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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2021

MARKS: 80

TIME: 2½ hours

This question paper consists of 26 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: 40 minutes
SECTION B: 55 minutes
SECTION C: 55 minutes
11. Write neatly and legibly.

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Prescribed Poetry: Answer ANY TWO questions.			
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Answer ONE question.*			
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Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	18
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***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 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: POETRY – ESSAY QUESTION

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

THE GARDEN OF LOVE – William Blake

- 1 I went to the Garden of Love,
- 2 And saw what I never had seen:
- 3 A Chapel was built in the midst,
- 4 Where I used to play on the green.
- 5 And the gates of this Chapel were shut,
- 6 And Thou shalt not. writ over the door;
- 7 So I turn'd to the Garden of Love,
- 8 That so many sweet flowers bore,
- 9 And I saw it was filled with graves,
- 10 And tomb-stones where flowers should be:
- 11 And Priests in black gowns were walking their rounds,
- 12 And binding with briars my joys & desires.

In 'The Garden of Love', the speaker is critical of the role the Church plays in the lives of people.

With close reference to **diction**, **imagery** and **tone**, critically discuss the validity of this statement.

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

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

A HARD FROST – Cecil Day Lewis

1 A frost came in the night and stole my world
 2 And left this changeling for it – a precocious
 3 Image of spring, too brilliant to be true:
 4 White lilac on the windowpane, each grass-blade
 5 Furred like a catkin, maydrift loading the hedge.
 6 The elms behind the house are elms no longer
 7 But blossomers in crystal, stems of the mist
 8 That hangs yet in the valley below, amorphous
 9 As the blind tissue whence creation formed.

10 The sun looks out, and the fields blaze with diamonds.
 11 Mockery spring, to lend this bridal gear
 12 For a few hours to a raw country maid,
 13 Then leave her all disconsolate with old fairings
 14 Of aconite and snowdrop! No, not here
 15 Amid this flounce and filigree of death
 16 Is the real transformation scene in progress
 17 But deep below where frost
 18 Worring the stiff clods unclenches their
 19 Grip on the seed and lets our future breathe.

2.1 What does the word, 'hard' in the title suggest about the frost? (2)

2.2 Refer to lines 4–5: 'White lilac on ... loading the hedge.'
 Explain the reference to the flowers in the context of the poem. (2)

2.3 Refer to line 10: 'The sun looks ... blaze with diamonds.'
 Comment on the effectiveness of this image in the context of the poem. (3)

2.4 Refer to lines 17–19: 'But deep below ... our future breathe.'
 Critically discuss how the diction in these lines conveys the speaker's message about the cycle of life. (3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

VULTURES – Chinua Achebe

1 In the greyness
2 and drizzle of one despondent
3 dawn unstirred by harbingers
4 of sunbreak a vulture
5 perching high on broken
6 bone of a dead tree
7 nestled close to his
8 mate his smooth
9 bashed-in head, a pebble
10 on a stem rooted in
11 a dump of gross
12 feathers, inclined affectionately
13 to hers. Yesterday they picked
14 the eyes of a swollen
15 corpse in a water-logged
16 trench and ate the
17 things in its bowel. Full
18 gorged they chose their roost
19 keeping the hollowed remnant
20 in easy range of cold
21 telescopic eyes ...
22 Strange
23 indeed how love in other
24 ways so particular
25 will pick a corner
26 in that charnel-house
27 tidy it and coil up there, perhaps
28 even fall asleep – her face
29 turned to the wall!
30 ... Thus the Commandant at Belsen
31 Camp going home for
32 the day with fumes of
33 human roast clinging
34 rebelliously to his hairy
35 nostrils will stop
36 at the wayside sweet-shop
37 and pick up a chocolate
38 for his tender offspring
39 waiting at home for Daddy's
40 return ...
41 Praise bounteous
42 providence if you will
43 that grants even an ogre
44 a tiny glow-worm
45 tenderness encapsulated

46	in icy caverns of a cruel
47	heart or else despair
48	for in the very germ
49	of that kindred love is
50	lodged the perpetuity
51	of evil.

