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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

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

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

QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. 'Motho Ke Motho Ka Batho Babang'	Essay question	10	6
2. 'First Day after the War'	Contextual question	10	7
3. 'Funeral Blues'	Contextual question	10	8
4. 'Felix Randal'	Contextual question	10	9

AND**Unseen Poetry: COMPULSORY QUESTION.**

5. 'Burning the Fire Break'	Contextual question	10	10
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SECTION B: NOVEL**Answer ONE question.***

6. <i>The Picture of Dorian Gray</i>	Essay question	25	12
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	12
8. <i>Life of Pi</i>	Essay question	25	15
9. <i>Life of Pi</i>	Contextual question	25	15

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

10. <i>Hamlet</i>	Essay question	25	17
11. <i>Hamlet</i>	Contextual question	25	17
12. <i>Othello</i>	Essay question	25	21
13. <i>Othello</i>	Contextual question	25	21
14. <i>The Crucible</i>	Essay question	25	24
15. <i>The Crucible</i>	Contextual question	25	24

***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.

MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin**(A Person is a Person Because of Other People)**

1	By holding my mirror out of the window I see	
2	Clear to the end of the passage.	
3	There's a person down there.	
4	A prisoner polishing a doorhandle.	
5	In the mirror I see him see	
6	My face in the mirror,	
7	I see the fingertips of his free hand	
8	Bunch together, as if to make	
9	An object the size of a badge	
10	Which travels up to his forehead	
11	The place of an imaginary cap.	
12		(This means: <i>A warder.</i>)
13	Two fingers are extended in a vee	
14	And wiggle like two antennae.	
15		(He's being watched.)
16	A finger of his free hand makes a watch-hand's arc	
17	On the wrist of his polishing arm without	
18	Disrupting the slow-slow rhythm of his work.	
19		(<i>Later. Maybe later we can speak.</i>)
20	<i>Hey! Wat maak jy daar?</i>	
21		– a voice from around the corner.
22	<i>No. Just polishing baas.</i>	
23	He turns back to me, now watch	
24	His free hand, the talkative one,	
25	Slips silently behind	
26		– <i>Strength brother</i> , it says,
27	In my mirror,	
28		A black fist.

The poem illustrates how political prisoners provide support to one another in intolerable circumstances.

By close reference to **diction**, **tone** and **structure**, discuss how the above statement is reflected in the 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.

FIRST DAY AFTER THE WAR – Mazisi Kunene

1 We heard the songs of a wedding party.
 2 We saw a soft light
 3 Coiling round the young blades of grass
 4 At first we hesitated, then we saw her footprints,
 5 Her face emerged, then her eyes of freedom!
 6 She woke us up with a smile saying,
 7 'What day is this that comes suddenly?'
 8 We said, 'It is the first day after the war'.
 9 Then without waiting we ran to the open space
 10 Ululating to the mountains and the pathways
 11 Calling people from all the circles of the earth.
 12 We shook up the old man demanding a festival
 13 We asked for all the first fruits of the season.
 14 We held hands with a stranger
 15 We shouted across the waterfalls
 16 People came from all lands
 17 It was the first day of peace.
 18 We saw our Ancestors travelling tall on the horizon.

2.1 Refer to line 1: 'We heard the songs of a wedding party.'

What does the 'wedding party' represent in the poem? (2)

2.2 Refer to line 9: 'Then without waiting we ran to the open space'.

Explain the reference to 'the open space' in the context of the poem. (2)

2.3 Refer to line 4: 'At first we hesitated, then we saw her footprints'.

Critically discuss the effectiveness of the image in the context of the poem. (3)

2.4 Refer to lines 14–17: 'We held hands ... day of peace.'

Comment on how the sensory images in these lines convey the central message of the poem.

