



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

MAY/JUNE 2025

MARKS: 80

TIME: 2½ hours

This question paper consists of 27 pages.

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

SECTION A: Poetry (30)

SECTION B: Novel (25)

SECTION C: Drama (25)

4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY

PRESCRIBED POETRY – Answer TWO questions.

UNSEEN POEM – COMPULSORY question

SECTION B: NOVEL

Answer ONE question.

SECTION C: DRAMA

Answer ONE question.

5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

- Answer questions ONLY on the novel and the drama you have studied.
- Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.
If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
Use the checklist to assist you.

6. LENGTH OF ANSWERS:

- The essay question on Poetry should be answered in about 250–300 words.
- Essay questions on the Novel and Drama sections should be answered in 400–450 words.
- The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

7. Follow the instructions at the beginning of each section carefully. ...

8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:

SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

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SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. 'It is a Beauteous Evening ...'	Essay question	10	6
2. 'Poem of Return'	Contextual question	10	7
3. 'Talk to the Peach Tree'	Contextual question	10	8
4. 'Solitude'	Contextual question	10	9
AND			
Unseen Poetry: COMPULSORY question			
5. 'Praise Song for My Mother'	Contextual question	10	10
SECTION B: NOVEL			
Answer ONE question.*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11
8. <i>Life of Pi</i>	Essay question	25	14
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SECTION C: DRAMA			
Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	17
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12. <i>Othello</i>	Essay question	25	21
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14. <i>The Crucible</i>	Essay question	25	25
15. <i>The Crucible</i>	Contextual question	25	25

***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 Poetry)	5	1	
B: Novel (Essay or Contextual)	6–9	1	
C: Drama (Essay or Contextual)	10–15	1	

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

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

IT IS A BEAUTEOUS EVENING, CALM AND FREE – William Wordsworth

- 1 It is a beauteous evening, calm and free;
- 2 The holy time is quiet as a nun
- 3 Breathless with adoration; the broad sun
- 4 Is sinking down in its tranquillity;
- 5 The gentleness of heaven is on the sea:
- 6 Listen! the mighty Being is awake,
- 7 And doth with his eternal motion make
- 8 A sound like thunder – everlastingly.
- 9 Dear child! dear girl! that walkest with me here,
- 10 If thou appear untouched by solemn thought
- 11 Thy nature is not therefore less divine:
- 12 Thou liest in Abraham's bosom all the year,
- 13 And worshipp'st at the Temple's inner shrine,
- 14 God being with thee when we know it not.

With close reference to **structure**, **imagery** and **tone**, discuss how the speaker reflects on people's connection to nature in this poem.

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.

POEM OF RETURN – Jofre Rocha

1 When I return from the land of exile and silence,
2 do not bring me flowers.

3 Bring me rather all the dews,
4 tears of dawns which witnessed dramas.
5 Bring me the immense hunger for love
6 and the plaint of tumid sexes in star-studded night.
7 Bring me the long night of sleeplessness
8 with mothers mourning, their arms bereft of sons.
9 When I return from the land of exile and silence,
10 no, do not bring me flowers ...

11 Bring me only, just this
12 the last wish of heroes fallen at day-break
13 with a wingless stone in hand
14 and a thread of anger snaking from their eyes.

- 2.1 What does the word, 'When' (line 1) suggest about the speaker's time in exile? (2)
- 2.2 Refer to line 10: 'no, do not bring me flowers ...'.
Explain the effect of the double negative in this line. (2)
- 2.3 Refer to lines 11–13: 'Bring me only ... stone in hand'.
2.3.1 Identify the figure of speech in line 13. (1)
2.3.2 Comment on the effectiveness of this image in the context of the poem. (2)
- 2.4 Refer to lines 7–8: 'Bring me the ... bereft of sons.'
Critically discuss how the diction in these lines is linked to the central message of the poem. Your response should include TWO examples of diction. (3)

[10]

QUESTION 3: CONTEXTUAL QUESTION

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

TALK TO THE PEACH TREE – Sipho Sepamla

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

3.1 Refer to lines 9–10: 'most people will ... overstate her case'.

3.1.1 Identify the sound device in these lines. (1)

3.1.2 What does the word, 'whining' suggest about the woman in the context of these lines? (2)

3.2 Explain the use of colloquial language throughout the poem. (2)

3.3 Refer to lines 13–14: 'Let's pick out ... like down there'.

Comment on the effectiveness of this image in the context of the poem. (2)

3.4 Refer to lines 19–21: 'come on/let's ... it's about time'.

Critically discuss how the tone of the final stanza emphasises the central message of the poem.

