

# Soek jy 'n fantastiese tutor?

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# basic education

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

## **SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**ENGLISH HOME LANGUAGE P2**

**2022**

**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**

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE NO.</b>
1. 'An African Elegy'	Essay question	10	6
2. 'Remember'	Contextual question	10	7
3. 'Motho Ke Motho Ka Batho Babang'	Contextual question	10	8
4. 'The Garden of Love'	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY QUESTION</b>			
5. 'Living Space'	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11
8. <i>Life of Pi</i>	Essay question	25	14
9. <i>Life of Pi</i>	Contextual question	25	14
<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
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.

**AN AFRICAN ELEGY – Ben Okri**

1 We are the miracles that God made  
 2 To taste the bitter fruit of Time.  
 3 We are precious.  
 4 And one day our suffering  
 5 Will turn into the wonders of the earth.  
 6 There are things that burn me now  
 7 Which turn golden when I am happy.  
 8 Do you see the mystery of our pain?  
 9 That we bear poverty  
 10 And are able to sing and dream sweet things  
 11 And that we never curse the air when it is warm  
 12 Or the fruit when it tastes so good  
 13 Or the lights that bounce gently on the waters?  
 14 We bless things even in our pain.  
 15 We bless them in silence.  
 16 That is why our music is so sweet.  
 17 It makes the air remember.  
 18 There are secret miracles at work  
 19 That only Time will bring forth.  
 20 I too have heard the dead singing.  
 21 And they tell me that  
 22 This life is good  
 23 They tell me to live it gently  
 24 With fire, and always with hope.  
 25 There is wonder here  
 26 And there is surprise  
 27 In everything the unseen moves.  
 28 The ocean is full of songs.  
 29 The sky is not an enemy.  
 30 Destiny is our friend.

In this poem the resilient spirit of the African people is explored.

Discuss this statement with 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]**

**QUESTION 2: CONTEXTUAL QUESTION**

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

**REMEMBER – Christina Rossetti**

1 Remember me when I am gone away,  
 2 Gone far away into the silent land;  
 3 When you can no more hold me by the hand,  
 4 Nor I half turn to go yet turning stay.  
 5 Remember me when no more day by day  
 6 You tell me of our future that you planned:  
 7 Only remember me; you understand  
 8 It will be late to counsel then or pray.  
 9 Yet if you should forget me for a while  
 10 And afterwards remember, do not grieve:  
 11 For if the darkness and corruption leave  
 12 A vestige of the thoughts that once I had,  
 13 Better by far you should forget and smile  
 14 Than that you should remember and be sad.

- 2.1 Account for the speaker's use of euphemisms in the first two lines of the poem. (2)
- 2.2 Refer to line 4: 'Nor I half turn to go yet turning stay.'  
 Explain what this line reveals about the speaker's state of mind. (2)
- 2.3 Discuss how the structure of the poem reinforces the shift in the speaker's tone. (3)
- 2.4 The title of the poem is ironic.  
 Do you agree? Justify your response. (3)
- [10]**



**QUESTION 3: CONTEXTUAL QUESTION**

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

**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: *A warder.*)  
 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 (Later. Maybe later we can speak.)  
 20 *Hey! Wat maak jy daar?*  
 21 – a voice from around the corner.  
 22 *No. Just polishing baas.*  
 23 He turns back to me, now watch  
 24 His free hand, the talkative one,  
 25 Slips quietly behind  
 26 – *Strength brother*, it says,  
 27 In my mirror,  
 28 A black fist.

- 3.1 Refer to lines 1–2: 'By holding my ... of the passage.'  
 What do these lines suggest about the speaker's situation? (2)
- 3.2 Account for the speaker's repetition of the words, 'I see' in lines 1, 5 and 7. (2)
- 3.3 Refer to line 22: '*No. Just polishing baas.*'  
 Discuss how the prisoner's tone is ironic. (3)
- 3.4 Comment on the inclusion of different languages in this poem. (3)

**[10]**

**QUESTION 4: CONTEXTUAL QUESTION**

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

**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 and desires.

- 4.1 Refer to line 4: 'Where I used to play on the green.'  
 What is implied by the word, 'play' in the context of the poem? (2)
- 4.2 Refer to lines 9–10: 'And I saw ... flowers should be'.  
 Discuss the mood conveyed in these lines. (2)
- 4.3 Refer to line 12: 'And binding with briars my joys and desires.'  
 Comment on the effectiveness of the image in the context of the poem. (3)
- 4.4 Refer to lines 5–6: 'And the gates ... over the door'.  
 Comment on how the speaker's tone reinforces the central idea of the poem. (3)
- [10]**