(3)
[10]

QUESTION 3: CONTEXTUAL QUESTION

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

FUNERAL BLUES – WH Auden

- | | |
|----|---|
| 1 | Stop all the clocks, cut off the telephone, |
| 2 | Prevent the dog from barking with a juicy bone, |
| 3 | Silence the pianos and with muffled drum |
| 4 | Bring out the coffin, let the mourners come. |
| | |
| 5 | Let aeroplanes circle moaning overhead |
| 6 | Scribbling on the sky the message He Is Dead. |
| 7 | Put crêpe bows round the white necks of the public doves, |
| 8 | Let the traffic policemen wear black cotton gloves. |
| | |
| 9 | He was my North, my South, my East and West, |
| 10 | My working week and my Sunday rest, |
| 11 | My noon, my midnight, my talk, my song; |
| 12 | I thought that love would last forever: I was wrong. |
| | |
| 13 | The stars are not wanted now; put out every one; |
| 14 | Pack up the moon and dismantle the sun; |
| 15 | Pour away the ocean and sweep up the wood; |
| 16 | For nothing now can ever come to any good. |

- | | | |
|-----|--|-------------|
| 3.1 | Account for the use of the word, 'Blues' in the title. | (2) |
| 3.2 | Refer to line 5: 'Let aeroplanes circle moaning overhead'. | |
| | Discuss the significance of the word, 'moaning' in the context of the poem. | (2) |
| 3.3 | Refer to lines 9–12: 'He was my ... I was wrong.' | |
| | Critically discuss the effectiveness of the repetition of the word, 'my' in these lines. | (3) |
| 3.4 | Refer to lines 13–16: 'The stars are ... to any good.' | |
| | Comment on how the diction in these lines conveys the speaker's mood. | (3) |
| | | [10] |

QUESTION 4: CONTEXTUAL QUESTION

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

FELIX RANDAL – Gerald Manley Hopkins

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

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

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

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

- 4.1 What is the speaker's intention when he describes Felix Randal as 'mould of man' (line 2)? (2)
- 4.2 Refer to line 4: 'Fatal four disorders, fleshed there, all contended?'
 Explain what this line conveys about Felix Randal's illness. (2)
- 4.3 Refer to line 11: 'Thy tears that ... poor Felix Randal'.
 Critically discuss the speaker's use of the word, 'child' in the context of the poem. (3)
- 4.4 Refer to lines 12–14: 'How far from ... and battering sandal!'
 Comment on how the diction in these lines conveys the speaker's attitude toward Felix Randal. (3)

[10]**AND**

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

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

BURNING THE FIRE BREAK – Ingrid Andersen

1 I'm called from my books,
2 this peaceful space
3 away from you.

4 The wind has whipped
5 the fire out
6 of control, it threatens the farmhouse:
7 all hands are needed.

8 I stand, armed with beater,
9 upon the border of veld and garden.
10 I think of *National Geographic*,
11 of fires in Australia, California –
12 I've not done this before.

13 Smoke burns bitter in my throat.
14 There. In the haze,
15 flames at the base
16 of the khakibos
17 in the close-grazed stubble
18 five strides ahead of me.

19 The wind behind them
20 suddenly shoves.

21 The fire flings up,
22 reaches into
23 longer grass nearby:
24 an angry wall that
25 spits and roars
26 towards me.

27 I face the flame,
28 stand firm.

29 You shall not pass.

5.1 Refer to lines 8–9: 'I stand, armed ... veld and garden.'

What does the word, 'armed' suggest about the speaker's view of the fire?

(2)

- 5.2 Refer to lines 4–7: 'The wind has ... hands are needed.'
Explain how the mood is conveyed in these lines. (2)
- 5.3 Refer to lines 21–26: 'The fire flings ... roars/towards me.'
Comment on the effectiveness of the imagery in these lines. (3)
- 5.4 By referring to the poem as a whole, critically discuss how the speaker conveys her attitude toward fighting the fire. (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 must take responsibility for his own fate.

