



Province of the
EASTERN CAPE
EDUCATION

Iphondo leMpuma Kapa: Isebe leMfundo
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Porafensie Ya Kapa Botjhabela: Lefapha la Thuto

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2025

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours

This question paper consists of 30 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.

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SECTION A: POETRY**Prescribed Poetry: Answer ANY TWO questions.**

QUESTION NO.	QUESTION	MARKS	PAGE NO.
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OR			
2. <i>The child who was shot dead soldiers at Nyanga</i>	Contextual question	10	6
OR			
3. <i>Poem of Return</i>	Contextual question	10	7
OR			
4. <i>The Shipwreck</i>	Contextual question	10	8
AND			
Unseen Poetry: COMPULSORY question.			
5. <i>Courage</i>	Contextual question	10	9

SECTION B: NOVEL**Answer ONE question.***

6. <i>The Picture of Dorian Gray</i>	Essay question	25	10
OR			
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11–13
OR			
8. <i>Life of Pi</i>	Essay question	25	14
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9. <i>Life of Pi</i>	Contextual question	25	15–17

SECTION C: DRAMA**Answer ONE question.***

10. <i>Hamlet</i>	Essay question	25	18
OR			
11. <i>Hamlet</i>	Contextual question	25	19–22
OR			
12. <i>Othello</i>	Essay question	25	23
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13. <i>Othello</i>	Contextual question	25	23–25
OR			
14. <i>The Crucible</i>	Essay question	25	26
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15. <i>The Crucible</i>	Contextual question	25	27–30

***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 the 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** 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.

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.

'Solitude' explores the contradictory nature of the human condition regarding sadness and joy.

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

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

[10]

OR

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION

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

THE CHILD WHO WAS SHOT DEAD SOLDIERS AT NYANGA – INGRID JONKER

1 The child is not dead
 2 the child raises his fists against his mother
 3 who screams Africa screams the smell
 4 of freedom and heather
 5 in the locations of the heart under siege

6 The child raises his fists against his father
 7 in the march of the generations
 8 who scream Africa scream the smell
 9 of justice and blood
 10 in the streets of his armed pride

11 The child is not dead
 12 neither at Langa nor at Nyanga
 13 nor at Orlando nor at Sharpeville
 14 nor at the police station in Philippi
 15 where he lies with a bullet in his head

16 The child is in the shadows of the soldiers
 17 on guard with guns saracens and batons
 18 the child is present at all meetings and legislations
 19 the child peeps through the windows of houses and into the hearts of mothers
 20 the child who just wanted to play in the sun at Nyanga is everywhere
 21 the child who became a man treks through all of Africa
 22 the child who became a giant travels through the whole world

23 Without a pass

- 2.1 Explain the contradiction between the title of the poem and line 1. (2)
- 2.2 Explain the effectiveness of the alliteration in lines 3 and 8. (2)
- 2.3 Refer to line 10: 'in the streets of his armed pride'.
- 2.3.1 Identify the figure of speech used in this line. (1)
- 2.3.2 Comment on the effectiveness of this image. (2)
- 2.4 Critically discuss the effectiveness of lines 22 and 23 ('the child who ... Without a pass') in conveying the central message of the poem. (3)

[10]**OR**

QUESTION 3: 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.

3.1 Why does the speaker not want flowers when he returns from exile? (2)

3.2 Account for the inclusion of 'mothers mourning' (line 8). (2)

Refer to line 11 'Bring me only, just this'

3.3 3.3.1 Identify the tone in this line. (1)

3.3.2 Comment on how this tone highlights the speaker's feelings. (2)

3.4 Refer to lines 13–14: 'with a wingless ... from their eyes'.

Critically discuss how these lines are a fitting conclusion to the poem. (3)

[10]

OR

QUESTION 4: CONTEXTUAL QUESTION

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

THE SHIPWRECK – Emily Dickinson

1 Glee! The great storm is over!
2 Four have recovered the land;
3 Forty gone down together
4 Into the boiling sand.

5 Ring, for the scant salvation!
6 Toll, for the bonnie souls, –
7 Neighbour and friend and bridegroom,
8 Spinning upon the shoals!

9 How they will tell the shipwreck
10 When winter shakes the door,
11 Till the children ask, 'But the forty?
12 Did they come back no more?'

13 Then a silence suffuses the story,
14 And a softness the teller's eye;
15 And the children no further question,
16 And only the waves reply.