**AND**

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

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

**LIVING SPACE – Imtiaz Dharker**

1     There are just not enough  
2     straight lines. That  
3     is the problem.  
4     Nothing is flat  
5     or parallel. Beams  
6     balance crookedly on supports  
7     thrust off the vertical.  
8     Nails clutch at open seams.  
9     The whole structure leans dangerously  
10    towards the miraculous.

11    Into this rough frame,  
12    someone has squeezed  
13    a living space

14    and even dared to place  
15    these eggs in a wire basket,  
16    fragile curves of white  
17    hung out over the dark edge  
18    of a slanted universe,  
19    gathering the light  
20    into themselves,  
21    as if they were  
22    the bright, thin walls of faith.

5.1     Refer to lines 1–7: 'There are just ... off the vertical.'

What impression of the building is created in these lines? (2)

5.2     Refer to lines 9–10: 'The whole structure ... towards the miraculous.'

Discuss the use of the word, 'miraculous' in the context of the poem. (2)

5.3     Refer to line 8: 'Nails clutch at open seams.'

Comment on the effectiveness of the image in the above line. (3)

5.4     Despite the uncertainty of life in these circumstances, the poem offers hope for the future.

Do you agree with this statement? Justify your response with reference to the final stanza.

(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's passion for pleasure is in conflict with ethical and moral principles.

Critically discuss the validity of the above statement in relation to the novel.

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

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

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

**EXTRACT A**

'I should like to come to the theatre with you, Lord Henry,' said the lad.

'Then you shall come; and you will come, too, Basil, won't you?'

'I can't, really. I would sooner not. I have a lot of work to do.'

'Well, then, you and I will go alone, Mr Gray.'

'I should like that awfully.'

**5**

The painter bit his lip and walked over, cup in hand, to the picture. 'I shall stay with the real Dorian,' he said, sadly.

'Is it the real Dorian?' cried the original of the portrait, strolling across to him. 'Am I really like that?'

'Yes; you are just like that.'

**10**

'How wonderful, Basil!'

'At least you are like it in appearance. But it will never alter,' sighed Hallward. 'That is something.'

...

'Don't go to the theatre to-night, Dorian,' said Hallward. 'Stop and dine with me.'

'I can't, Basil.'	15
'Why?'	
'Because I have promised Lord Henry Wotton to go with him.'	
'He won't like you the better for keeping your promises. He always breaks his own. I beg you not to go.'	
Dorian Gray laughed and shook his head.	20
[Chapter 2]	

- 7.1 Place this extract in context. (3)
- 7.2 Account for the use of the word, 'lad' (line 1) to describe Dorian. (3)
- 7.3 Refer to line 18: 'He won't like ... breaks his own.'
- Discuss how this line contributes to your understanding of Lord Henry. (3)
- 7.4 Refer to lines 6–7: ' "I shall stay with the real Dorian," he said, sadly.'
- Comment on the significance of Basil's remark in relation to the novel as a whole. (3)

### AND

#### EXTRACT B

Hallward turned again to the portrait, and gazed at it. 'My God! If it is true,' he exclaimed, 'and this is what you have done with your life, why, you must be worse even than those who talk against you fancy you to be!' He held the light up again to the canvas, and examined it. The surface seemed to be quite undisturbed, and as he had left it. It was from within, apparently, that the foulness and horror had come. Through some strange quickening of inner life the leprosies of sin were slowly eating the thing away. The rotting of a corpse in a watery grave was not so fearful.	5
...	
Dorian Gray glanced at the picture, and suddenly an uncontrollable feeling of hatred for Basil Hallward came over him, as though it had been suggested to him by the image on the canvas, whispered into his ear by those grinning lips. The mad passions of a hunted animal stirred within him, and he loathed the man who was seated at the table, more than in his whole life he had ever loathed anything. He glanced wildly around. Something glimmered on the top of the painted chest that faced him. His eye fell on it. He knew what it was. It was a knife that he had brought up, some days before, to cut a piece of cord, and had forgotten to take away with him. He moved slowly towards it, passing Hallward as he did so. As soon as he got behind him, he seized it, and turned round. Hallward stirred in his chair as if he was going to rise. He rushed at him, and dug the knife into the great vein that is behind the ear, crushing the man's head down on the table and stabbing again and again.	10 15
[Chapter 13]	