(3)
[10]

QUESTION 4: CONTEXTUAL QUESTION

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

SOLITUDE – Ella Wheeler Wilcox

1 Laugh, and the world laughs with you;
 2 Weep, and you weep alone;
 3 For the sad old earth must borrow its mirth,
 4 But has trouble enough of its own.
 5 Sing, and the hills will answer;
 6 Sigh, it is lost on the air;
 7 The echoes bound to a joyful sound,
 8 But shrink from voicing care.
 9 Rejoice, and men will seek you;
 10 Grieve, and they turn and go;
 11 They want full measure of all your pleasure,
 12 But they do not need your woe.
 13 Be glad, and your friends are many;
 14 Be sad, and you lose them all, –
 15 There are none to decline your nectared wine,
 16 But alone you must drink life's gall.
 17 Feast, and your halls are crowded;
 18 Fast, and the world goes by.
 19 Succeed and give, and it helps you live,
 20 But no man can help you die.
 21 For there is room in the halls of pleasure
 22 For a large and lordly train,
 23 But one by one we must all file on
 24 Through the narrow aisles of pain.

4.1 Refer to lines 1–2: 'Laugh, and the ... you weep alone'.

What do these lines suggest about the nature of life? (2)

4.2 Explain the repeated use of the pronoun, 'you' in the poem. (2)

4.3 Refer to lines 15–16: 'There are none ... drink life's gall.'

4.3.1 Identify the figure of speech in line 16. (1)

4.3.2 Comment on the effectiveness of this image in the context of the poem. (2)

4.4 Refer to lines 23–24: 'But one by ... aisles of pain.'

Critically discuss how the diction in these lines is linked to the central message of the poem. Your response should include TWO examples of diction.

(3)
[10]

AND

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

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

PRAISE SONG FOR MY MOTHER – Grace Nichols

- | | |
|----|--|
| 1 | You were |
| 2 | water to me |
| 3 | deep and bold and fathoming |
| 4 | You were |
| 5 | moon's eye to me |
| 6 | pull and grained and mantling |
| 7 | You were |
| 8 | sunrise to me |
| 9 | rise and warm and streaming |
| 10 | You were |
| 11 | the fishes red gill to me |
| 12 | the flame tree's spread to me |
| 13 | the crab's leg/the fried plantain ¹ smell |
| 14 | replenishing replenishing |
| 15 | Go to your wide futures, you said |

Glossary: ¹plantain – a starchy fruit that is part of the banana family

- | | | |
|-----|---|-------------|
| 5.1 | What does the word, 'PRAISE' in the title suggest about the speaker's view of her mother? | (2) |
| 5.2 | Explain the implication of the use of past tense in the poem. | (2) |
| 5.3 | Refer to lines 1–2: 'You were/water to me'. | |
| | 5.3.1 Identify the figure of speech used in these lines. | (1) |
| | 5.3.2 Comment on the effectiveness of this image. | (2) |
| 5.4 | Refer to line 15: 'Go to your wide futures, you said'. | |
| | Discuss how this line contributes to 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

Dorian Gray's mentors have a significant impact on the man he becomes.

Critically discuss the validity of the above statement in relation 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

Lord Henry had not yet come in. He was always late on principle, his principle being that punctuality is the thief of time. So the lad was looking rather sulky, as with listless fingers he turned over the pages of an elaborately-illustrated edition of *Manon Lescaut* that he had found in one of the book-cases. The formal monotonous ticking of the Louis Quartorze clock annoyed him. Once or twice he thought of going away.

5

At last he heard a step outside, and the door opened. 'How late you are, Harry!' he murmured.

'I am afraid it is not Harry, Mr Gray,' answered a shrill voice.

He glanced quickly round, and rose to his feet. 'I beg your pardon. I thought –'

'You thought it was my husband. It is only his wife. You must let me introduce myself. I know you quite well by your photographs. I think my husband has got seventeen of them.'