- 4.1 Account for the exclamation points in line 1. (2)
- 4.2 Discuss the contradictory connotations of the words 'Ring' (line 5) and 'Toll' (line 6). (2)
- 4.3 Refer to line 10: 'when winter shakes the door'.
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 lines 13–16: 'Then a silence ... the waves reply.'
Critically discuss why these lines are a fitting conclusion to the poem. (3)
- [10]**

AND

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

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

COURAGE – Anonymous

- 1 In the face of every gale we stand fast,
 2 unmoved by the wind's harsh cry.
 3 The earth trembles beneath us
 4 but we do not falter.
- 5 Our hands are worn and our hearts heavy –
 6 but each step forward is a victory.
 7 Adversity whispers, relentless,
 8 yet it cannot drown the fire inside.
- 9 Mountains rise like silent giants,
 10 their peaks hidden in mist –
 11 But we climb, step by step, with quiet resolve,
 12 not knowing what lies beyond the next ridge.
- 13 Fear lingers, but so does strength –
 14 And in that tension, courage blooms.

- 5.1 Suggest two ways in which the word 'gale' (line 1) can be interpreted. (2)
- 5.2 What do lines 5–6 ('Our hands are ... is a victory.') suggest about life in general? (2)
- 5.3 Refer to lines 9–10: 'Mountains rise like ... hidden in mist'.
- 5.3.1 Identify the figure of speech in line 9. (1)
- 5.3.2 Comment on the effectiveness of this image. (2)
- 5.4 Refer to lines 13–14: 'Fear lingers, but ... tension, courage blooms.'
- Critically discuss whether these lines are an effective conclusion to 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

In *The Picture of Dorian Gray*, Dorian's identity is shaped by key events and people in his life.

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

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

[25]**OR**

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

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

EXTRACT A

One afternoon, a month later, Dorian Gray was reclining in a luxurious arm-chair, in the little library of Lord Henry's house in Mayfair.

...

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 Quatorze clock annoyed him. Once or twice he thought of going away. 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 around 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.'

'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. She was usually in love with somebody, and, as her passion was never returned, she had kept all her illusions. She tried to look picturesque, but only succeeded in being untidy. Her name was Victoria, and she had a perfect mania for going to church.

...

'Never marry at all, Dorian. Men marry because they are tired; women, because they are curious; both are disappointed.'

'I don't think I am likely to marry, Harry. I am too much in love. That is one of your aphorisms. I am putting it into practice, as I do everything that you say.'

'Who are you in love with?' asked Lord Henry, after a pause.

'With an actress,' said Dorian Gray, blushing.

[Chapter 4]

- 7.1 How does this extract reveal the nature of the relationship between Lord Henry and Lady Victoria? (3)
- 7.2 Refer to line 7: 'Once or twice he thought of going away.'
- Explain what this line reveals about the hold Lord Henry has over Dorian. (2)
- 7.3 Refer to lines 15–16: 'Not seventeen, Lady Henry?' / 'Well, eighteen, then.'
- Account for Dorian and Lady Victoria's reactions in these lines. (2)

7.4 Refer to lines 21–22: ‘Her name was ... going to church.’

Discuss the irony in Lady Victoria, as well as many of the Victorian aristocrats’, ‘mania’ for going to church. (2)

7.5 Refer to line 25: ‘I don’t think I am likely to marry, Harry. I am too much in love.’

Using this line as a starting point, discuss Dorian’s understanding of love. (3)

AND

EXTRACT B

He could hear nothing but the drip, drip on the threadbare carpet. He opened the door and went out on the landing. The house was absolutely quiet. No one was about. For a few seconds he stood bending over the balustrade, and peering down into the black seething well of darkness. Then he took out the key and returned to the room, locking himself in as he did so.

5

The thing was still seated in the chair, straining over the table with bowed head, and humped back, and long fantastic arms. Had it not been for the red jagged tear in the neck, and the clotted black pool that was slowly widening on the table, one would have said that the man was simply asleep.

How quickly it had all been done! He felt strangely calm, and, walking over to the window, opened it, and stepped out on the balcony. The wind had blown the fog away, and the sky was like a monstrous peacock's tail, starred with myriads of golden eyes.

10

...

Having reached the door, he turned the key, and opened it. He did not even glance at the murdered man. He felt that the secret of the whole thing was not to realise the situation. The friend who had painted the fatal portrait to which all his misery had been due had gone out of his life. That was enough.