- 7.5 Refer to lines 1–3: 'Hallward turned again ... you to be!' (3)  
Account for Basil's current state of mind.
- 7.6 Refer to lines 5–7: 'Through some strange ... the thing away.' (3)  
Discuss the effectiveness of this image in the context of the novel.
- 7.7 Refer to lines 8–10: 'Dorian Gray glanced ... those grinning lips.' (3)  
Using these lines as a starting point, comment on the power that the portrait holds over Dorian.
- 7.8 Refer to lines 10–12: 'The mad passions ... ever loathed anything.' (4)  
In your view, is Dorian justified in his hatred of Basil? Validate your response. **[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 drive for survival is in conflict with his sense of ethical and moral principles.

Critically discuss the validity of the above statement in relation to the novel.

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

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

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

**EXTRACT C**

The ship sank. It made a sound like a monstrous metallic burp. Things bubbled at the surface and then vanished. Everything was screaming: the sea, the wind, my heart. From the lifeboat I saw something in the water.

I cried, 'Richard Parker, is that you? It's so hard to see. Oh, that this rain would stop! Richard Parker? Richard Parker? Yes, it is you!' 5

I could see his head. He was struggling to stay at the surface of the water.

'Jesus, Mary, Muhammad and Vishnu, how good to see you, Richard Parker! Don't give up, please. Come to the lifeboat. Do you hear this whistle? *TREEEEEE!* *TREEEEEE!* *TREEEEEE!* You heard right. Swim, swim! You're a strong swimmer. It's not a hundred feet.' 10

He had seen me. He looked panic-stricken. He started swimming my way. The water about him was shifting wildly. He looked small and helpless.

...

'What are you doing, Richard Parker? Don't you love life? Keep swimming then! *TREEEEEE!* *TREEEEEE!* *TREEEEEE!* Kick with your legs. Kick! Kick! Kick!' 15

He stirred in the water and made to swim.

'And what of my extended family – birds, beasts and reptiles? They too have drowned. Every single thing I value in life has been destroyed.'

[Chapter 37]

9.1 Account for Pi's reaction to seeing Richard Parker in the water.

**(3)**

- 9.2 Refer to line 16: 'And what of ... too have drowned.'  
Discuss the impression of Pi created in this line. (3)
- 9.3 Refer to line 2: 'Everything was screaming: the sea, the wind, my heart.'  
Comment on the effectiveness of this image in this context. (3)
- 9.4 Refer to line 7: 'Jesus, Mary, Muhammad and Vishnu'.  
Based on your knowledge of the novel as a whole, discuss the significance of this reference. (3)

**AND****EXTRACT D**

Richard Parker once again hesitated for hours before jumping off the boat. When he did, mid-morning, as soon as he landed on the shore he jumped back and half fell in the water and seemed very tense. He hissed and clawed the air with a paw. It was curious. I had no idea what he was doing. His anxiety passed, and noticeably surer-footed than the previous day, he disappeared another time over the ridge. 5

...

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. 10

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. At first I didn't recognise him. This magnificent animal bursting over the ridge at full gallop couldn't possibly be the same listless, bedraggled tiger who was my companion in misfortune? But it was. It was Richard Parker and he was coming my way at high speed. He looked purposeful. His powerful neck rose above his lowered head. His coat and his muscles shook at every step. I could hear the drumming of his heavy body against the ground. 15

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. 20

[Chapter 92]

- 9.5 Place this extract in context. (3)



9.6 Refer to lines 1–3: 'Richard Parker once ... with a paw.'

Discuss how Richard Parker's behaviour in these lines foreshadows Pi's realisation about the island, later in the novel.

(3)

9.7 Refer to lines 21–22: 'I would like ... a known killer.'

Taking into consideration the whole novel, critically discuss how Pi manages his fear of Richard Parker.

(3)

9.8 Were it not for Richard Parker, Pi would not have survived his ordeal at sea.

Do you agree with this statement? Justify your response.