3.1 Refer to lines 1–4: 'In the greyness ... harbingers/of sunbreak'.

Explain what these lines suggest about the morning. (2)

3.2 Refer to lines 11–12: 'a dump of gross/feathers'.

Explain how this description influences the reader's attitude toward the vultures. (2)

3.3 Refer to lines 4–6: 'a vulture/perching ... a dead tree'.

Comment on the effectiveness of the image in the context of the poem. (3)

3.4 Refer to lines 30–40: '... Thus the Commandant ... for Daddy's/return ...'

Critically discuss how the diction in these lines conveys the speaker's message about the nature of mankind. (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

AN AFRICAN THUNDERSTORM – David Rubadiri

1 From the west
 2 Clouds come hurrying with the wind
 3 Turning
 4 Sharply
 5 Here and there
 6 Like a plague of locusts
 7 Whirling
 8 Tossing up things on its tail
 9 Like a madman chasing nothing.

10 Pregnant clouds
 11 Ride stately on its back
 12 Gathering to perch on hills
 13 Like dark sinister wings;
 14 The Wind whistles by
 15 And trees bend to let it pass.

16 In the village
 17 Screams of delighted children
 18 Toss and turn
 19 In the din of whirling wind,
 20 Women –
 21 Babies clinging on their backs –
 22 Dart about
 23 In and out
 24 Madly
 25 The Wind whistles by
 26 Whilst trees bend to let it pass.
 27 Clothes wave like tattered flags
 28 Flying off
 29 To expose dangling breasts
 30 As jagged blinding flashes
 31 Rumble, tremble, and crack
 32 Amidst the smell of fired smoke
 33 and the pelting march of the storm.

4.1 Refer to lines 14–15: 'The Wind whistles ... let it pass.'

Explain what these lines suggest about the relationship between the trees and the wind.

(2)

4.2 Refer to lines 1–9: 'From the west ... madman chasing nothing.'

Account for the irregular line lengths.

(2)

4.3 Refer to lines 10–13: 'Pregnant clouds/Ride ... dark sinister wings'.

Discuss the effectiveness of the imagery in the context of the poem. (3)

4.4 Refer to lines 30–33: 'As jaggered blinding ... of the storm.'

Critically discuss how the sensory images in these lines convey the speaker's message about the power of the storm.

(3)
[10]

AND

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

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

NIGHTFALL – BW Vilakazi

1 I watch the darkness falling
 2 And hills withdraw their shadows:
 3 The sun, like ochre, reddens.

4 The swallows are at rest,
 5 The sea-wind still and silent;
 6 Above me fly the bats.

7 Now, as the streets are lit,
 8 I fear the lurking thieves
 9 Who seek their prey like hunters.

10 Here, there is no grass,
 11 But dust from off the mine-dumps
 12 Like smoke is drifting skyward.

13 Here there is no river
 14 To shelter lurking frogs
 15 And harbour water-fowl.

16 Here are only people
 17 Jostling home from labour,
 18 Herded by dusk, together.

5.1 Refer to lines 10–12: 'Here, there is ... is drifting skyward.'

What impression of the environment is created by these lines? (2)

5.2 Refer to lines 4–6: 'The swallows are ... fly the bats.'

Describe the atmosphere that is conveyed in these lines. (2)

5.3 Refer to lines 7–9: 'Now, as the ... prey like hunters.'

Comment on the effectiveness of the image in these lines. (3)

5.4 By referring to the diction in the last stanza, discuss the speaker's attitude toward life in the city. (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 novel exposes the superficial and hypocritical nature of its main characters and the society in which they live.

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

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

EXTRACT A

'Yes, Dorian, you will always be fond of me. I represent to you all the sins you have never had the courage to commit.'

'What nonsense you talk, Harry!' cried the lad, taking a light from a fire-breathing silver dragon that the waiter had placed on the table. 'Let us go down to the theatre. When Sibyl comes on the stage you will have a new ideal of life. She will represent something to you that you have never known.'

5

'I have known everything,' said Lord Henry, with a tired look in his eyes, 'but I am always ready for a new emotion. I am afraid, however, that, for me at any rate, there is no such thing. Still, your wonderful girl may thrill me. I love acting. It is so much more real than life. Let us go. Dorian, you will come with me. I am so sorry, Basil, but there is only room for two in the brougham. You must follow us in a hansom.'

