in me, harmony  
26 and no bitterness, no hate.  
27 I lift the catch ... and in my heart  
28 open a gate.

5.1 Refer to lines 1–4: 'Blood-red the aloes ... each fire-lily glows.'

What does this description reveal about the aloes? (2)

5.2 Refer to lines 9–14: 'Above, the blue ... still mountain scene.'

What is suggested about the atmosphere in these lines? (2)

- 5.3 Refer to lines 15–16: 'Now after all ... a gate again.'
- 5.3.1 Identify the tone of these lines. (1)
- 5.3.2 Comment on the effectiveness of the tone. (2)
- 5.4 Refer to lines 17–22: 'Where have my ... in my head?'
- Critically discuss how the rhetorical question conveys the central message of the poem. (3)
- [10]**
- TOTAL SECTION A: 30**

**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

**THE PICTURE OF DORIAN GRAY – Oscar Wilde**

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

**QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION**

The portrait of Dorian Gray is equally a blessing and a curse in Dorian's life.

Critically discuss the extent to which you agree with this statement, with close reference to the novel.

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

**[25]****QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

**EXTRACT A**

One thing, however, he felt that it had done for him. It had made him conscious how unjust, how cruel, he had been to Sibyl Vane. It was not too late to make reparation for that. She could still be his wife. His unreal and selfish love would yield to some higher influence, would be transformed into some nobler passion, and the portrait that Basil Hallward had painted of him would be a guide to him through life, would be to him what holiness is to some, and conscience to others, and the fear of God to us all. There were opiates for remorse, drugs that could lull the moral sense to sleep. But here was a visible symbol of the degradation of sin. Here was an ever-present sign of the ruin men brought upon their souls. 5

Three o'clock struck, and four, and the half-hour rang its double chime, but Dorian Gray did not stir. 10

...

He did not know what to do, or what to think. Finally, he went over to the table, and wrote a passionate letter to the girl he had loved, imploring her forgiveness, and accusing himself of madness. He covered page after page with wild words of sorrow, and wilder words of pain. There is a luxury in self-reproach. When we blame ourselves we feel that no one has a right to blame us. It is the confession, not the priest, that gives us absolution. When Dorian had finished the letter, he felt that he had been forgiven. 15

[Chapter 8]

7.1 Place the above extract in context. (2)

7.2 Explain why Dorian would refer to his love for Sibyl as 'unreal' (line 3). (2)

7.3 Refer to lines 12–14: 'He did not ... himself of madness.'

Explain what these lines reveal about Dorian's state of mind at this point in the novel.

(2)

7.4 Refer to lines 3–6: 'His unreal and ... to us all.'

Discuss the extent to which Dorian is able to sustain his decision to use the portrait as his moral compass.

(3)

7.5 Refer to lines 15–18: 'There is a ... had been forgiven.'

Discuss the significance of these lines in relation to the novel as a whole.

(3)

### AND

### EXTRACT B

'I can tell you, Harry. It is not a story I could tell to anyone else. I spared somebody. It sounds vain, but you understand what I mean. She was quite beautiful, and wonderfully like Sibyl Vane. I think it was that which first attracted me to her. You remember Sibyl, don't you? How long ago that seems! Well, Hetty was not one of our own class, of course. She was simply a girl in a village. But I really loved her. I am quite sure that I loved her.'

...

'I should think the novelty of the emotion must have given you a thrill of real pleasure, Dorian,' interrupted Lord Henry. 'But I can finish your idyll for you. You gave her good advice, and broke her heart. That was the beginning of your reformation.'

...

'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 any more, 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.'

'The people are still discussing poor Basil's disappearance.'

[Chapter 19]

7.6 Refer to line 18: 'The people are still discussing poor Basil's disappearance.'

Account for Basil's disappearance.

(2)

7.7 Refer to lines 4–6: 'Well, Hetty was ... I loved her.'

Discuss the irony in these lines.