(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**

Hamlet can be defined as a tragic hero because his downfall is caused by a weakness within himself and not by external factors.

Do you agree with this statement? Justify your response by a close reference to the text.

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**

HAMLET

What hour now?

HORATIO

I think it lacks of twelve.

MARCELLUS

No, it is struck.

HORATIO

Indeed? I heard it not. Then it draws near the season,  
Wherein the spirit held his wont to walk.

5

*(A flourish of trumpets, and cannons shot off, within)*

What does this mean, my lord?

HAMLET

The king doth wake to-night and takes his rouse,  
Keeps wassail and the swagg'ring upspring reels,  
And as he drains his draughts of Rhenish down

10

The kettle-drum and trumpet thus bray out

The triumph of his pledge.

HORATIO

Is it a custom?

HAMLET

Ay marry is't,

But to my mind, though I am native here

15

And to the manner born, it is a custom

More honoured in the breach than the observance.

This heavy-headed revel east and west

Makes us traduced and taxed of other nations.  
 They clepe us drunkards, and with swinish phrase  
 Soil our addition, and indeed it takes  
 From our achievements, though performed at height,  
 The pith and marrow of our attribute.

20

...

*Enter the Ghost*

HORATIO

Look, my lord, it comes!

25

HAMLET

Angels and ministers of grace defend us!

Be thou a spirit of health, or goblin damned,

Bring with thee airs from heaven, or blasts from hell,

Be thy intents wicked, or charitable,

Thou com'st in such a questionable shape,

That I will speak to thee. I'll call thee Hamlet,

King, father, royal Dane. O, answer me!

30

[Act 1, Scene 4]

11.1 Account for the appearance of the 'spirit' (line 5) at this point in the play. (3)

11.2 Refer to lines 8–12: 'The king doth ... of his pledge.'

Discuss how the diction in these lines conveys Hamlet's attitude toward Claudius.

(3)

11.3 Refer to lines 18–23: 'This heavy-headed revel ... of our attribute.'

Are Hamlet's concerns about the state of Denmark under Claudius's reign justified? Motivate your response.

(3)

11.4 Refer to lines 26–31: 'Angels and ministers ... speak to thee.'

Based on your knowledge of the play as a whole, discuss how these lines reflect Hamlet's dilemma.

(3)

**AND****EXTRACT F**

GERTRUDE

O me, what hast thou done?

HAMLET

Nay, I know not,

Is it the king?

*He lifts up the arras and discovers Polonius, dead*

GERTRUDE

O what a rash and bloody deed is this!

5

HAMLET

A bloody deed—almost as bad, good mother,

As kill a king, and marry with his brother.

GERTRUDE

As kill a king!

HAMLET

Ay, lady, it was my word.

(*To Polonius*) Thou wretched, rash, intruding fool, farewell!

I took thee for thy better. Take thy fortune!

Thou find'st to be too busy is some danger.

*He turns back, dropping the arras*

Leave wringing of your hands. Peace, sit you down,

And let me wring your heart, for so I shall

If it be made of penetrable stuff,

If damnéd custom have not brassed it so,

That it be proof and bulwark against sense.

GERTRUDE

What have I done, that thou dar'st wag thy tongue

In noise so rude against me?

...

GERTRUDE

O Hamlet, speak no more.

Thou turn'st mine eyes into my very soul,

And there I see such black and grained spots

As will not leave their tinct.

HAMLET

Nay, but to live

In the rank sweat of an enseamed bed

Stewed in corruption, honeying, and making love

Over the nasty sty!

GERTRUDE

O speak to me no more,

These words like daggers enter in mine ears,

No more, sweet Hamlet.

...

*Enter the Ghost in a night-gown*

HAMLET

Save me and hover o'er me with your wings,

You heavenly guards! What would your gracious figure?

GERTRUDE

Alas, he's mad.

HAMLET

Do you not come your tardy son to chide,

That lapsed in time and passion lets go by

Th'important acting of your dread command?

[Act 3, Scene 4]

11.5 Place this extract in context.

(3)

- 11.6 Refer to line 10: 'Thou wretched, rash, intruding fool'.  
Do you agree with this assessment of Polonius? Substantiate your response. (3)
- 11.7 Refer to lines 36–38: 'Do you not ... your dread command?'  
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 Refer to lines 14–15: 'Leave wringing of ... wring your heart'.  
In your view, is Hamlet justified in his treatment of Gertrude? Validate your response by drawing on the play as a whole. (4)  
**[25]**

**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

Othello can be defined as a tragic hero because his downfall is caused by a weakness within himself and not by external factors.