10

'Not seventeen, Lady Henry?'

'Well, eighteen, then. And I saw you with him the other night at the Opera.' She laughed nervously as she spoke, and watched him with her vague forget-me-not eyes. She was a curious woman, whose dresses always looked as if they had been designed in a rage and put on in a tempest.

15

...

'I like Wagner's music better than anybody's. It is so loud that one can talk the whole time without other people hearing what one says. That is a great advantage; don't you think so, Mr Gray?'

20

...

Dorian smiled, and shook his head: 'I am afraid I don't think so, Lady Henry. I never talk during music, at least during good music. If one hears bad music, it is one's duty to drown it in conversation.'

'Ah! that is one of Harry's views, isn't it, Mr Gray? I always hear Harry's views from his friends.'

25

[Chapter 4]

- 7.1 Place this extract in context. (2)
- 7.2 Refer to line 13: 'Not seventeen, Lady Henry?'
Account for Dorian's reaction in this line. (2)
- 7.3 Refer to lines 1–2: 'Lord Henry had ... thief of time.'
Explain what these lines reveal about Lord Henry. (2)
- 7.4 Refer to line 14: 'And I saw you with him the other night at the Opera.'
Suggest what this line conveys about the relationship between Lord Henry and his wife in the context of the novel. (3)
- 7.5 Refer to lines 15–17: 'She was a ... in a tempest.'
Explain the irony of Lord Henry's choice of wife. (2)
- 7.6 Refer to line 24: 'Ah! that is one of Harry's views, isn't it, Mr Gray?'
Based on your knowledge of the novel as a whole, discuss the significance of Lord Henry's influence on Dorian. (3)

AND**EXTRACT B**

As soon as the man entered, Dorian pulled his cheque-book out of a drawer; and spread it out before him.

'I suppose you have come about the unfortunate accident of this morning, Thornton?' he said, taking up a pen.

'Yes, sir,' answered the gamekeeper.

5

'Was the poor fellow married? Had he any people dependent on him?' asked Dorian, looking bored. 'If so, I should not like them to be left in want, and will send them any sum of money you may think necessary.'

'We don't know who he is, sir. That is what I took the liberty of coming to you about.'

'Don't know who he is?' said Dorian, listlessly. 'What do you mean? Wasn't he one of your men?' 10

'No, sir. Never saw him before. Seems like a sailor, sir.'

...

'Was there anything found on him?' said Dorian, leaning forward and looking at the man with startled eyes. 'Anything that would tell his name?'

'Some money, sir – not much, and a six-shooter. There was no name of any kind. A decent-looking man, sir, but rough-like. A sort of sailor, we think.' 15

Dorian started to his feet. A terrible hope fluttered past him. He clutched at it madly. 'Where is the body?' he exclaimed. 'Quick! I must see it at once.'

[Chapter 18]

- 7.7 Describe the 'unfortunate accident' (line 3) to which Dorian refers. (2)
- 7.8 Refer to lines 13–16: 'Was there anything ... sailor, we think.'
Comment on the role that James Vane plays in the novel. (3)
- 7.9 Refer to line 1: 'As soon as ... of a drawer'.
In your view, is Dorian's reaction to the man's death indicative of the upper class's attitude towards the working class in the context of the novel? Justify your response. (3)
- 7.10 During the course of the novel, Dorian consistently escapes the consequences of his actions.
Critically discuss the validity of the above statement. (3)
- [25]**

LIFE OF PI – Yann Martel

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

QUESTION 8: LIFE OF PI – ESSAY QUESTION

Pi's mentors have a significant influence on the man he becomes.

Critically discuss the validity of the above statement in relation 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

A few days after the meeting on the esplanade, I took my courage into my hands and went to see Father at his office.

'Father?'

'Yes, Piscine.'

'I would like to be baptised and I would like a prayer rug.'

5

My words intruded slowly. He looked up from his papers after some seconds.

'A what? What?'

'I would like to pray outside without getting my pants dirty. And I'm attending a Christian school without having received the proper baptism of Christ.'

'Why do you want to pray outside? In fact, why do you want to pray at all?'

