



**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2023**

**ENGLISH HOME LANGUAGE P2**

**MARKS: 80**

**TIME: 2½ hours**

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This question paper consists of 27 pages.

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**INSTRUCTIONS AND INFORMATION**

1. Please read these instructions carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections.

SECTION A: POETRY (30)

SECTION B: NOVEL (25)

SECTION C: DRAMA (25)

4. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C. Use the checklist to assist you.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
  - Answer ONLY questions on the novel and the drama you have studied.
  - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
6. LENGTH OF ANSWERS:
  - Essay questions on Poetry should be answered in 250–300 words.
  - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
  - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.
8. Number the answers exactly as the questions have been numbered in the question paper.
9. Start each section on a NEW page.
10. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

## TABLE OF CONTENTS

## SECTION A: POETRY

<b>PRESCRIBED POETRY</b>			
<b>ANSWER ANY TWO QUESTIONS.</b>			
<b>QUESTION 1</b> <i>The Shipwreck</i>	Essay question	10 marks	Page 5
<b>QUESTION 2</b> <i>At a Funeral</i>	Contextual question	10 marks	Page 6
<b>QUESTION 3</b> <i>This Winter Coming</i>	Contextual question	10 marks	Pages 7
<b>QUESTION 4</b> <i>Sonnet 130: My Mistress' Eyes...</i>	Contextual question	10 marks	Page 8
<b>AND</b>			
<b>UNSEEN POETRY</b>			
<b>COMPULSORY QUESTION.</b>			
<b>QUESTION 5</b> <i>Wild Geese</i>	Contextual question	10 marks	Page 9

**NOTE:**

In sections B and C, answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL QUESTION**. If you answer an essay question from **SECTION B**, you must answer a contextual question from **SECTION C**. If you answer a contextual question from **SECTION B**, you must answer an essay question from **SECTION C**.

## SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

<b>ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.</b>			
<b>QUESTION 6</b> <i>The Picture of Dorian Gray</i>	Essay question	25 marks	Page 10
<b>OR</b>			
<b>QUESTION 7</b> <i>The Picture of Dorian Gray</i>	Contextual question	25 marks	Page 11
<b>OR</b>			
<b>QUESTION 8</b> <i>Life of Pi</i>	Essay question	25 marks	Page 13
<b>OR</b>			
<b>QUESTION 9</b> <i>Life of Pi</i>	Contextual question	25 marks	Page 14

**SECTION C: DRAMA****ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.**

<b>ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.</b>			
<b>QUESTION 10</b> <i>Othello</i>	Essay question	25 marks	Page 16
<b>OR</b>			
<b>QUESTION 11</b> <i>Othello</i>	Contextual question	25 marks	Page 17
<b>OR</b>			
<b>QUESTION 12</b> <i>Hamlet</i>	Essay question	25 marks	Page 20
<b>OR</b>			
<b>QUESTION 13</b> <i>Hamlet</i>	Contextual question	25 marks	Page 20
<b>OR</b>			
<b>QUESTION 14</b> <i>The Crucible</i>	Essay question	25 marks	Page 23
<b>OR</b>			
<b>QUESTION 15</b> <i>The Crucible</i>	Contextual question	25 marks	Page 24

**CHECKLIST**

Use this checklist to ensure that you have answered the correct number of questions.

<b>SECTION</b>	<b>QUESTION NUMBERS</b>	<b>NO. OF QUESTIONS TO ANSWER</b>	<b>TICK</b>
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	
<b>NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.</b>			

**SECTION A: POETRY****PRESCRIBED POETRY**

Answer any TWO of the following questions.

**QUESTION 1: ESSAY QUESTION**

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

**THE SHIPWRECK – Emily Dickinson**

1 Glee! The great storm is over!  
2 Four have recovered the land;  
3 Forty gone down together  
4 Into the boiling sand.  
  