(2)

- 7.8 Refer to lines 15–16: 'I want to be better. I am going to be better.'  
Discuss Dorian's resolution 'to be better'. (3)
- 7.9 Refer to lines 8–9: 'You gave her ... of your reformation.'  
Comment on how these lines indicate a change in Lord Henry's attitude towards Dorian. (3)
- 7.10 Refer to lines 13–15: 'Don't let us ... sort of sin.'  
Using these lines as a starting point, critically discuss Dorian's understanding of 'self-sacrifice'. (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**

*Life of Pi* illustrates how Pi's experiences at sea are equally a blessing and a curse to his personal development.

Critically discuss the extent to which you agree with this statement, with close reference to the novel.

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

**[25]****QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

**EXTRACT C**

The water about him was shifting wildly. He looked small and helpless.

'Richard Parker, can you believe what has happened to us? Tell me it's a bad dream. Tell me it's not real. Tell me I'm still in my bunk on the *Tsimtsum* and I'm tossing and turning and soon I'll wake up from this nightmare. Tell me I'm still happy. Mother, my tender guardian angel of wisdom, where are you? And you, Father, my loving worrywart? And you, Ravi, dazzling hero of my childhood? Vishnu preserve me, Allah protect me, Christ save me, I can't bear it! TREEEEEE! TREEEEEE! TREEEEEE!' 5

I was not wounded in any part of my body, but I had never experienced such intense pain, such a ripping of the nerves, such an ache of the heart.

...

'Every single thing I value in life has been destroyed. And I am allowed no explanation? I am to suffer hell without any account from heaven? In that case, what is the purpose of reason, Richard Parker? Is it no more than to shine at practicalities – the getting of food, clothing and shelter? Why can't reason give greater answers?' 10

...

'Isn't it ironic, Richard Parker? We're in hell yet still we're afraid of immortality. Look how close you are! TREEEEEE! TREEEEEE! TREEEEEE! Hurrah, Hurrah! You've made it, Richard Parker, you've made it.' 15

...

'In a few seconds you'll be aboard and we'll be together. Wait a second. Together? We'll be *together*? Have I gone mad?'

[Chapter 37]



- 9.1 Place the extract in context. (2)
- 9.2 Refer to lines 6–7: 'Vishnu preserve me, Allah protect me, Christ save me'.  
Account for Pi's reference to these three religious figures. (2)
- 9.3 Refer to lines 2–3: 'Richard Parker, can ... it's not real.'  
Explain what these lines reveal about Pi's state of mind at this point in the novel. (2)
- 9.4 Refer to line 1: 'He looked small and helpless.'  
Discuss the irony of describing Richard Parker in this manner. (3)
- 9.5 Refer to lines 17–18: 'In a few ... I gone mad?'  
If Richard Parker is his alter ego, explain why Pi almost immediately regrets inviting him aboard the lifeboat. (3)
- 9.6 Refer to lines 11–12: '... what is the purpose of reason, Richard Parker?'  
Discuss the role that reason plays in Pi's life. (3)

**AND****EXTRACT D**

'He killed her. The cook killed my mother. We were starving. I was weak. I couldn't hold on to a turtle. Because of me we lost it. He hit me. Mother hit him. He hit her back.'

...

'He caught her by the wrist and twisted it. She shrieked and fell. He moved over her. The knife appeared. He raised it in the air. It came down. Next it was up – it was red. It went up and down repeatedly. I couldn't see her.'

5

...

'In the morning, in plain sight of him, I pulled on the rope and boarded the lifeboat. I was very weak. He said nothing. I kept my peace. He caught a turtle. He gave me its blood. He butchered it and laid its best parts for me on the middle bench. I ate.'

'Then we fought and I killed him. He had no expression on his face, neither of despair nor of anger, neither of fear nor of pain. He gave up. He let himself be killed, though it was still a struggle. He knew he had gone too far, even by his bestial standards. He had gone too far and now he didn't want to go on living any more. But he never said "I'm sorry." '

10  
...