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

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

EXTRACT A

[Dorian Gray] sighed, and, having poured himself out some tea, opened Lord Henry's note. It was simply to say that he sent him round the evening paper, and a book that might interest him, and that he would be at the club at eight-fifteen. He opened *The St James's* languidly, and looked through it. A red pencil-mark on the fifth page caught his eye. It drew attention to the following paragraph:

5

Inquest on an actress. – An inquest was held this morning at the Bell Tavern, Hoxton Road, by Mr Danby, the District Coroner, on the body of Sibyl Vane, a young actress recently engaged at the Royal Theatre, Holborn. A verdict of death by misadventure was returned. Considerable sympathy was expressed for the mother of the deceased, who was greatly affected during the giving of her own evidence, and that of Dr Birrell, who had made the post-mortem examination of the deceased.

10

He frowned, and, tearing the paper in two, went across the room and flung the pieces away. How ugly it all was! And how horribly real ugliness made things! He felt a little annoyed with Lord Henry for having sent him the report. And it was certainly stupid of him to have marked it with red pencil. Victor might have read it. The man knew more than enough English for that.

15

Perhaps he had read it and begun to suspect something. And, yet, what did it matter? What had Dorian Gray to do with Sibyl Vane's death? There was nothing to fear. Dorian Gray had not killed her.

20

[Chapter 10]

7.1 Suggest why Lord Henry has drawn Dorian's attention to the inquest into Sibyl's death.

(3)

- 7.2 Refer to lines 13–14: 'He frowned, and ... the pieces away' and line 16: 'Victor might have read it.'

Account for Dorian's response in these lines.

(3)

- 7.3 Lord Henry's note makes reference to 'a book that might interest [Dorian Gray]' (lines 2–3).

Using your knowledge of the novel as a whole, comment on the role this book plays in Dorian's life.

(3)

- 7.4 Refer to line 14: 'How ugly it ... ugliness made things!'

Discuss how Dorian's avoidance of ugliness ultimately leads to his destruction.

(3)

AND

EXTRACT B

'It's no use,' sighed Adrian Singleton. 'I don't care to go back. What does it matter? I am quite happy here.'

'You will write to me if you want anything, won't you?' said Dorian, after a pause.

'Perhaps.'

'Good-night, then.'

5

'Good-night,' answered the young man, passing up the steps, and wiping his parched mouth with a handkerchief.

Dorian walked to the door with a look of pain in his face. As he drew the curtain aside a hideous laugh broke from the painted lips of the woman who had taken his money. 'There goes the devil's bargain!' she hiccupped, in a hoarse voice.

10

'Curse you!' he answered, 'don't call me that.'

She snapped her fingers. 'Prince Charming is what you like to be called, ain't it?' she yelled after him.

The drowsy sailor leaped to his feet as she spoke, and looked wildly around.

The sound of the shutting of the hall door fell on his ear. He rushed out as if in pursuit.

15

Dorian Gray hurried along the quay through the drizzling rain. His meeting with Adrian Singleton had strangely moved him, and he wondered if the ruin of that young life was really to be laid at his door, as Basil Hallward had said to him with such infamy of insult. He bit his lip, and for a few seconds his eyes grew sad. Yet, after all, what did it matter to him? One's days were too brief to take the burden of another's errors on one's shoulders. Each man lived his own life, and paid his own price for living it.

20

The only pity was one had to pay so often for a single fault. One had to pay over and over again, indeed. In her dealings with man Destiny never closed her accounts.

[Chapter 16]

- 7.5 Place the above extract in context. (3)
- 7.6 Refer to line 14: 'The drowsy sailor ... looked wildly around.'
Comment on the sailor's reaction in this line. (3)
- 7.7 Refer to line 23: 'In her dealings with man Destiny never closed her accounts.'
Comment on the effectiveness of this image in the context of the novel. (3)
- 7.8 Dorian is referred to as both 'the devil's bargain' (line 10) and 'Prince Charming' (line 12).
Critically discuss what these names suggest about the contradictory nature of Dorian's character. (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 is responsible for the outcome of his own life.