10

They got up and put on their coats, sipping their coffee standing. The painter was silent and preoccupied. There was a gloom over him. He could not bear this marriage, and yet it seemed to him to be better than many other things that might have happened. After a few minutes they all passed downstairs. He drove off by himself, as had been arranged, and watched the flashing lights of the little brougham in front of him. A strange sense of loss came over him. He felt that Dorian Gray would never again be to him all that he had been in the past. Life had come between them ... His eyes darkened, and the crowded, flaring streets became blurred to his eyes. When the cab drew up at the theatre, it seemed to him that he had grown years older.

15

20

[Chapter 6]

- 7.1 Place the extract in context. (3)
- 7.2 Refer to lines 10–11: 'Dorian, you will ... in a hansom.'
Explain what the travel arrangements made by Lord Henry reveal about him. (3)
- 7.3 Discuss the significance of the reference to Dorian as a 'lad' (line 3) in the context of the novel as a whole. (3)
- 7.4 Refer to lines 4–6: 'When Sibyl comes ... have never known.'
Critically discuss what Sibyl represents to Dorian. (3)
- 7.5 Refer to lines 18–20: 'Life had come ... grown years older.'
Comment on how these lines influence your response to Basil's current state of mind. (3)

AND**EXTRACT B**

At last the door opened, and his servant entered. He turned glazed eyes upon him.

'Mr Campbell, sir,' said the man.

A sigh of relief broke from his parched lips, and the colour came back to his cheeks.

'Ask him to come in at once, Francis.' He felt that he was himself again. His mood of cowardice had passed away. 5

The man bowed, and retired. In a few moments Alan Campbell walked in, looking very stern and rather pale, his pallor being intensified by his coal-black hair and dark eyebrows.

'Alan! this is kind of you. I thank you for coming.'

'I had intended never to enter your house again, Gray. But you said it was a matter of life and death.' His voice was hard and cold. He spoke with slow deliberation. There was a look of contempt in the steady searching gaze that he turned on Dorian. He kept his hands in the pockets of his Astrakhan coat, and seemed not to have noticed the gesture with which he had been greeted. 10

'Yes: it is a matter of life and death, Alan, and to more than one person. Sit down.' 15

Campbell took a chair by the table, and Dorian sat opposite to him. The two men's eyes met. In Dorian's there was infinite pity. He knew that what he was going to do was dreadful.

[Chapter 14]

- 7.6 Account for Alan Campbell's presence in Dorian's home. (3)
- 7.7 Refer to lines 10–12: 'I had intended ... turned on Dorian.'
- Based on your knowledge of the novel as a whole, comment on whether Alan Campbell's reaction to Dorian is justified. (3)
- 7.8 Refer to lines 16–18: 'The two men's ... do was dreadful.'
- Using these lines as a starting point, comment on Dorian's state of morality in the novel as a whole. (4)
- [25]**

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

Pi's ability to endure his ordeal may be attributed to his relationships with Richard Parker, his mother and the French cook.

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

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

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

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

EXTRACT C

I looked at him, full of fearful wonder. There being no immediate threat, my breath slowed down, my heart stopped knocking about in my chest, and I began to regain my senses.

I had to tame him. It was at that moment that I realised this necessity. It was not a question of him or me, but of him *and* me. We were, literally and figuratively, in the same boat. We would live – or we would die – together. He might be killed in an accident, or he could die shortly of natural causes, but it would be foolish to count on such an eventuality. More likely the worst would happen: the simple passage of time, in which his animal toughness would easily outlast my human frailty. Only if I tamed him could I possibly trick him into dying first, if we had to come to that sorry business.

But there's more to it. I will come clean. I will tell you a secret: a part of me was glad about Richard Parker. A part of me did not want Richard Parker to die at all, because if he died I would be left alone with despair, a foe even more formidable than a tiger. If I still had the will to live, it was thanks to Richard Parker. He kept me from thinking too much about my family and my tragic circumstances. He pushed me to go on living. I hated him for it, yet at the same time I was grateful. I *am* grateful. It's the plain truth: without Richard Parker, I wouldn't be alive today to tell you my story.

[Chapter 57]

9.1 Refer to line 4: 'I had to tame him.'

Explain how Pi gained the knowledge that enabled him to tame Richard Parker.

(3)

9.2 Refer to line 1: 'I looked at him, full of fearful wonder.'

Account for Pi's contradictory response toward Richard Parker.