'He didn't say anything. He had no last words. He only coughed up blood. A knife has a horrible dynamic power; once in motion, it's hard to stop. I stabbed him repeatedly. His blood soothed my chapped hands. His heart was a struggle – all those tubes that connected it. I managed to get it out. It tasted delicious, far better than turtle. I ate his liver. I cut off great pieces of his flesh.'

15

'He was such an evil man. Worse still, he met evil in me – selfishness, anger, ruthlessness. I must live with that.'

20

[Chapter 99]

- 9.7 What has led to Pi's having to tell the story of his mother's murder? (2)
- 9.8 Explain how the prevailing mood is conveyed in this extract. (2)
- 9.9 Refer to lines 7–8: 'He caught a ... bench. I ate.'
- Comment on the significance of the French cook's actions in these lines. (3)
- 9.10 Refer to lines 19–20: 'He was such ... live with that.'
- Critically discuss how Pi's comment is crucial to understanding the impact that his ordeal had on him. (3)

**[25]****TOTAL SECTION B: 25**

**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

**HAMLET – William Shakespeare**

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

**QUESTION 10: HAMLET – ESSAY QUESTION**

In *Hamlet*, the role of women contributes to the attitude and actions of the main character.

Critically discuss the validity of the above statement with reference to the play as a whole.

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

**[25]****QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

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

**EXTRACT E**

OPHELIA

O, what a noble mind is here o'erthrown!  
The courtier's, soldier's, scholar's, eye, tongue, sword,  
Th'expectancy and rose of the fair state,  
The glass of fashion, and the mould of form,  
Th'observed of all observers, quite quite down,  
And I of ladies most deject and wretched,  
That sucked the honey of his music vows,  
Now see that noble and most sovereign reason  
Like sweet bells jangled, out of tune and harsh,  
That unmatched form and feature of blown youth,  
Blasted with ecstasy! O, woe is me!  
T'have seen what I have seen, see what I see!

5

*She prays. Enter Claudius and Polonius from behind the arras*

CLAUDIUS

Love! his affections do not that way tend,  
Nor what he spake, though it lacked form a little,  
Was not like madness. There's something in his soul,  
O'er which his melancholy sits on brood,  
And I do doubt the hatch and the disclose  
Will be some danger. Which for to prevent,  
I have in quick determination  
Thus set it down. He shall with speed to England,  
For the demand of our neglected tribute.

10

15

20

Haply the seas, and countries different,  
 With variable objects, shall expel  
 This something-settled matter in his heart, 25  
 Whereon his brains still beating puts him thus  
 From fashion of himself. What think you on't?  
*Ophelia comes forward*  
 ...

POLONIUS

My lord, do as you please,  
 But if you hold it fit, after the play, 30  
 Let his queen-mother all alone entreat him  
 To show his grief. Let her be round with him,  
 And I'll be placed (so please you) in the ear  
 Of all their conference. If she find him not,  
 To England send him, or confine him where 35  
 Your wisdom best shall think.

CLAUDIUS

It shall be so,  
 Madness in great ones must not unwatched go.

[Act 3, Scene 1]

- 11.1 Describe what occurred between Hamlet and Ophelia just prior to this extract. (2)
- 11.2 Why do Claudius and Polonius enter '*from behind the arras*' (line 13)? (2)
- 11.3 Refer to lines 11–12: 'O, woe is ... what I see!' (2)
- Explain what these lines reveal about Ophelia's state of mind. (2)
- 11.4 Refer to lines 16–19: 'There's something in ... be some danger.' (3)
- Discuss the insight given into Claudius's character in these lines. (3)
- 11.5 Refer to lines 32–34: 'Let her be ... all their conference.' (3)
- Discuss how Polonius's actions here are typical of him. (3)

**AND**

**EXTRACT F***Enter the Ghost in a night-gown*

HAMLET

Save me and hover o'er me with your wings,  
 You heavenly guards! What would your gracious figure?