10

'Because I love God.'

'Aha.' He seemed taken aback by my answer, nearly embarrassed by it. There was a pause. I thought he was going to offer me ice cream again. 'Well, Petit Séminaire is Christian only in name. There are many Hindu boys there who aren't Christians. You'll get just as good an education without being baptised. Praying to Allah won't make any difference, either.'

15

'But I want to pray to Allah. I want to be a Christian.'

'You can't be both. You must be either one or the other.'

'Why can't I be both?'

...	
He said nothing, only looked at me, his brow furrowed. Suddenly business called.	20
'Talk to Mother about it.'	
She was reading.	
'Mother?'	
'Yes, darling.'	
'I would like to be baptised and I would like a prayer rug.'	25
'Talk to Father about it.'	
'I did. He told me to talk to you about it.'	
'Did he?' she laid her book down.	
...	
'I have a book here that you'll like.'	
[Chapter 26]	

- 9.1 Refer to lines 1–2: 'A few days ... at his office.'
- Describe the encounter to which Pi refers. (2)
- 9.2 Refer to line 7: 'A what? What?'
- Account for Father's tone in this line. (2)
- 9.3 Refer to lines 20–21: 'He said nothing ... Mother about it.'
- Explain how these lines are typical of Pi's father. (2)
- 9.4 Refer to lines 22–24: 'She was reading.'/'Mother?'/ 'Yes, darling.' '
- Suggest what these lines convey about the relationship between Pi and his mother in the context of the novel. (3)
- 9.5 Using this extract as a starting point, discuss how faith is crucial for Pi's survival on the lifeboat. (3)
- 9.6 Refer to line 29: 'I have a book here that you'll like.'
- Based on your knowledge of the novel as a whole, comment on the significance of Pi's having been exposed to the power of stories when he was growing up. (3)

AND

EXTRACT D

In my case, to protect myself from Richard Parker while I trained him, I made a shield with a turtle shell. I cut a notch on each side of the shell and connected them with a length of rope. The shield was heavier than I would have liked, but do soldiers ever get to choose their ordnance?

The first time I tried, Richard Parker bared his teeth, rotated his ears full round, vomited a short guttural roar and charged. A great, full-clawed paw rose in the air and cuffed my shield. The blow sent me flying off the boat. I hit the water and instantly let go of the shield. It sank without a trace after hitting me in the shin. I was beside myself with terror – of Richard Parker, but also of being in the water. 5

...

I was at it again next time I caught a turtle. Its shell was smaller, lighter, and made for a better shield. Once more I advanced and started stamping on the middle bench with my foot. 10

I wonder if those who hear this story will understand that my behaviour was not an act of insanity or a covert suicide attempt, but a simple necessity. Either I tamed him, made him see who was Number One and who was Number Two – or I died the day I wanted to climb aboard the lifeboat during rough weather and he objected. 15

[Chapter 72]

9.7 Refer to lines 1–2: 'In my case ... a turtle shell.'

Explain how Pi's upbringing has prepared him to train Richard Parker. (2)

9.8 Refer to lines 5–6: 'The first time ... roar and charged.'

How do these lines influence your attitude to Richard Parker at this stage in the novel? Substantiate your response. (2)

9.9 Refer to lines 3–4: 'The shield was ... choose their ordnance?'

In your view, is Pi's identifying himself with a soldier effective in capturing his approach to life on the lifeboat? Justify your response. (3)

9.10 Pi's relationship with Richard Parker undergoes a profound shift in the course of the novel.

Critically discuss the validity of the above statement. (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 characters are responsible for the corruption in the kingdom of Denmark.

Critically discuss the validity of the above statement with close reference to a minimum of TWO characters.

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

LAERTES

My necessities are embarked. Farewell.

And sister, as the winds give benefit

And convoy is assistant, do not sleep,

But let me hear from you.

OPHELIA

Do you doubt that?

5

LAERTES

For Hamlet, and the trifling of his favour,

Hold it a fashion, and a toy in blood,

A violet in the youth of primy nature,

Forward, not permanent, sweet, not lasting,

The perfume and suppliance of a minute,

No more.

10

...

(Enter Polonius)

POLONIUS

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

OPHELIA

So please you, something touching the Lord Hamlet.