Do you agree with this statement? Justify your response by a close reference to the text.

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**

IAGO

More of this matter can I not report.  
But men are men. The best sometimes forget.  
Though Cassio did some little wrong to him,  
As men in rage strike those that wish them best,  
Yet surely Cassio, I believe, received  
From him that fled some strange indignity  
Which patience could not pass.

5

OTHELLO

I know, Iago,  
Thy honesty and love doth mince this matter,  
Making it light to Cassio. Cassio, I love thee,  
But never more be officer of mine.

10

...

*All except Iago and Cassio off*

IAGO

What, are you hurt, lieutenant?

CASSIO

Ay, past all surgery.

IAGO

Marry, God forbid!

15

CASSIO

Reputation, reputation, reputation! O, I have lost my reputation!

I have lost the immortal part of myself, and what remains is bestial.

My reputation, Iago, my reputation!

IAGO

As I am an honest man I thought you had received some bodily wound. There is more

offence in that than in reputation. Reputation is an idle and most false imposition—oft  
got without merit and lost without deserving. You have lost no reputation at all, unless  
you repute yourself such a loser. What, man! There are ways to recover the General  
again. You are but now cast in his mood (a punishment more in policy than in malice)  
even so as one would beat his offenceless dog to affright an imperious lion. Sue to him  
again, and he's yours. 20 25

...

IAGO

Our General's wife is now the General. I may say so in this respect, for that he hath  
devoted and given up himself to the contemplation, mark, and denotement of her parts  
and graces. Confess yourself freely to her. Importune her help to put you in your place  
again. She is of so free, so kind, so apt, so blessed a disposition, that she holds it a  
vice in her goodness not to do more than she is requested. 30

[Act 2, Scene 3]

- 13.1 Place the above extract in context. (3)
- 13.2 Discuss Iago's intention in describing himself as 'an honest man' to Cassio, in  
line 19. (3)
- 13.3 Refer to lines 2–7: 'But men are ... could not pass.'  
Discuss whether Iago is being sincere in absolving Cassio of blame in these  
lines. (3)
- 13.4 Refer to lines 16–17: 'I have lost ... remains is bestial.'  
Critically discuss what Cassio's attitude toward reputation reveals about him. (3)

**AND**

### EXTRACT H

LODOVICO  
I do beseech your lordship, call her back.  
OTHELLO  
Mistress!  
DESDEMONA  
My lord?  
OTHELLO  
What would you with her, sir?  
LODOVICO  
Who, I, my lord? 5  
OTHELLO  
Ay, you did wish that I would make her turn.  
Sir, she can turn, and turn, and yet go on.  
And turn again. And she can weep, sir, weep.  
And she's obedient, as you say, obedient,  
Very obedient. Proceed you in your tears. 10  
Concerning this, sir—O, well-painted passion!—  
I am commanded home. Get you away;

I'll send for you anon. Sir, I obey the mandate, And will return to Venice. Hence, avaunt!	
<i>Desdemona off</i>	15
Cassio shall have my place. And sir, tonight I do entreat that we may sup together. You are welcome, sir, to Cyprus ... Goats and monkeys!	
<i>Othello off</i>	
LODOVICO	
Is this the noble Moor, whom our full senate Call all in all sufficient? This the noble nature Whom passion could not shake? Whose solid virtue The shot of accident nor dart of chance Could neither graze nor pierce?	20
IAGO	
He is much changed.	25
LODOVICO	
Are his wits safe? Is he not light of brain?	
IAGO	
He's that he is: I may not breathe my censure, What he might be. If what he might he is not, I would to heaven he were.	
LODOVICO	
What! strike his wife!	30
IAGO	
Faith, that was not so well; yet would I knew That stroke would prove the worst!	
[Act 4, Scene 1]	

- 13.5 Refer to line 1: 'I do beseech your lordship, call her back.'
- Explain why Lodovico makes this request. (3)
- 13.6 Refer to lines 6–10: 'Ay, you did ... in your tears.'
- Discuss how these lines influence your attitude toward Othello at this point in the play. (3)
- 13.7 Refer to lines 11–13: '-O, well-painted passion! ... for you anon.'
- If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 13.8 Desdemona is an innocent caught up in a world of deception.
- In your view, is this assessment of Desdemona valid? Justify your response by drawing on your knowledge of the play as a whole. (4)
- [25]**



**THE CRUCIBLE – Arthur Miller**

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

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

John Proctor can be defined as a tragic hero because his downfall is caused by a weakness within himself and not by external factors.