GERTRUDE

Alas, he's mad.

HAMLET

Do you not come your tardy son to chide,  
 That lapsed in time and passion lets go by  
 Th'important acting of your dread command?  
 O, say!

5

GHOST

Do not forget! This visitation  
 Is but to whet thy almost blunted purpose.  
 But look, amazement on thy mother sits,  
 O step between her and her fighting soul,  
 Conceit in weakest bodies strongest works,  
 Speak to her, Hamlet.

10

...

HAMLET

It is not madness  
 That I have uttered. Bring me to the test,  
 And I the matter will re-word, which madness  
 Would gambol from. Mother, for love of grace,  
 Lay not that flattering unction to your soul,  
 That not your trespass but my madness speaks.  
 It will but skin and film the ulcerous place,  
 Whiles rank corruption mining all within  
 Infects unseen. Confess yourself to heaven,  
 Repent what's past, avoid what is to come,  
 And do not spread the compost on the weeds  
 To make them ranker. Forgive me this my virtue,  
 For in the fatness of these pury times  
 Virtue itself of vice must pardon beg,  
 Yea curb and woo for leave to do him good.

15

20

25

GERTRUDE

O, Hamlet, thou hast cleft my heart in twain.

30

[Act 3, Scene 4]

11.6 Refer to lines 5–7: 'Do you not ... your dread command?'

Account for Hamlet's words to the Ghost.

(2)

11.7 Explain the significance of the reference to 'weeds' (line 25) in the context of the play as a whole.

(2)

11.8 Refer to lines 11–14: 'But look, amazement ... to her, Hamlet.'

Comment on the irony of the Ghost's words in these lines.

(3)

11.9 Refer to line 30: 'O, Hamlet, thou hast cleft my heart in twain.'

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)

11.10 Refer to lines 9–10: 'This visitation ... almost blunted purpose.'

Using your knowledge of the play as a whole, critically discuss the accuracy of the Ghost's observation that Hamlet's purpose has been 'blunted'.

(3)

**[25]**

**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

In *Othello*, Desdemona and Emilia's innocence and naivety contribute to their fate.

Critically discuss the extent to which you agree with the above statement with reference to the play as a whole.

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

**[25]****QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

**EXTRACT G**

OTHELLO

I cannot speak enough of this content;  
It stops me here. It is too much of joy.  
And this, and this, the greatest discords be (*They kiss*)  
That e'er our hearts shall make.

IAGO

(*Aside*) O, y'are well tuned now!  
But I'll set down the pegs that make this music,  
As honest as I am.

5

OTHELLO

Come, let's to the castle.  
News, friends—our wars are done, the Turks are drowned.  
How do our old acquaintance of the isle?  
Honey, you shall be well desired in Cyprus—  
I have found great love amongst them. O my sweet,  
I prattle out of fashion and I dote  
In mine own comforts.

10

...

IAGO

For that I do suspect the lusty Moor  
Hath leaped into my seat, the thought whereof  
Doth like a poisonous mineral gnaw my inwards.  
And nothing can or shall content my soul  
Till I am evened with him, wife for wife,  
Or failing so, yet that I put the Moor  
At least into a jealousy so strong  
That judgement cannot cure. Which thing to do,  
If this poor trash of Venice, whom I trash  
For his quick hunting, stand the putting on,

15

20

I'll have our Michael Cassio on the hip, Abuse him to the Moor in the rank garb (For I fear Cassio with my nightcap too) Make the Moor thank me, love me and reward me For making him egregiously an ass And practising upon his peace and quiet Even to madness. 'Tis here but yet confused. Knavery's plain face is never seen till used.	25       30
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[Act 2, Scene 1]