5 Ring, for the scant salvation!  
6 Toll, for the bonnie souls, --  
7 Neighbour and friend and bridegroom,  
8 Spinning upon the shoals!  
  
9 How they will tell the shipwreck  
10 When winter shakes the door,  
11 Till the children ask, 'But the forty?  
12 Did they come back no more?'  
  
13 Then a silence suffuses the story,  
14 And a softness the teller's eye;  
15 And the children no further question,  
16 And only the waves reply.

In 'The Shipwreck' the speaker experiences conflicting emotions when narrating the event.

With close reference to **diction**, **imagery** and **tone** discuss to what extent you agree with the above statement.

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

**[10]**

**OR**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

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

**AT A FUNERAL – Dennis Brutus**

*(for Valencia Majombozi, who died shortly after qualifying as a doctor)*

1 Black, green and gold at sunset: pageantry  
 2 And stubbled graves: expectant, of eternity,  
 3 In bride's-white, nun's-white veils the nurses gush their bounty  
 4 Of red-wine cloaks, frothing the bugled dirging slopes  
 5 Salute! Then ponder all this hollow panoply  
 6 For one whose gifts the mud devours, with our hopes.

7 Oh all you frustrate ones, powers tombed in dirt,  
 8 Aborted, not by Death but carrion books of birth  
 9 Arise! The brassy shout of Freedom stirs our earth;  
 10 Not Death but death's-head tyranny scythes our ground  
 11 And plots our narrow cells of pain defeat and dearth:  
 12 Better that we should die, than that we should lie down.

- 2.1 Refer to line 1: 'Black, green ... pageantry'  
 What does the word 'pageantry' imply about the speaker's feelings regarding this funeral? (2)
- 2.2 Refer to line 3: 'In bride's-white, nun's-white veils ...'  
 Discuss the effectiveness of the compound words ('bride's-white, nun's-white') in relation to the deceased. (2)
- 2.3 Refer to the words 'Salute!' (line 5) and 'Arise!' (line 9).  
 Comment critically on the inclusion of these words. Refer to tone in your answer. (3)
- 2.4 Comment on the effectiveness of the last line to convey the speaker's message. (3)

**[10]**

**OR**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

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

**THIS WINTER COMING – Karen Press**

1 walking in the thick rain  
 2 of this winter we have only just entered,  
 3 who is not frightened?  
 4 the sea is swollen, churning in broken waves  
 5 around the rocks, the sand is sinking away  
 6 the seagulls will not land  
 7 under this sky, this shroud falling  
 8 who is not frightened?  
 9 in every part of the city, sad women climbing onto buses,  
 10 dogs barking in the street, and the children  
 11 in every doorway crying,  
 12 the world is so hungry, madam's house is clean  
 13 and the women return with slow steps  
 14 to the children, the street, the sky tolling like a black bell;  
 15 these women are a tide of sadness  
 16 they will drown the world,  
 17 who is not frightened?  
 18 on every corner men standing  
 19 old stumps in the rain, tombstones  
 20 engraved with open eyes  
 21 watching the bright cars full of sated faces  
 22 pass them, pass them, pass them,  
 23 who is not frightened?  
 24 into the rain the children are running  
 25 thin as the barest twigs they kindle a fire  
 26 to fight the winter, their bare bodies  
 27 a raging fire of dead children  
 28 and the sky collapsing under centuries of rain  
 29 the wind like a mountain crying,  
 30 who is not frightened of this winter  
 31 coming upon us now?