15

[Chapter 13]

7.6 Place the above extract in context. (3)

7.7 Refer to line 6: 'The thing was still seated in the chair'.

How does the diction reveal Dorian's current attitude to Basil? How does this compare to his earlier attitude? (3)

7.8 Dorian refers to the portrait as 'fatal' in line 16. Discuss why he describes the portrait as such. (3)

7.9 Refer to lines 16–17: 'The friend who ... out of his life. That was enough.'

Using evidence from the novel as a whole, explain how these lines are typical of Dorian's character. (2)

7.10 How does this extract influence your feelings toward Dorian at this point in the novel? Justify your response. (2)

[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*, Pi's identity is shaped by key events and people in his life.

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

Mr Kumar looked up and saw me. He smiled and, one hand holding onto the railing, the other waving, signalled me to come over.

"Hello, Pi," he said.

"Hello, sir. It's good of you to come to the zoo."

"I come here all the time. One might say it's my temple. This is interesting ..." He was indicating the pit. "If we had politicians like these goats and rhinos we'd have fewer problems in our country. Unfortunately, we have a prime minister who has the armour plating of a rhinoceros without any of its good sense."

I didn't know much about politics. Father and Mother complained regularly about Mrs Gandhi, but it meant little to me. She lived far away in the north, not at the zoo and not in Pondicherry. But I felt I had to say something.

"Religion will save us," I said. Since when I could remember, religion had been very close to my heart.

"Religion?" Mr Kumar grinned broadly. "I don't believe in religion. Religion is darkness."

Darkness? I was puzzled. I thought, Darkness is the last thing that religion is. Religion is light. Was he testing me? Was he saying, "Religion is darkness," the way he sometimes said in class things like, "Mammals lay eggs," to see if someone would correct him? ("Only platypuses, sir.")

"There are no grounds for going beyond a scientific explanation of reality and no sound reason for believing in anything but our sense experience. A clear intellect, close attention to detail and a little scientific knowledge will expose religion as superstitious bosh. God does not exist."

Did he say that? Or am I remembering the lines of later atheists? At any rate, it was something of the sort. I had never heard such words.

...

"Reason is my prophet, and it tells me that as a watch stops, so we die. It's the end. If the watch doesn't work properly, it must be fixed here and now by us. One day we will take hold of the means of production and there will be justice on earth."

This was all a bit much for me. The tone was right – loving and brave – but the details seemed bleak. I said nothing.

...

He walked off, pitching and rolling in the wild sea that was the steady ground. "Don't forget the test on Tuesday. Study hard, 3.14!"

"Yes, Mr Kumar."

He became my favourite teacher at Petit Séminaire and the reason I studied zoology at the University of Toronto.

[Chapter 7]

9.1 Briefly discuss the impact the two Mr Kumars have on Pi's life. (2)

9.2 Refer to lines 9–10: 'Father and Mother complained regularly about Mrs Gandhi'.

How do the Patels' feelings about Mrs Gandhi alter the course of Pi's life? (2)

- 9.3 Refer to lines 14–15 and line 17: ‘Religion is darkness.’ and ‘Religion is light.’
Discuss Mr Kumar and Pi’s contrary opinions about religion. (2)
- 9.4 Mr Kumar refers to Pi as ‘3.14’ (line 32).
Explain how this nickname came to be and what it shows about Pi’s character. (3)
- 9.5 Using this extract as a starting point, critically discuss the role religion plays in Pi’s life. (3)

AND

EXTRACT D

I did not see Richard Parker. The hyena was plainly visible, though. It was back behind what was left of the zebra. It was looking at me.

I was no longer afraid of it. It wasn't ten feet away, yet my heart didn't skip a beat. Richard Parker's presence had at least that useful aspect. To be afraid of this ridiculous dog when there was a tiger about was like being afraid of splinters when trees are falling down. I became angry at the animal. "You ugly, foul creature," I muttered. The only reason I didn't stand up and beat it off the lifeboat with a stick was lack of strength and stick, not lack of heart. 5

Did the hyena sense something of my mastery? Did it say to itself, "Super alpha is watching me – I better not move?" I didn't know. At any rate, it didn't move. In fact, in the way it ducked its head it seemed to want to hide from me. But it was no use hiding. It would get its just desserts soon enough. 10

Richard Parker also explained the animals' strange behaviour. Now it was clear why the hyena had confined itself to such an absurdly small space behind the zebra and why it had waited so long before killing it. It was fear of the greater beast and fear of touching the greater beast's food. The strained, temporary peace between Orange Juice and the hyena, and my reprieve, were no doubt due to the same reason: in the face of such a superior predator, all of us were prey, and normal ways of preying were affected. It seemed the presence of a tiger had saved me from a hyena – surely a textbook example of jumping from the frying pan into the fire. 15 20