- 13.1 Refer to line 11: 'Honey, you shall be well desired in Cyprus'.  
Account for Desdemona's presence in Cyprus. (2)
- 13.2 What is the effect of Iago's repeated references to Othello as 'the Moor'? (2)
- 13.3 Refer to line 25: 'I'll have our Michael Cassio on the hip'.  
Discuss Iago's feelings towards Cassio. (2)
- 13.4 Refer to lines 1–4: 'I cannot speak ... hearts shall make.'  
Discuss how the Othello revealed in these lines differs from the Othello we meet later in the play. (3)
- 13.5 Comment on Iago's ironic use of the words, 'As honest as I am' (line 7) to describe himself. (3)
- 13.6 Refer to line 9: 'our wars are done'.  
Comment on the accuracy of this line in relation to Othello's personal life. (3)

**AND**



**EXTRACT H**

LODOVICO

I do beseech you, sir, trouble yourself no further.

OTHELLO

O, pardon me, 'twill do me good to walk.

LODOVICO

Madame, good night. I humbly thank your ladyship.

DESDEMONA

Your honour is most welcome.

OTHELLO

Will you walk, sir? ...

5

O, Desdemona—

DESDEMONA

My lord?

OTHELLO

Get you to bed on the instant. I will be returned forthwith.

Dispatch your attendant there ... Look it be done.

DESDEMONA

I will, my lord.

10

*Othello, Lodovico and Attendants off*

EMILIA

How goes it now? He looks gentler than he did.

...

DESDEMONA

Dost thou in conscience think—tell me, Emilia—

That there be women do abuse their husbands

In such gross kind?

15

EMILIA

There be some such, no question.

...

DESDEMONA

I do not think there is any such woman.

EMILIA

Yes, a dozen—and as many to the vantage, as would store the world  
they played for.

But I do think it is their husbands' faults

20

If wives do fall. Say that they slack their duties

And pour our treasures into foreign laps,

Or else break out in peevish jealousies,

Throwing restraint upon us; or say they strike us,

Or scant our former having in despite—

25

Why, we have galls, and though we have some grace,

Yet we have some revenge. Let husbands know

Their wives have sense like them. They see and smell

And have their palates both for sweet and sour

As husbands have.

30

...

And have we not affections,  
Desires for sport, and frailty, as men have?  
Then let them use us well; else let them know  
The ills we do, their ills instruct us so.

[Act 4, Scene 3]

- 13.7 What news has Lodovico brought from Venice? (2)
- 13.8 Refer to lines 1–3: 'I do beseech ... thank your ladyship.'  
Account for the underlying tension that is evident between Othello and Lodovico. (2)
- 13.9 Refer to lines 31–34: 'And have we ... instruct us so.'  
If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 13.10 Using your knowledge of the play as a whole, critically discuss the unlikely friendship that develops between Desdemona and Emilia. (3)
- [25]**

**THE CRUCIBLE – Arthur Miller**

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

**QUESTION 14: THE CRUCIBLE – ESSAY QUESTION**

In *The Crucible*, the role of the women in Salem contributes to the outcome of the play.

Critically discuss the validity of the above statement with reference to the play as a whole.

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

**[25]****QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

**EXTRACT I**

HALE	Why are you concealing? Have you sold yourself to Lucifer?	
ABIGAIL	I never sold myself! I'm a good girl! I'm a proper girl! (MRS PUTNAM enters with TITUBA, and instantly ABIGAIL points at Tituba.)	
ABIGAIL	She made me do it! She made Betty do it!	5
TITUBA	(shocked and angry): Abby!	
ABIGAIL	She makes me drink blood!	
PARRIS	Blood!!	
MRS PUTNAM	My baby's blood?	
TITUBA	No, no, chicken blood. I give she chicken blood!	10
HALE	Woman, have you enlisted these children for the Devil?	
TITUBA	No, no, sir, I don't truck with no Devil!	
HALE	Why can she not wake? Are you silencing this child?	
TITUBA	I love me Betty!	
HALE	You have sent your spirit out upon this child, have you not? Are you gathering souls for the Devil?	15
ABIGAIL	She sends her spirit on me in church; she makes me laugh at prayer!	
PARRIS	She have often laughed at prayer!	
ABIGAIL	She comes to me every night to go and drink blood!	
TITUBA	You beg me to conjure! She beg me make charm –	20
ABIGAIL	Don't lie! (To Hale.) She comes to me while I sleep; she's always making me dream corruptions!	
TITUBA	Why you say that, Abby?	
ABIGAIL	Sometimes I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with –	25
TITUBA	Mister Reverend, I never –	
HALE	(resolved now): Tituba, I want you to wake this child.	
TITUBA	I have no power on this child, sir.	