POLONIUS

Marry, well bethought.

15

'Tis told me he hath very oft of late

Given private time to you, and you yourself

Have of your audience been most free and bounteous. If it be so, as so 'tis put on me, And that in way of caution, I must tell you, You do not understand yourself so clearly As it behoves my daughter and your honour. What is between you? Give me up the truth. OPHELIA	20
He hath, my lord, of late made many tenders Of his affection to me. POLONIUS	25
Affection, pooh! You speak like a green girl Unsifted in such perilous circumstance. Do you believe his 'tenders', as you call them? OPHELIA	
I do not know, my lord, what I should think. POLONIUS	
Marry, I will teach you. Think yourself a baby, That you have ta'en these tenders for true pay Which are not sterling.	30
[Act 1, Scene 3]	

- 11.1 Place this extract in context. (2)
- 11.2 Refer to lines 6–11: 'For Hamlet, and ... minute,/No more.'
Explain why Laertes warns Ophelia about Hamlet's intentions. (2)
- 11.3 Refer to lines 16–19: ' 'Tis told me ... put on me'.
Explain why Polonius's methods of acquiring information are considered the norm in Claudius's court. (2)
- 11.4 Refer to lines 30–32: 'Marry, I will ... are not sterling.'
Based on your knowledge of the play as a whole, discuss Polonius's sincerity in his concern for Ophelia. (3)
- 11.5 Should Ophelia be held responsible for her actions towards Hamlet in the context of the play? Justify your response. (3)

AND

EXTRACT F

CLAUDIUS	
O, Gertrude, come away!	
The sun no sooner shall the mountains touch,	
But we will ship him hence, and this vile deed	
We must with all our majesty and skill	
Both countenance and excuse. Ho! Guildenstern!	5
<i>Rosencrantz and Guildenstern enter</i>	
Friends both, go join you with some further aid.	
Hamlet in madness hath Polonius slain,	
And from his mother's closet hath he dragged him.	
Go, seek him out, speak fair, and bring the body	10
Into the chapel. I pray you, haste in this.	
<i>Rosencrantz and Guildenstern off</i>	
Come, Gertrude, we'll call up our wisest friends,	
And let them know both what we mean to do	
And what's untimely done. (So haply slander)	15
Whose whisper o'er the world's diameter,	
As level as the cannon to his blank	
Transports his poisoned shot, may miss our name,	
And hit the woundless air. O, come away!	
My soul is full of discord and dismay.	20
...	
ROSENCRANTZ	
What have you done, my lord, with the dead body?	
HAMLET	
Compounded it with dust whereto 'tis kin.	
ROSENCRANTZ	
Tell us where 'tis that we may take it thence,	
And bear it to the chapel.	
HAMLET	
Do not believe it.	25
ROSENCRANTZ	
Believe what?	
HAMLET	
That I can keep your counsel and not mine own. Besides, to be demanded of a sponge,	
what replication should be made by the son of a king?	
ROSENCRANTZ	
Take you me for a sponge, my lord?	
HAMLET	
Ay, sir, that soaks up the king's countenance, his rewards, his authorities. But such	30
officers do the king best service in the end. He keeps them like an apple in the corner of	
his jaw, first mouthed to be last swallowed. When he needs what you have gleaned, it is	
but squeezing you, and, sponge, you shall be dry again.	

[Act 4, Scenes 1 and 2]

- 11.6 Refer to lines 5–9: 'Ho! Guildenstern! ... he dragged him.'
- 11.6.1 Describe the circumstances that led to Hamlet's killing of Polonius. (2)
- 11.6.2 Explain what Claudius's instructions to Rosencrantz and Guildenstern suggest about their characters. (2)
- 11.7 Refer to line 20: 'My soul is full of discord and dismay.'
- Comment on the irony in this line in the wider context of the play. (3)
- 11.8 Refer to lines 30–33: 'Ay, sir, that ... be dry again.'
- 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)
- 11.9 Hamlet's antic disposition is too convincing to be an act.
- Critically discuss the extent to which you agree with the above statement. (3)
- [25]**

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

In *Othello*, the characters' search for justice and revenge has devastating consequences.

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

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

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

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

EXTRACT G

RODERIGO

I would not follow him then.