- 3.1 What does line 2 ('of this winter we have only just entered') imply about the nature of this metaphorical season? (2)
- 3.2 Discuss the effectiveness of the descriptions of the women, dogs and children in lines 9–11. (2)
- 3.3 Comment critically on the metaphors used in stanza 4. Refer specifically to the imagery in lines 18–20. (3)
- 3.4 Explain how the use of anaphora (repetition) creates the overall tone of the poem. (3)

**[10]****OR**

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

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

**SONNET 130: MY MISTRESS' EYES ARE NOTHING LIKE THE SUN –  
William Shakespeare**

1 My mistress' eyes are nothing like the sun;  
2 Coral is far more red than her lips' red;  
3 If snow be white, why then her breasts are dun;  
4 If hairs be wires, black wires grow on her head.  
5 I have seen roses damasked, red and white,  
6 But no such roses see I in her cheeks;  
7 And in some perfumes is there more delight  
8 Than in the breath that from my mistress reeks.  
9 I love to hear her speak, yet well I know  
10 That music hath a far more pleasing sound;  
11 I grant I never saw a goddess go;  
12 My mistress, when she walks, treads on the ground.  
13 And yet, by heaven, I think my love as rare  
14 As any she belied with false compare.

- 4.1 What does the inclusion and repetition of the phrase 'My mistress' (lines 1, 8 and 12) imply about the speaker's observations? (2)
- 4.2 Comment on the effectiveness of alliteration in line 11 ('I grant I never saw a goddess go;') in terms of the pace of that line. (2)
- 4.3 The speaker uses the word 'yet' twice in the poem (lines 9 and 13). Discuss the contrasting effects of this repetition by explaining what he is trying to convey in each of these lines. (3)
- 4.4 How does the structure of this poem enable the speaker to communicate the central message? Refer to tone in your answer. (3)

**[10]****AND**



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

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

**WILD GEESE – Mary Oliver –**

1 You do not have to be good,  
2 You do not have to walk on your knees  
3 For a hundred miles through the desert, repenting.  
4 You only have to let the soft animal of your body  
5 love what it loves.  
6 Tell me about despair, yours, and I will tell you mine.  
7 Meanwhile the world goes on.  
8 Meanwhile the sun and the clear pebbles of the rain  
9 are moving across the landscapes,  
10 over the prairies and the deep trees,  
11 the mountains and the rivers.  
12 Meanwhile the wild geese, high in the clean blue air,  
13 are heading home again.  
14 Whoever you are, no matter how lonely,  
15 The world offers itself to your imagination,  
16 calls to you like the wild geese, harsh and exciting –  
17 over and over announcing your place  
18 in the family of things.

- 5.1 Refer to line 1. What is unusual about the advice given here? (2)
- 5.2 What is the effect of the repetition of 'you' throughout the poem? (2)
- 5.3 Refer to lines 8–13. Comment on how the natural imagery contributes to the mood of the poem. (3)
- 5.4 Refer to lines 14–18. Critically comment on how the central message of the poem is conveyed in these lines. (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 Principles of Aestheticism contribute significantly to the degradation of Dorian Gray's soul.

Critically discuss the extent to which agree with this statement.

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

**[25]****OR**

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

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

**EXTRACT A**

You have only a few years in which to live really, perfectly, and fully. When your youth goes, your beauty will go with it, and then you will suddenly discover that there are no triumphs left for you, or have to content yourself with those mean triumphs that the memory of your past will make more bitter than defeats. Every month as it wanes brings you nearer to something dreadful.

5

Time is jealous of you, and wars against your lilies and your roses. You will become sallow, and hollow-cheeked, and dull-eyed. You will suffer horribly ... Ah! realize your youth while you have it. Don't squander the gold of your days, listening to the tedious, trying to improve the hopeless failure, or giving away your life to the ignorant, the common, and the vulgar.

10

The moment I met you I saw that you were quite unconscious of what you really are, of what you really might be. There was so much in you that charmed me that I felt I must tell you something about yourself. I thought how tragic it would be if you were wasted.

...

Dorian Gray listened, open-eyed and wondering. The spray of lilac fell from his hand upon the gravel. A furry bee came and buzzed round it for a moment. Then it began to scramble all over the oval stellated globe of the tiny blossoms. He watched it with that strange interest in trivial things that we try to develop when things of high import make us afraid, or when we are stirred by some new emotion for which we cannot find expression, or when some thought that terrifies us lays sudden siege to the brain and calls on us to yield.