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

As confidently as if I had done it a thousand times, I jammed the knife just to the right of the turtle's head, at an angle. I pushed the blade deep into the folds of skin and twisted it. The turtle retreated even further, favouring the side where the blade was, and suddenly shot its head forward, beak snapping at me viciously. I jumped back. All four flippers came out and the creature tried to make its getaway. It rocked on its back, flippers beating wildly and head shaking from side to side. I took hold of a hatchet and brought it down on the turtle's neck, gashing it. Bright red blood shot out. I grabbed the beaker and collected about three hundred millilitres, a pop can's worth. I might have got much more, a litre I would guess, but the turtle's beak was sharp and its front flippers were long and powerful, with two claws on each. The blood I managed to collect gave off no particular smell. I took a sip. It tasted warm and animal, if my memory is right. It's hard to remember first impressions. I drank the blood to the last drop.

...

The living rest of the turtle I lifted and dropped into Richard Parker's territory. He was making noises and sounded as if he were about to stir. He had probably smelled the turtle's blood. I fled to the raft.

I watched sullenly as he loudly appreciated my gift and made a joyous mess of himself. I was utterly spent. The effort of butchering the turtle had hardly seemed worth the cup of blood.

[Chapter 70]

9.1 How is Pi's treatment of the turtle uncharacteristic of him? (3)

9.2 Refer to line 17: 'I watched sullenly as he loudly appreciated my gift'.

Explain what this line suggests about Pi's attitude toward Richard Parker at this point in the novel. (3)

- 9.3 Refer to line 14: 'The living rest ... Richard Parker's territory' and line 16: 'I fled to the raft.'

Discuss how Pi's growing up in a zoo makes him aware of the importance of establishing separate territories for himself and Richard Parker.

(3)

- 9.4 In light of your knowledge of the novel as a whole, discuss the significance of Richard Parker's presence on the lifeboat.

(3)

AND**EXTRACT D**

The next day, after another restful night on the boat – to which, once again, Richard Parker had returned – I was able to walk. Falling half a dozen times, I managed to reach the tree. I could feel my strength increasing by the hour. With the gaff I reached up and pulled down a branch from the tree. I plucked off some leaves. They were soft and unwaxed, but they tasted bitter. Richard Parker was attached to his den on the lifeboat – that was my explanation for why he had returned another night. 5

I saw him coming back that evening, as the sun was setting. I had retethered the lifeboat to the buried oar. I was at the bow, checking that the rope was properly secured to the stem. He appeared all of a sudden.

...

I have read that there are two fears that cannot be trained out of us: the startle reaction upon hearing an unexpected noise, and vertigo. I would like to add a third, to wit, the rapid and direct approach of a known killer. 10

I fumbled for the whistle. When he was twenty-five feet from the lifeboat I blew into the whistle with all my might. A piercing cry split the air.

It had the desired effect. Richard Parker braked.

15

[Chapter 92]

- 9.5 Place the above extract in context. (3)

- 9.6 Refer to lines 13–15: 'I fumbled for ... Richard Parker braked.'

Explain the significance of the whistle in the context of the novel.

(3)

- 9.7 Refer to lines 4–5: 'I plucked off ... they tasted bitter.'

Comment on how the bitterness of the leaves foreshadows Pi's realisation of the true nature of the island.

(3)

- 9.8 Based on your knowledge of the novel as a whole, critically discuss how Pi's stay on the island contributes to his self-development.

(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

The play explores the destructive consequences of revenge.

Critically discuss the validity of 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

CLAUDIUS

And can you by no drift of conference
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

ROSENCRANTZ

He does confess he feels himself distracted,
But from what cause he will by no means speak.

GUILDENSTERN

Nor do we find him forward to be sounded,
But with a crafty madness keeps aloof,
When we would bring him on to some confession
Of his true state.

GERTRUDE

Did he receive you well?

ROSENCRANTZ

Most like a gentleman.

GUILDENSTERN

But with much forcing of his disposition.

ROSENCRANTZ

Niggard of question, but of our demands
Most free in his reply.

GERTRUDE

Did you assay him

To any pastime?

5

10

15

ROSENCRANTZ

Madam, it so fell out that certain players
 We o'er-raught on the way. Of these we told him,
 And there did seem in him a kind of joy
 To hear of it. They are here about the court,
 And as I think, they have already order
 This night to play before him.