IAGO

O, sir, content you.

I follow him to serve my turn upon him.

We cannot all be masters, nor all masters

Cannot be truly followed. You shall mark

5

Many a duteous and knee-crooking knave

That, doting on his own obsequious bondage,

Wears out his time much like his master's ass,

For naught but provender; and when he's old—cashiered!

Whip me such honest knaves. Others there are

10

Who, trimmed in forms and visages of duty,

Keep yet their hearts attending on themselves,

And throwing but shows of service on their lords,

Do well thrive by them; and when they have lined their coats,

Do themselves homage. These fellows have some soul,

15

And such a one do I profess myself.

...

RODERIGO

What a full fortune does the thick-lips owe

If he can carry it thus!

...

IAGO

Awake! What ho, Brabantio! Thieves, thieves, thieves!

Look to your house, your daughter, and your bags!

20

Thieves, thieves!

Enter Brabantio at a window above

BRABANTIO	
What is the reason of this terrible summons?	
What is the matter there?	
RODERIGO	
Signior, is all your family within?	25
IAGO	
Are your doors locked?	
BRABANTIO	
Why, wherefore ask you this?	
IAGO	
Zounds, sir, you're robbed. For shame, put on your gown; Your heart is burst—you have lost half your soul.	
Even now, now, very now, an old black ram	30
Is tupping your white ewe. Arise, arise, Awake the snorting citizens with the bell, Or else the devil will make a grandsire of you. Arise, I say!	
[Act 1, Scene 1]	

- 13.1 Explain the reason for Iago's conversation with Roderigo at this early stage in the play. (2)
- 13.2 Refer to lines 19–21: 'Awake! What ho ... bags! Thieves, thieves!' (2)
- What effect does the repetition of the word, 'thieves' have on Brabantio?
- 13.3 Refer to lines 3–5: 'I follow him ... be truly followed.' (2)
- Discuss what these lines reveal about Iago.
- 13.4 Othello is referred to as 'thick-lips' (line 17), 'an old black ram' (line 30) and 'the devil' (line 33). (3)
- Is this manner of referring to Othello the norm in Venetian society? Motivate your answer.

AND

EXTRACT H

IAGO	
No, let me know; And knowing what I am, I know what she shall be.	
OTHELLO	
O, thou art wise, 'tis certain.	
IAGO	
Stand you awhile apart; Confine yourself but in a patient list.	5
Whilst you were here erewhile, mad with your grief (A passion most unsuited such a man) Cassio came hither. I shifted him away And laid good 'scuse upon your ecstasy, Bid him anon return and here speak with me, The which he promised. Do but encave yourself, And mark the fleers, the gibes and notable scorns That dwell in every region of his face, For I will make him tell the tale anew, Where, how, how oft, how long ago and when He hath and is again to cope your wife. I say, but mark his gesture. Marry, patience! Or I shall say you're all in all in spleen. And nothing of a man.	10
OTHELLO	
Dost thou hear, Iago?	20
I will be found most cunning in my patience, But (dost thou hear?) most bloody.	
IAGO	
That's not amiss, But yet keep time in all. Will you withdraw?	
<i>Othello hides himself</i>	25
Now will I question Cassio of Bianca, A housewife that by selling her desires Buys herself bread and clothes. It is a creature That dotes on Cassio—as 'tis the strumpet's plague To beguile many and be beguiled by one. He, when he hears of her, cannot refrain From the excess of laughter. Here he comes.	30
<i>Re-enter Cassio</i>	
As he shall smile, Othello shall go mad, And his unbookish jealousy must conster Poor Cassio's smiles, gestures, and light behaviour Quite in the wrong. How do you now, lieutenant?	35
CASSIO	
The worser that you give me the addition Whose want even kills me.	
[Act 4, Scene 1]	

- 13.5 Place this extract in context. (2)
- 13.6 Refer to lines 6–9: 'Whilst you were ... upon your ecstasy'.
Explain why Iago would not want Cassio to be present when Othello regains consciousness. (2)
- 13.7 Refer to lines 31–32: 'He, when he ... excess of laughter.'
Discuss whether Cassio's behaviour towards Bianca is consistent with his behaviour towards all women. (3)
- 13.8 Refer to line 3: 'O, thou art wise, 'tis certain.'
Comment on the irony in this line. (3)
- 13.9 Refer to lines 34–37: 'As he shall ... in the wrong.'
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 Refer to lines 20–22: 'Dost thou hear ... most bloody.'
Based on your knowledge of the play as a whole, critically discuss how these lines reveal the shift in Othello's character. (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 characters are responsible for the corruption in Salem.