[Chapter 49]

- 9.6 Place this extract in context. (2)
- 9.7 Refer to lines 6–7: 'I became angry at the animal. "You ugly, foul creature," I muttered.'
- Considering the real and better stories, explain the importance of the hyena's role on the lifeboat. (3)
- 9.8 Refer to line 11: '... the way it ducked ... hide from me.'
- By referring to the real story, how is this line typical of the French Cook's character? (2)
- 9.9 Refer to line 19: 'It seemed the presence ... me from a hyena.'
- Explain the irony in Pi's comment. (3)
- 9.10 Based on your knowledge of the novel as a whole, critically discuss how taming Richard Parker is crucial in Pi's survival on the lifeboat and afterwards. (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*, acts of deception directly contribute to the tragic outcomes of the play.

Critically 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 11: HAMLET— CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT E

OPHELIA	Alas, my lord, my lord, I have been so affrighted!	
POLONIUS	With what, i'th' name of God?	
OPHELIA	My lord, as I was sewing in my chamber, Lord Hamlet, with his doublet all unbraced, No hat upon his head, his stocking fouled, Ungartered, and down-gyvèd to his ankle, Pale as his shirt, his knees knocking each other, And with a look so piteous in purport As if he had been loosèd out of hell To speak of horrors—he comes before me.	5 10
POLONIUS	Mad for thy love?	
OPHELIA	My lord, I do not know, But truly I do fear it.	
POLONIUS	What said he?	
OPHELIA	He took me by the wrist and held me hard. Then goes he to the length of all his arm, And with his other hand thus o'er his brow He falls to such perusal of my face As he would draw it. Long stayed he so. ...	15
POLONIUS	Come, go with me. I will go seek the King. This is the very ecstasy of love, Whose violent property fordoes itself And leads the will to desperate undertakings As oft as any passion under heaven That does afflict our natures. I am sorry— What, have you given him any hard words of late?	20 25

[Act 2, Scene 1]

- 11.1 Place this extract in context. (3)
- 11.2 Refer to lines 4–10: 'Lord Hamlet, with ... comes before me' AND lines 15–19: 'He took me ... stayed he so.'
- Account for Hamlet's look and behaviour at this point in time. (2)
- 11.3 Refer to line 20: 'I will go seek the King.'
- Explain how Polonius' statement is typical of him. (2)

- 11.4 Refer to line 26: 'What, have you given him any hard words of late?'
How does this question reflect the societal structure of this era? (2)
- 11.5 Based on your knowledge of the play as a whole, comment on the significance of Hamlet being described as 'if he had been loosed out of hell' (line 9). (3)
- 11.6 Refer to lines 21–22: 'This is the ... property fordoes itself.'
Comment on the irony of Polonius' words in these lines. (3)

AND

EXTRACT F

MESSENGER	Letters, my lord, from Hamlet. This to your majesty; this to the Queen.	
CLAUDIUS	From Hamlet? Who brought them?	
MESSENGER	Sailors, my lord, they say. I saw them not. They were given me by Claudio. He received them	5
CLAUDIUS	Laertes, you shall hear them. Leave us.	
	MESSENGER <i>leaves</i> <i>Reads</i>) 'High and mighty, you shall know I am set naked on your kingdom. Tomorrow shall I beg leave to see your kingly eyes, when I shall, first asking your pardon, thereunto recount th' occasions of my sudden and more strange return.	10
	Hamlet.'	
	What should this mean? Are all the rest come back? Or is it some abuse, and no such thing?	
LAERTES	Know you the hand?	15
CLAUDIUS	'Tis Hamlet's character. 'Naked' – and in a postscript here he says 'Alone'. Can you advise me?	
LAERTES	I'm lost in it, my lord. But let him come. It warms the very sickness in my heart That I shall live and tell him to his teeth, 'Thus diddest thou.'	20
CLAUDIUS	If it be so, Laertes— As how should it be so, how otherwise?— Will you be ruled by me?	25
LAERTES	If so you'll not o'errule me to a peace. To thine own peace. ...	
CLAUDIUS	Laertes, was your father dear to you? Or are you like the painting of a sorrow, A face without a heart?	30
LAERTES	Why ask you this?	
CLAUDIUS	Not that I think you did not love your father, But that I know love is begun by time And that I see, in passages of proof, Time qualifies the spark and fire of it. Hamlet comes back. What would you undertake To show yourself your father's son in deed More than in words?	35
LAERTES	To cut his throat i'th' church.	