Do you agree with this statement? Justify your response by a close reference to the text.

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**

	PROCTOR starts to hand Danforth the deposition, and HALE comes up to Danforth in a trembling state.	
HALE	Excellency, a moment. I think this goes to the heart of the matter.	
DANFORTH	(with deep misgivings): It surely does.	
	...	
HALE	Excellency, I have signed seventy-two death warrants; I am a minister of the Lord, and I dare not take a life without there be a proof so immaculate no slightest qualm of conscience may doubt it.	5
DANFORTH	Mr Hale, you surely do not doubt my justice.	
HALE	I have this morning signed away the soul of Rebecca Nurse, Your Honour. I'll not conceal it, my hand shakes yet as with a wound! I pray you, sir, <i>this</i> argument let lawyers present to you.	10
DANFORTH	Mr Hale, believe me; for a man of such terrible learning you are most bewildered – I hope you will forgive me. I have been thirty-two year at the bar, sir, and I should be confounded were I called upon to defend these people. Let you consider, now – ... We cannot hope the witch will accuse herself; granted? Therefore, we must rely upon her victims – and they do testify, the children certainly do testify. As for the witches, none will deny that we are most eager for all their confessions. Therefore, what is left for a lawyer to bring out? I think I have made my point. Have I not?	15 20
HALE	But this child claims the girls are not truthful, and if they are not –	
DANFORTH	That is precisely what I am about to consider, sir. What more may you ask of me? Unless you doubt my probity?	
HALE	(defeated): I surely do not, sir. Let you consider it, then.	

[Act 3]

- 15.1 Place this extract in context. (3)
- 15.2 Refer to line 17: 'the children certainly do testify.'  
Discuss the reasons for the children's testifying in the witch trials. (3)
- 15.3 Refer to line 8: 'Mr Hale, you surely do not doubt my justice.'  
Discuss the irony in Danforth's query. (3)
- 15.4 Using this extract as a starting point, comment on the dilemma that Reverend Hale faces in the play. (3)

**AND****EXTRACT J**

PROCTOR	I cannot mount the gibbet like a saint. It is a fraud. I am not that man. ( <i>She is silent.</i> ) My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before.	
ELIZABETH	And yet you've not confessed till now. That speaks goodness in you.	5
PROCTOR	Spite only keeps me silent. It is hard to give a lie to dogs. ( <i>Pause, for the first time he turns directly to her.</i> ) I would have your forgiveness, Elizabeth.	
ELIZABETH	It is not for me to give, John, I am –	
PROCTOR	I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretence for me, a vanity that will not blind God nor keep my children out of the wind. ( <i>Pause.</i> ) What say you?	10
ELIZABETH	( <i>upon a heaving sob that always threatens</i> ): John, it come to naught that I should forgive you, if you'll not forgive yourself. ( <i>Now he turns away a little, in great agony.</i> ) It is not my soul, John, it is yours. ... Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. ( <i>He turns his doubting, searching gaze upon her.</i> ) I have read my heart this three month, John. ( <i>Pause.</i> ) I have sins of my own to count. It needs a cold wife to prompt lechery.	15
PROCTOR	( <i>in great pain</i> ): Enough, enough –	20
		[Act 4]

- 15.5 Comment on the change in the relationship between Elizabeth and John Proctor in the course of the play. (3)
- 15.6 Refer to lines 18–19: 'I have read ... to prompt lechery.'  
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

- 15.7 Refer to lines 1–4: 'I cannot mount ... rotten long before.'  
Comment on the accuracy of Proctor's self-evaluation. (3)
- 15.8 Elizabeth is an innocent caught up in a world of deception.  
In your view, is this assessment of Elizabeth valid? Justify your response by drawing on your knowledge of the play as a whole. (4)  
**[25]**
- TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**