Critically discuss the extent to which you agree with this statement. Refer to a minimum of THREE characters in your response.

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

PUTNAM	There are hurtful, vengeful spirits layin' hands on these children.	
PARRIS	But, Thomas, you cannot –	
PUTNAM	Ann! Tell Mr Parris what you have done.	
MRS PUTNAM	Reverend Parris, I have laid seven babies unbaptised in the earth. Believe me, sir, you never saw more hearty babies born. And yet, each would wither in my arms the very night of their birth. I have spoke nothin', but my heart has clamoured intimations. And now, this year, my Ruth, my only – I see her turning strange. A secret child she has become this year, and shrivels like a sucking mouth were pullin' on her life too. And so I thought to send her to your Tituba –	5 10
PARRIS	To Tituba! What may Tituba – ?	
MRS PUTNAM	Tituba knows how to speak to the dead, Mr Parris.	
PARRIS	Goody Ann, it is a formidable sin to conjure up the dead!	
MRS PUTNAM	I take it on my soul, but who else may surely tell me what person murdered my babies?	15
PARRIS	(<i>horrified</i>): Woman!	
	...	
PUTNAM	Don't you understand it, sir! There is a murdering witch among us, bound to keep herself in the dark. (PARRIS <i>turns to Betty, a frantic terror rising in him.</i>) Let your enemies make of it what they will, you cannot blink it more.	20
PARRIS	(<i>to Abigail</i>): Then you were conjuring spirits last night.	
ABIGAIL	(<i>whispering</i>): Not I, Sir – Tituba and Ruth.	
PARRIS	(<i>turns now, with new fear, and goes to Betty, looks down at her, and then, gazing off</i>): Oh, Abigail, what proper payment for my charity! Now I am undone.	25
PUTNAM	You are not undone! Let you take hold here. Wait for no one to charge you – declare it yourself. You have discovered witchcraft –	

[Act 1]

- 15.1 Place this extract in context. (2)
- 15.2 Refer to line 24: 'Oh, Abigail, what proper payment for my charity!'
Account for Parris's statement. (2)
- 15.3 Describe the relationship between Putnam and Parris as revealed in this extract. (2)
- 15.4 Refer to lines 13–14: 'Goody Ann, it ... on my soul'.
Is the hypocrisy revealed by Mrs Putnam the norm in the village of Salem?
Motive your response. (3)
- 15.5 Refer to line 22: 'Not I, Sir – Tituba and Ruth.'
Discuss how Abigail's response in the above line is typical of her. (3)

AND**EXTRACT J**

DANFORTH	This is a court of law, Mister. I'll have no effrontery here!	
	...	
PROCTOR	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 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
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. PROCTOR <i>starts to hand Danforth the deposition, and HALE comes up to Danforth in a trembling state.</i>	10
HALE	Excellency, a moment. I think this goes to the heart of the matter.	15
DANFORTH	(<i>with deep misgivings</i>): It surely does.	
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 –	
DANFORTH	(<i>patiently</i>): Now look you, Mr Hale –	20
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.	

[Act 3]

- 15.6 Describe the circumstances that have led to this point in the play. (2)
- 15.7 Explain why Proctor feels that it is necessary to speak 'reasonably' (line 4). (2)
- 15.8 Refer to lines 21–23: 'Excellency, I have ... may doubt it.'
Comment on the irony in these lines in the wider context of the play. (3)
- 15.9 Refer to line 1: 'This is a court of law, Mister. I'll have no effrontery here.'
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)
- 15.10 Refer to line 24: 'Mr Hale, you surely do not doubt my justice.'
Based on your knowledge of the play as a whole, critically discuss the extent to which Danforth's justice can be doubted. (3)
- [25]**
- TOTAL SECTION C: 25**
GRAND TOTAL: 80