(3)

- 9.3 Refer to lines 8–10: 'More likely the ... that sorry business.'
Comment on how these lines influence your response to Pi's current state of mind. (3)
- 9.4 Pi states that 'despair (is) a foe even more formidable than a tiger' (line 13).
Discuss the reasons for Pi's statement. (3)

AND**EXTRACT D**

By the time morning came, my grim decision was taken. I preferred to set off and perish in search of my own kind than to live a lonely half-life of physical comfort and spiritual death on this murderous island. I filled my stores with fresh water and I drank like a camel. I ate algae throughout the day until my stomach could take no more. I killed and skinned as many meerkats as would fit in the locker and on the floor of the lifeboat. I reaped dead fish from the ponds. With the hatchet I hacked off a large mass of algae and worked a rope through it, which I tied to the boat.	5
I could not abandon Richard Parker. To leave him would mean to kill him. He would not survive the first night. Alone in my lifeboat at sunset I would know that he was burning alive. Or that he had thrown himself in the sea, where he would drown. I waited for his return. I knew he would not be late.	10
When he was aboard, I pushed us off. For a few hours the currents kept us near the island. The noises of the sea bothered me. And I was no longer used to the rocking motions of the boat. The night went by slowly.	
In the morning the island was gone, as was the mass of algae we had been towing. As soon as night had fallen, the algae had dissolved the rope with its acid.	15
The sea was heavy, the sky grey.	
[Chapter 92]	

- 9.5 Refer to line 1: 'By the time morning came, my grim decision was taken.'
Explain what prompted Pi to make his decision. (3)
- 9.6 Refer to lines 13–14: 'The noises of ... of the boat.'
Explain why Pi's reaction might be regarded as ironic. (3)
- 9.7 Refer to line 8: 'I could not abandon Richard Parker.'
Discuss the significance of Pi's decision not to abandon Richard Parker. (3)
- 9.8 Refer to line 17: 'The sea was heavy, the sky grey.'
Critically discuss how the description of the sea parallels moments in Pi's life. (4)

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

SECTION C: DRAMA

Answer ONLY on the play you have studied.

HAMLET – William Shakespeare

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

QUESTION 10: HAMLET – ESSAY QUESTION

Deception and manipulation are central to the tragic consequences in the play, *Hamlet*.

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

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

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

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

EXTRACT E

OPHELIA

My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced,
No hat upon his head, his stockings fouled,
Ungart'ed, and down-gyved 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 looséd out of hell
To speak of horrors, he comes before me.

5

POLONIUS

Mad for thy love?

OPHELIA

My lord, I do not know,
But truly I do fear it.

10

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.
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
As it did seem to shatter all his bulk,

15

20

And end his being. That done, he lets me go, And with his head over his shoulder turned He seemed to find his way without his eyes, For out adoors he went without their helps, And to the last bended their light on me. 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?	25
OPHELIA No, my good lord, but as you did command I did repel his letters, and denied His access to me.	30
	35
[Act 2, Scene 1]	

- 11.1 Refer to lines 1–8: 'My lord, as ... comes before me.'
Account for Hamlet's physical and emotional state in these lines. (3)
- 11.2 Discuss whether Ophelia's behaviour in this extract is consistent with her behaviour elsewhere in the play. (3)
- 11.3 Refer to lines 27–33: 'Come, go with ... words of late?'
Explain what these lines reveal about Polonius's character. (3)

AND**EXTRACT F**

LAERTES I thank you, keep the door. O thou vile king, Give me my father. GERTRUDE Calmly, good Laertes.	
LAERTES That drop of blood that's calm proclaims me bastard, Cries cuckold to my father, brands the harlot, Even here, between the chaste unsmirched brows Of my true mother. <i>He moves towards them; the Queen throws herself in his path</i>	5
CLAUDIUS What is the cause, Laertes, That thy rebellion looks so giant-like? Let him go Gertrude, do not fear our person, There's such divinity doth hedge a king,	10

11.4	Place this extract in context.	(3)
11.5	Refer to lines 11–14: 'Let him go ... of his will.' Discuss the irony of Claudius's words.	(3)
11.6	Refer to lines 28–29: 'Laertes, I must ... deny me right.' If you were the director of a production of <i>Hamlet</i> , how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone.	(3)
11.7	Refer to line 8: ' <i>He moves toward them; the Queen throws herself in his path</i> '. Using this line as a starting point, and based on your knowledge of the play as a whole, critically comment on the nature of Gertrude's loyalty.	(3)
11.8	Refer to lines 26–27: 'Let come what ... for my father.' Critically discuss how the concepts of revenge and duty are linked in the play.	(4)

[25]

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

Deception and manipulation are central to the tragic consequences in the play, *Othello*.