HALE	You most certainly do, and you will free her from it now! When did you compact with the Devil?	30
TITUBA	I don't compact with no Devil!	
PARRIS	You will confess yourself or I will take you out and whip you to your death, Tituba!	

[Act 1]

- 15.1 Refer to line 5: 'She made me do it! She made Betty do it!' Account for Abigail's accusation. (2)
- 15.2 Explain why Mrs Putnam asks the question, 'My baby's blood?' (line 9). (2)
- 15.3 Refer to line 2: 'I'm a good girl! I'm a proper girl!' Explain the irony of Abigail's words at this point. (2)
- 15.4 Using this extract as a starting point, comment on the attitude the villagers of Salem have towards Tituba. (3)
- 15.5 Refer to lines 33–34: 'You will confess ... your death, Tituba!' Discuss how Parris's behaviour here is typical of him. (3)

**AND****EXTRACT J**

GILES	( <i>faltering</i> ): I cannot give you no name, sir, I cannot.	
DANFORTH	You are a foolish old man. Mr Cheever, begin the record. The court is now in session. I ask you, Mr Corey –	
PROCTOR	( <i>breaking in</i> ): Your Honour – he has the story in confidence, sir, and he –	5
PARRIS	The Devil lives on such confidences! ( <i>To Danforth.</i> ) Without confidences there could be no conspiracy, Your Honour!	
HATHORNE	I think it must be broken, sir.	
DANFORTH	( <i>to Giles</i> ): Old man, if your informant tells the truth let him come here openly like a decent man. But if he hide in anonymity I must know why. Now sir, the government and central church demand of you the name of him who reported Mr Thomas Putnam a common murderer.	10
HALE	Excellency –	
DANFORTH	Mr Hale.	
HALE	We cannot blink it more. There is a prodigious fear of this court in the country –	15
DANFORTH	Then there is a prodigious guilt in the country. Are you afraid to be questioned here?	
HALE	I may only fear the Lord, sir, but there is fear in the country nevertheless.	20

DANFORTH	( <i>angered now</i> ): Reproach me not with the fear in the country; there is fear in the country because there is a moving plot to topple Christ in the country!	
HALE	But it does not follow that everyone accused is part of it.	
DANFORTH	No uncorrupted man may fear this court, Mr Hale! None! ( <i>To Giles.</i> ) You are under arrest in contempt of this court. Now sit you down and take counsel with yourself, or you will be set in the jail until you decide to answer all questions.	25

[Act 3]

- 15.6 Refer to line 1: 'I cannot give you no name, sir, I cannot.'  
Account for Giles's refusal to provide the court with a name. (2)
- 15.7 Refer to lines 4–6: 'Your Honour – he ... on such confidences!'  
Discuss what these lines convey about Parris and Proctor's relationship. (2)
- 15.8 Refer to lines 15–16: 'We cannot blink ... in the country –'.  
Comment on what Hale's words reveal about the state of affairs in Salem at this point in the play. (3)
- 15.9 Refer to lines 26–28: 'You are under ... answer all questions.'  
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)
- 15.10 Based on your knowledge of the play as a whole, critically discuss the extent to which Danforth's role in the handling of the trials is integral to the outcome of the play. (3)

**[25]**

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