20

POLONIUS

'Tis most true,
 And he beseeched me to entreat your majesties
 To hear and see the matter.

25

CLAUDIUS

With all my heart, and it doth much content me
 To hear him so inclined.

Good gentlemen, give him a further edge,
 And drive his purpose into these delights.

30

ROSENCRANTZ

We shall, my lord.

Rosencrantz and Guildenstern off

CLAUDIUS

Sweet Gertrude, leave us too,
 For we have closely sent for Hamlet hither,
 That he, as 'twere by accident, may here
 Affront Ophelia.

35

Her father and myself, lawful espials,
 Will so bestow ourselves, that seeing unseen,
 We may of their encounter frankly judge,
 And gather by him as he is behaved,
 If't be th'affliction of his love or no
 That thus he suffers for.

40

[Act 3, Scene 1]

- 11.1 Place the above extract in context. (3)
- 11.2 Refer to lines 1–4: 'And can you ... and dangerous lunacy?'
 Explain what these lines suggest about Claudius's feelings toward Hamlet's behaviour. (3)
- 11.3 Refer to lines 27–30: 'With all my ... into these delights.'
 Discuss the irony of Claudius's reaction to Hamlet's interest in the players. (3)
- 11.4 Refer to lines 37–42: 'Her father and ... he suffers for.'
 Comment on the significance of spying in the context of the play. (3)

AND

EXTRACT F

HAMLET

What, the fair Ophelia!

GERTRUDE

(*Scattering flowers*) Sweets to the sweet. Farewell!
 I hoped thou shouldst have been my Hamlet's wife.
 I thought thy bride-bed to have decked, sweet maid,
 And not have strewed thy grave.

5

LAERTES

O, treble woe

Fall ten times treble on that curséd head
 Whose wicked deed thy most ingenious sense
 Deprived thee of! Hold off the earth awhile,
 Till I have caught her once more in mine arms
Laertes leaps in the grave

10

Now pile your dust upon the quick and dead,
 Till of this flat a mountain you have made
 T'o'ertop old Pelion, or the skyish head
 Of blue Olympus.

15

HAMLET

(*Comes forward*) What is he whose grief
 Bears such an emphasis? Whose phrase of sorrow
 Conjures the wand'ring stars, and makes them stand
 Like wonder-wounded hearers? This is I,
 Hamlet the Dane.

20

Hamlet leaps in after Laertes

LAERTES

(*Grappling with him*) The devil take thy soul

HAMLET

Thou pray'st not well.
 I prithee take thy fingers from my throat,
 For though I am not splenitive and rash
 Yet have I in me something dangerous,
 Which let thy wiseness fear. Hold off thy hand!

25

CLAUDIUS

Pluck them asunder.

...

CLAUDIUS

(*Aside to Laertes*) Strengthen your patience in our last night's speech,
 We'll put the matter to the present push ...

30

[Act 5, Scene 1]

11.5 Refer to line 1: 'What, the fair Ophelia!'

Explain why Hamlet is unaware of Ophelia's death.

(3)

- 11.6 Refer to line 16–21: '(Comes forward) What is he ... *in after Laertes*'.
Discuss why Hamlet's attitude toward Ophelia changes during the course of the play. (3)
- 11.7 Refer to lines 9–12: 'Hold off the ... quick and dead'.
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)
- 11.8 Using EXTRACT E and EXTRACT F as a starting point, comment critically on Claudius's corrupting influence on other characters in the play. (4)
[25]

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

The play explores the destructive consequences of revenge.

Critically discuss the validity of 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

CASSIO

Welcome, Iago. We must to the watch.

IAGO

Not this hour, lieutenant; 'tis not yet ten o'clock. Our General cast us thus early for the love of his Desdemona—who let us not therefore blame. He hath not yet made wanton the night with her, and she is sport for Jove.

CASSIO

She is a most exquisite lady.

5

IAGO

And, I'll warrant her, full of game.