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

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

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

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

EXTRACT G

DUKE

Be it as you shall privately determine,
Either for stay or going. The affair cries haste,
And speed must answer. You must hence tonight.

DESDEMONA

Tonight, my lord?

DUKE

This night.

5

OTHELLO

With all my heart.

DUKE

At ten in the morning here we'll meet again.
Othello, leave some officer behind,
And he shall our commission bring to you,
With such things else of quality and respect
As doth concern you.

10

OTHELLO

So please your grace, my ancient—

A man he is of honesty and trust.
To his conveyance I assign my wife,
With what else needful your good Grace shall think
To be sent after me.

15

DUKE

Let it be so.

Good night to everyone. (*To Brabantio*) And, noble signior,
If virtue no delighted beauty lack,
Your son-in-law is far more fair than black.

20

1 SENATOR

Adieu, brave Moor. Use Desdemona well.

BRABANTIO

Look to her, Moor, if thou hast eyes to see.

She has deceived her father, and may thee.
Duke, Senators, Brabantio, Officers and Attendants off
 OTHELLO

My life upon her faith! Honest Iago,
 My Desdemona must I leave to thee. 25

I prithee let thy wife attend on her,
 And bring them after in the best advantage.
 Come, Desdemona, I have but an hour
 Of love, of worldly matters and direction, 30
 To spend with thee. We must obey the time.
Othello and Desdemona off

[Act 1, Scene 3]

13.1 Refer to lines 2–3: 'The affair cries ... must hence tonight.'

Account for the urgency of the Duke's command. (3)

13.2 Refer to line 6: 'With all my heart.'

What does this line suggest about the role that duty and honour play in Othello's life? (3)

13.3 Refer to lines 18–20: 'And, noble signior, ... fair than black.'

Using these lines as a starting point, explain the different attitudes the Duke and Brabantio display toward Othello. (3)

13.4 Refer to lines 22–23: 'Look to her ... and may thee.'

Discuss how Iago will use these lines in his plotting against Othello. (3)

13.5 Refer to line 25: 'My life upon her faith!'

Discuss the irony of Othello's statement in the context of the play. (3)

AND

EXTRACT H

EMILIA
 Is not this man jealous?
 DESDEMONA
 I ne'er saw this before.
 Sure, there's some wonder in this handkerchief.
 I am most unhappy in the loss of it.
 EMILIA
 'Tis not a year or two shows us a man.
 They are all but stomachs, and we all but food;
 They eat us hungrily, and when they are full,
 They belch us.

5

<i>Enter Iago and Cassio</i>	
Look you, Cassio and my husband.	10
IAGO	
There is no other way; 'tis she must do it.	
And lo, the happiness! Go, and importune her.	
DESDEMONA	
How now, good Cassio! What's the news with you?	
CASSIO	
Madam, my former suit. I do beseech you	
That by your virtuous means I may again	15
Exist and be a member of his love,	
Whom I with all the office of my heart	
Entirely honour. I would not be delayed.	
If my offence be of such mortal kind	
That neither service past, nor present sorrows,	20
Nor purposed merit in futurity,	
Can ransom me into his love again,	
But to know so must be my benefit.	
So shall I clothe me in a forced content,	
And shut myself up in some other course	25
To fortune's alms.	
DESDEMONA	
Alas, thrice-gentle Cassio,	
My advocacy is not now in tune.	
My lord is not my lord, nor should I know him,	
Were he in favour as in humour altered.	30
So help me every spirit sanctified	
As I have spoken for you all my best	
And stood within the blank of his displeasure	
For my free speech! You must awhile be patient.	
What I can do, I will; and more I will	35
Than for myself I dare. Let that suffice you.	
[Act 3, Scene 4]	

13.6 Place this extract in context. (3)

13.7 Refer to lines 5–8: ' 'Tis not a ... They belch us.'

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

13.8 Refer to lines 29–30: 'My lord is ... in humour altered.'

Critically discuss the extent to which the changes in Othello's character can be attributed to external forces. (4)

[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

Deception and manipulation are central to the tragic consequences in the play, *The Crucible*.