[Act 4: Scene 7]

- 11.7 Refer to line 3: 'From Hamlet? Who brought them?'
Explain Claudius' attitude as revealed in these questions. (2)
- 11.8 Suggest why Hamlet writes this letter (lines 8–12). (2)
- 11.9 Refer to lines 36–38: 'What would you ... than in words?'
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 Critically discuss how Laertes' actions, as presented in this extract, act as a contrast to Hamlet. (3)
- [25]**

OR

OTHELLO – WILLIAM SHAKESPEARE

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

QUESTION 12: OTHELLO – ESSAY QUESTION

In *Othello*, acts of deception directly contribute to the tragic outcomes of the play.

Critically 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 13: OTHELLO – CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

EXTRACT G

OTHELLO	O, my fair warrior!	
DESDEMONA	My dear Othello!	
OTHELLO	It gives me wonder great as my content To see you here before me. O, my soul's joy, If after every tempest come such calms, May the winds blow till they have waken'd death, And let the labouring bark climb hills of seas, Olympus-high, and duck again as low As hell's from heaven. If it were now to die, 'Twere now to be most happy; for I fear My soul hath her content so absolute That not another comfort like this Succeeds in unknown fate.	5 10
DESDEMONA	The heavens forbid But that our loves and comforts should increase, Even as our days do grow.	15
OTHELLO	Amen to that, sweet powers! I cannot speak enough of this content; It stops me here; it is too much of joy. <i>They kiss</i> And this, and this, the greatest discords be That e'er our hearts shall make.	20

IAGO	<i>[Aside]</i> O, you are well tun'd now! But I'll set down the pegs that make this music, As honest as I am. ...	25
	<i>[To Roderigo]</i> Come hither. If thou be'st valiant – as they say base men being in love have then a nobility in their natures more than is native to them – list me. The lieutenant tonight watches on the court of guard. First, I must tell thee this: Desdemona is directly in love with him.	30
[Act 2: Scene1]		

- 13.1 Comment on the significance of Othello addressing Desdemona as 'my fair warrior' (line 1). (2)
- 13.2 Refer to lines 14–19: 'The heavens forbid ... much of joy.'
Explain what this interaction reveals about Othello and Desdemona's relationship at this stage. (2)
- 13.3 Refer to lines 23–24: 'O, you are ... make this music'.
Discuss how the metaphor in these lines highlights Iago's intentions for Othello. (3)
- 13.4 Refer to line 25: 'As honest as I am.'
Based on your knowledge of the play as a whole, comment on the validity of Iago's words. (3)
- 13.5 Refer to lines 30–31: 'Desdemona is directly in love with him.'
Explain why Iago would say this to Roderigo. Refer to later events to motivate your answer. (3)

AND

EXTRACT H

LODOVICO	Maybe the letter mov'd him; For as I think they command him home, Deputing Cassio in his government.	
DESDEMONA	By my troth, I am glad on't.	
OTHELLO	Indeed	5
DESDEMONA	My lord?	
OTHELLO	I am glad to see you mad.	
DESDEMONA	Why, sweet Othello?	
OTHELLO	Devil!	
	<i>He strikes her</i>	10

DESDEMONA	I have not deserv'd this.	
LODOVICO	My lord, this would not be believ'd in Venice, Though I should swear I saw't. 'Tis very much. Make her amends; she weeps.	
OTHELLO	O devil, devil! If that the earth could teem with woman's tears, Each drop she falls would prove a crocodile. Out of my sight!	15
DESDEMONA	I will not stay to offend you.	
LODOVICO	Truly, an obedient lady. I do beseech your lordship, call her back.	20
OTHELLO	Mistress!	
DESDEMONA	My lord?	
OTHELLO	What would you with her, sir?	
LODOVICO	Who? I, my lord?	25
OTHELLO	Ay, you did wish that I would make her turn. Sir, she can turn, and turn, and yet go on, And turn again. ... Sir, I obey the mandate, And will return to Venice. – Hence, avaunt!	30
[Act 4: Scene 1]		

13.6 Place this extract in context. (3)

13.7 Refer to lines 12–13: 'My lord, this ... swear I saw't.'

Account for Lodovico's attitude towards Othello at this point in the play. (2)

13.8 Refer to line 19: 'I will not stay to offend you.'

How does this line affect your feelings towards Desdemona at this stage? (2)

13.9 Refer to line 23: 'My lord?'

If you were the director of a production of *Othello*, how would you instruct the actor to deliver this line? Motivate your instructions with reference to both body language and tone. (3)

13.10 Refer to line 29: 'Sir, I obey the mandate.'

How does Othello's role as a soldier support his justification of the murder of Desdemona? (2)

[25]

OR

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In *The Crucible*, acts of deception directly contribute to the tragic outcomes of the play.