CASSIO

Indeed, she is a most fresh and delicate creature.

IAGO

What an eye she has! Methinks it sounds a parley to provocation.

CASSIO

An inviting eye, and yet methinks right modest.

IAGO

And when she speaks, is it not an alarum to love?

10

CASSIO

She is indeed perfection.

IAGO

Well, happiness to their sheets! ... Come, lieutenant, I have a stoup of wine, and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.

CASSIO

Not tonight, good Iago. I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.

15

IAGO

O, they are our friends! But one cup. I'll drink for you.

CASSIO

I have drunk but one cup tonight, and that was craftily qualified too; and behold what innovation it makes here. I am unfortunate in the infirmity and dare not task my weakness with any more.

20

IAGO

What, man! 'Tis a night of revels. The gallants desire it.

CASSIO

Where are they?

IAGO

Here at the door. I pray you call them in.

CASSIO

I'll do't, but it dislikes me.

[Act 2, Scene 3]

13.1 Place the above extract in context. (3)

13.2 Refer to lines 5–11: 'She is a ... is indeed perfection.'

Explain how these lines convey the contrasting attitudes of Iago and Cassio toward Desdemona.

(3)

13.3 Refer to lines 15–20: 'Not tonight, good ... with any more.'

Explain why Iago is intent on persuading Cassio to drink.

(3)

13.4 Refer to line 24: 'I'll do't, but it dislikes me.'

Critically discuss the extent to which Cassio is responsible for his own downfall.

(3)

AND**EXTRACT H**

OTHELLO

Went [Cassio] hence now?

DESDEMONA

Yes, faith, so humbled,
That he hath left part of his grief with me
To suffer with him. Good love, call him back.

OTHELLO

Not now, sweet Desdemona—some other time.

5

...

DESDEMONA

Why, then, tomorrow night, or Tuesday morn,
On Tuesday noon, or night? ... On Wednesday morn?
I prithee name the time, but let it not
Exceed three days. In faith, he's penitent,

And yet his trespass in our common reason (Save that, they say, the wars must make example Out of their best) is not almost a fault To incur a private check. When shall he come? Tell me, Othello. I wonder in my soul What you could ask me that I should deny Or stand so mammering on? What! Michael Cassio, That came a-wooing with you and so many a time, When I have spoke of you dispraisingly, Hath ta'en your part, to have so much to do To bring him in? By'r Lady, I could do much—	10 15 20
...	
OTHELLO	
I will deny thee nothing.	
Whereon, I do beseech thee, grant me this, To leave me but a little to myself.	
DESDEMONA	
Shall I deny you? No; farewell, my lord.	
OTHELLO	
Farewell, my Desdemona, I'll come to thee straight.	25
DESDEMONA	
Emilia, come. Be as your fancies teach you. Whate'er you be, I am obedient.	
<i>Desdemona and Emilia off</i>	
OTHELLO	
Excellent wretch! Perdition catch my soul But I do love thee! And when I love thee not, Chaos is come again.	30

[Act 3, Scene 3]

- | | | |
|------|---|-----|
| 13.5 | Refer to lines 2–4: 'Yes, faith, so ... call him back.' | |
| | In your view, is Desdemona's behaviour in these lines consistent with her behaviour elsewhere in the play? Justify your response. | (3) |
| 13.6 | Refer to lines 6–9: 'Why, then, tomorrow ... Exceed three days.' | |
| | If you were the director of a production of <i>Othello</i> , how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. | (3) |
| 13.7 | Refer to line 21: 'I will deny thee nothing.' | |
| | Discuss why Othello's words are ironic. | (3) |
| 13.8 | Refer to lines 29–31: 'Perdition catch my ... is come again.' | |
| | Critically discuss how Othello's words in these lines prove to be prophetic. | (4) |
- [25]**

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

The play explores the destructive consequences of revenge.