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

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

EXTRACT I

MARY	You must see it, sir, it's God's work we do. So I'll be gone every day for some time. I'm – I am an official of the court, they say, and I – <i>(She has been edging toward offstage.)</i>	
PROCTOR	I'll official you! <i>(He strides to the mantel, takes down the whip hanging there.)</i>	5
MARY	<i>(terrified, but coming erect, striving for her authority):</i> I'll not stand whipping any more!	
ELIZABETH	<i>(hurriedly, as Proctor approaches):</i> Mary, promise now you'll stay at home –	
MARY	<i>(backing from him, but keeping her erect posture, striving, striving for her way):</i> The Devil's loose in Salem, Mr Proctor; we must discover where he's hiding!	10
PROCTOR	I'll whip the Devil out of you! <i>(With whip raised he reaches out for her, and she streaks away and yells.)</i>	
MARY	<i>(pointing at Elizabeth):</i> I saved her life today! <i>(Silence. His whip comes down.)</i>	15
ELIZABETH	<i>(softly):</i> I am accused?	
MARY	<i>(quaking):</i> Somewhat mentioned. But I said I never see no sign you ever sent your spirit out to hurt no one, and seeing I do live so closely with you, they dismissed it.	20
ELIZABETH	Who accused me?	
MARY	I am bound by law, I cannot tell it. <i>(To Proctor):</i> I only hope you'll not be so sarcastical no more. Four judges and the King's deputy sat to dinner with us but an hour ago. I – I would have you speak civilly to me, from this out.	25

[Act 2]

15.1 Refer to line 4: 'I'll official you!'

Account for Proctor's anger in the light of events thus far.

(3)

- 15.2 Discuss whether Elizabeth's behaviour in this extract is consistent with her behaviour elsewhere in the play. (3)
- 15.3 Refer to lines 6–7: '*terrified, but coming ... whipping any more!*'
Using these lines as a starting point, discuss how the witch trials have affected the status of young women in Salem. (3)
- 15.4 Refer to line 1: '*... it's God's work we do.*'
Discuss why Mary's words are ironic. (3)
- 15.5 Refer to lines 22–25: '*I only hope ... from this out.*'
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)

AND**EXTRACT J**

DANFORTH	(<i>after thinking a moment</i>): His wife – his wife must be well on with child now.	
HERRICK	She is, sir.	
DANFORTH	What think you, Mr Parris? You have closer knowledge of this man; might her presence soften him?	5
PARRIS	It is possible, sir. He have not laid eyes on her these three months. I should summon her.	
DANFORTH	(<i>to Herrick</i>): Is he yet adamant? Has he struck at you again?	
HERRICK	He cannot, sir, he is chained to the wall now.	
DANFORTH	(<i>after thinking on it</i>): Fetch Goody Proctor to me. Then let you bring him up.	10
HERRICK	Aye, sir. (<i>HERRICK goes. There is silence.</i>)	
HALE	Excellency, if you postpone a week and publish to the town that you are striving for their confessions, that speak mercy on your part, not faltering.	15
DANFORTH	Mr Hale, as God have not empowered me like Joshua to stop this sun from rising, so I cannot withhold from them the perfection of their punishment.	
HALE	(<i>harder now</i>): If you think God wills you to raise rebellion, Mr Danforth, you are mistaken!	20
DANFORTH	(<i>instantly</i>): You have heard rebellion spoken in the town?	
HALE	Excellency, there are orphans wandering from house to house; abandoned cattle bellow on the highroads, the stink of rotting crops hangs everywhere, and no man knows when the harlots' cry will end his life – and you should wonder yet if rebellion's spoke? Better you should marvel how they do not burn your province!	25
DANFORTH	Mr Hale, have you preached in Andover this month?	
HALE	Thank God they have no need of me in Andover.	
DANFORTH	You baffle me, sir. Why have you returned here?	

[Act 4]

- 15.6 Place this extract in context. (3)
- 15.7 Refer to lines 22–26: 'Excellency, there are ... burn your province!'
- Discuss the significance of Hale's statement in the context of the play as a whole. (3)
- 15.8 Hale and Danforth have different ideas about truth and justice.
- Using this extract as a starting point, critically discuss the extent to which you agree with this statement. (4)
- [25]**
- TOTAL SECTION C: 25**
- GRAND TOTAL: 80**