Critically 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

PARRIS	I cannot blink what I saw, Abigail, for my enemies will not blink it. I saw a dress lying on the grass.	
ABIGAIL	<i>(Innocently)</i> A dress?	
PARRIS	Aye, a dress. And I thought I saw – someone naked running through the trees!	5
ABIGAIL	<i>(In terror)</i> No one was naked! You mistake yourself, uncle!	
PARRIS	I saw it! Now tell me true, Abigail. And I pray you feel the weight of the truth upon you, for now my ministry's at stake, my ministry and perhaps your cousin's life. Whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there.	10
ABIGAIL	There is nothin' more. I swear it, uncle.	
PARRIS	Abigail, I have sought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back – now give me upright answer. Your name in the town – it is entirely white, is it not?	15
ABIGAIL	Why, I am sure it is, sir. There be no blush about my name.	
PARRIS	Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled. What signified that remark?	20
ABIGAIL	She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, snivelling woman, and I will not work for such a woman! ...	25
	<i>Enter Mrs Ann Putnam</i>	
PARRIS	No, no, I cannot have anyone! <i>(He sees her, and a certain deference springs into him, although his worry remains.)</i> Why, Goody Putnam, come in.	30
MRS PUTNAM	<i>(full of breath, shiny-eyed)</i> It is a marvel. It is surely a stroke of hell upon you.	

[Act 1]

- 15.1 Place the above extract in context. (3)
- 15.2 Refer to the stage direction in line 6: '*(In terror)*'
Account for Abigail's fear in this line. (2)
- 15.3 Refer to lines 8–9: '...for now my ministry's ... your cousin's life'.
How do Parris' words in these lines affect your understanding of his character? (3)
- 15.4 Discuss the circumstances surrounding Goody Proctor dismissing Abigail from her service. (2)
- 15.5 Refer to lines 32–33: "It is a marvel ... hell upon you."
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)

AND

EXTRACT J

MARY WARREN	<i>(pointing at Proctor)</i> You're the Devil's man!	
PARRIS	Praise God!	
GIRLS	Praise God!	
PROCTOR	<i>(numbed)</i> Mary, how – ?	
MARY WARREN	I'll not hang with you! I love God, I love God.	5
DANFORTH	He bid you do the Devil's work?	
MARY WARREN	<i>(hysterically, indicating Proctor)</i> He come at me by night and every day to sign, to sign, to –	
DANFORTH	Sign what?	
PARRIS	The Devil's book? He come with a book?	10
MARY WARREN	My name, he want my name. "I'll murder you," he says, "if my wife hangs! We must go and overthrow the court," he says!	
PROCTOR	<i>(turning, appealing to Hale)</i> Mr Hale!	
	...	
HALE	Excellency –	
DANFORTH	I will have nothing from you, Mr Hale! <i>(To Proctor)</i> Will you confess yourself befouled with Hell, or do you keep that black allegiance yet? What say you?	15
PROCTOR	<i>(his mind wild, breathless)</i> I say – I say – God is dead!	
PARRIS	Hear it, hear it!	
PROCTOR	A fire, a fire is burning! I hear the boot of Lucifer, I see his filthy face! And it is my face, and yours, Danforth! For them that quail to bring men out of ignorance, as I have quailed, and as you quail now when you know in all your black hearts that this be fraud – God damns our kind especially, and we will burn, we will burn together!	20
[Act 3]		

- 15.6 Account for Mary and Proctor's presence in the court. (2)
- 15.7 Critically discuss how Elizabeth's testimony in the courtroom affects the outcome of the play. (3)
- 15.8 Refer to line 13: 'Mr Hale!'
- Why does Proctor appeal to Mr Hale at this moment? (2)

15.9 Refer to line 18: 'I say – I say – God is dead!'
Compare what Proctor means in this line to how it is perceived by those in the court. (3)

15.10 Refer to line 21: "And it is my face, and yours, Danforth!"
Discuss why Proctor names himself and Danforth in this line. (2)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80