Critically discuss the validity of the above 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

HALE	I come now from Rebecca Nurse's house and –	
ELIZABETH	(<i>shocked</i>): Rebecca's charged!	
HALE	God forbid such a one be charged. She is, however – mentioned somewhat.	
ELIZABETH	(<i>with an attempt at a laugh</i>): You will never believe, I hope, that Rebecca trafficked with the Devil.	5
HALE	Woman, it is possible.	
PROCTOR	(<i>taken aback</i>): Surely you cannot think so.	
HALE	This is a strange time, Mister. No man may longer doubt the powers of the dark are gathered in monstrous attack upon this village. There is too much evidence now to deny it. You will agree, sir?	10
PROCTOR	(<i>evading</i>): I – have no knowledge in that line. But it's hard to think so pious a woman be secretly a Devil's bitch after seventy year of such good prayer.	
HALE	Aye. But the Devil is a wily one, you cannot deny it. However, she is far from accused, and I know she will not be. (<i>Pause.</i>) I thought, sir, to put some questions as to the Christian characters of this house, if you'll permit me.	15
PROCTOR	(<i>coldly, resentful</i>): Why, we – have no fear of questions, sir.	
HALE	Good, then. (<i>He makes himself more comfortable.</i>) In the book of record that Mr Parris keeps, I note that you are rarely in the church on Sabbath Day.	20
PROCTOR	No, sir, you are mistaken.	
HALE	Twenty-six time in seventeen month, sir. I must call that rare. Will you tell me why you are so absent?	25

[Act 2]

15.1 Refer to line 2: '(*shocked*): Rebecca's charged!'

Account for Elizabeth's reaction to the news about Rebecca Nurse.

(3)

- 15.2 Refer to lines 24–25: 'Twenty-six time in ... are so absent?'
Explain why Hale questions Proctor's irregular attendance at church. (3)
- 15.3 Refer to line 7: 'Woman, it is possible.'
Comment on what the use of the word, 'Woman' suggests about Salem society. (3)
- 15.4 Refer to lines 9–11: 'No man may ... to deny it.'
In light of later events in the play, critically discuss Hale's attitude toward witchcraft. (3)

AND**EXTRACT J**

PROCTOR	Elizabeth, tell the truth!	
DANFORTH	She has spoken. Remove her!	
PROCTOR	(<i>crying out</i>): Elizabeth, I have confessed it!	
ELIZABETH	Oh, God! (<i>The door closes behind her.</i>)	
PROCTOR	She only thought to save my name!	5
HALE	Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more – private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we –	10
DANFORTH	She spoke nothing of lechery, and this man has lied!	
HALE	I believe him! (<i>Pointing at Abigail.</i>) This girl has always struck me false! She has –	
ABIGAIL	ABIGAIL, <i>with a weird, wild, chilling cry, screams up to the ceiling.</i>	
DANFORTH	You will not! Begone! Begone, I say!	15
	What is it, child? (<i>But ABIGAIL, pointing with fear, is now raising up her frightened eyes, her awed face, toward the ceiling – the girls are doing the same – and now HATHORNE, HALE, PUTNAM, CHEEVER, HERRICK, and DANFORTH do the same.</i>) What's there? (<i>He lowers his eyes from the ceiling, and now he is frightened; there is real tension in his voice.</i>) Child! (<i>She is transfixed – with all the girls, she is whimpering open-mouthed, agape at the ceiling.</i>) Girls! Why do you – ?	20
MERCY	(<i>pointing</i>): It's on the beam! Behind the rafter!	
DANFORTH	(<i>looking up</i>): Where!	
ABIGAIL	Why – ? (<i>She gulps.</i>) Why do you come, yellow bird?	25

[Act 3]

- 15.5 Place the above extract in context. (3)
- 15.6 Refer to line 16: 'What is it, child?'
Using this line as a starting point, critically discuss Danforth's attitude toward Abigail. (3)

15.7 Refer to lines 6–10: 'Excellency, it is ... wife before we – '.

If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions.

(3)

15.8 Refer to lines 7–8: '– private vengeance is working through this testimony!'

Using your knowledge of the play as a whole, critically discuss the validity of Hale's statement.

(4)

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80