15

20

[Chapter 2]

- 7.1 Place the extract in context. (3)
- 7.2 Refer to lines 1–3:  
‘When your youth goes ... no triumphs left for you.’  
Explain how this comment reflects the Principles of Aestheticism. (3)
- 7.3 Refer to line 6:  
‘Time is jealous of you ... lilies and roses’.  
Explain the effectiveness of the image in these lines. (3)
- 7.4 Refer to line 11:  
‘The moment I met you ... unconscious of what you really are.’  
Based on your knowledge of the novel as a whole, critically discuss whether Lord Henry is responsible for the change in Dorian’s character. (3)
- 7.5 Refer to line 15:  
‘Dorian Gray listened, open-eyed and wondering.’  
What impression does the author create of Dorian Gray in these lines? (2)

**AND**

**EXTRACT B**

‘Basil,’ he said, coming over quite close and looking him straight in the face, ‘we have each of us a secret. Let me know yours, and I shall tell you mine. What was your reason for refusing to exhibit my picture?’	
The painter shuddered in spite of himself. ‘Dorian, if I told you, you might like me less than you do, and you would certainly laugh at me. I could not bear your doing either of those two things. If you wish me never to look at your picture again, I am content. I have always you to look at. If you wish the best work I have ever done to be hidden from the world, I am satisfied. Your friendship is dearer to me than any fame or reputation.’	5
‘No, Basil, you must tell me,’ insisted Dorian Gray. ‘I think I have a right to know.’ His feeling of terror had passed away, and curiosity had taken its place. He was determined to find out Basil Hallward’s mystery.	10
‘Let us sit down, Dorian,’ said the painter, looking troubled. ‘Let us sit down. And just answer me one question. Have you noticed in the picture something curious?—something that probably at first did not strike you, but that revealed itself to you suddenly?’	15
‘Basil!’ cried the lad, clutching the arms of his chair with trembling hands and gazing at him with wild startled eyes.	
‘I see you did. Don’t speak. Wait till you hear what I have to say. Dorian, from the moment I met you, your personality had the most extraordinary influence over me. I was dominated, soul, brain, and power, by you. You became to me the visible incarnation of that unseen ideal whose memory haunts us artists like an exquisite dream. I worshipped you.	20
...	
Dorian Gray drew a long breath. The colour came back to his cheeks, and a smile played about his lips. The peril was over. He was safe for the time. Yet he could not help feeling infinite pity for the painter who had just made this strange confession to him, and wondered if he himself would ever be so dominated by the personality of a friend.	25
	[Chapter 9]

- 7.6 Refer to lines 1–3:  
‘Basil, he said, ... exhibit my picture?’  
Briefly describe the events that led to the confrontation between Basil and Dorian. (3)
- 7.7 Refer to line 17:  
‘Basil!’ , cried the lad, clutching the arms of his chair ...’  
Comment on Dorian’s state of mind at this point in the novel. (2)
- 7.8 Refer to lines 25–26:  
‘Yet he could not help feeling infinite pity for the painter ...’  
Explain the irony when Dorian says he felt infinite pity for the painter and what does it reveal about Dorian’s attitude? (3)
- 7.9 Drawing on your knowledge of the novel as a whole, critically discuss how Basil’s infatuation with Dorian led to his own demise. (3)

**[25]****OR**

**LIFE OF PI – Yann Martel**

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

**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

In *Life of Pi*, Pi's unique character and abilities enable him to survive his ordeal at sea.

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

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

**[25]****OR**

**QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

**EXTRACT C**

I looked around at all the algae. Bitterness welled up in me. The radiant promise it offered during the day was replaced in my heart by all the treachery it delivered at night. I muttered, 'Nothing but teeth left! TEETH!'

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  
10

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. 15

...

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.

The sea was heavy, the sky was grey.

[Chapter 92]

- 9.1 Discuss the significance of the island as part of Pi's story of survival. (3)
- 9.2 Pi's creation of the 'better story'/animal story is masterful.  
With specific reference to Pi's character, discuss how Pi is able to construct the algae island so convincingly. (3)
- 9.3 Refer to line 11. 'I could not abandon Richard Parker.'  
Explain why Pi is compelled to wait for Richard Parker's return before departing from the island. Refer to the novel as a whole as part of your response. (3)
- 9.4 Refer to line 17: 'The sea was heavy; the sky was grey.'  
Discuss how this line reflects Pi's state of mind at this point in the novel. (2)

**AND**

**EXTRACT D**

I stabbed him in the throat, next to the Adam's apple. He dropped like a stone. And died. He didn't say anything. He only coughed up blood. A knife has a horrible dynamic power; once in motion, it's hard to stop. I stabbed him repeatedly. His blood soothed my chapped hands. His heart was a struggle – all those tubes that connected it. I managed to get it out. It tasted delicious, far better than the turtle. I ate his liver. I cut out pieces of his flesh.	5
'He was such an evil man. Worse still he met evil in me – selfishness, anger, ruthlessness. I must live with that.'	
'Solitude began. I turned to God. I survived.'	10
[Long silence]	
'Is that better? Are there any parts you find hard to believe? Anything you'd like me to change?'	
Mr Chiba: <i>'What a horrible story.'</i>	
[Long silence]	
Mr Okamoto: <i>'Both the zebra and the Taiwanese sailor broke a leg, did you notice that?'</i>	15
<i>'No, I didn't.'</i>	
<i>'And the hyena bit off the zebra's leg just as the cook cut off the sailor's.'</i>	
<i>'Ohh, Okamoto-san, you see a lot.'</i>	
...	
<i>'His stories match.'</i>	20
	[Chapter 99]

- 9.5 Place the extract in context. (3)
- 9.6 Refer to lines 1–2: 'I stabbed him ... And died.'  
What circumstances led to Pi killing the French Cook? (2)
- 9.7 Refer to line 8: 'I must live with that.'  
Discuss whether Pi has been successful in living with the horrors he committed as part of his survival at sea. (3)
- 9.8 Refer to lines 10 and 14.  
Comment on the significance of the '[Long silence]' in the extract. (3)
- 9.9 Refer to line 9: 'I turned to God. I survived.'  
In your view, was Pi's religious belief the only aspect that helped him to survive his ordeal at sea? Justify your response by drawing on your knowledge as a whole. (3)

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

**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

**OTHELLO – WILLIAM SHAKESPEARE**

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

**QUESTION 10: OTHELLO – ESSAY QUESTION**

In the play *Othello*, Othello and others bring harm upon themselves through their own actions.

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

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

**[25]****OR**



**QUESTION 11: OTHELLO – CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

**EXTRACT E**

EMILIA	... A beggar in his drink Could not have laid such terms upon his callet.	
IAGO	Why did he so?	
DESDEMONA	I do not know. I am sure I am none such.	
IAGO	Do not weep, do not weep. Alas the day!	5
EMILIA	Hath she forsook so many noble matches, Her father and her country and friends, To be called whore? Would it not make one weep?	
DESDEMONA	It is my wretched fortune.	
IAGO	Beshrew him for't. How came this trick upon him?	10
DESDEMONA	Nay, heaven doth know.	
EMILIA	I will be hanged if some eternal villain, Some busy and insinuation rogue, Some cogging, cozening slave, to get some office, Have not devised this slander. I will be hanged else.	15
IAGO	Fie, there is no such man. It is impossible. ...	
DESDEMONA	... Comfort forswear me. Unkindness may do much, And his unkindness may defeat my life, But never taint my love. ( <i>She rises</i> ) I cannot say 'whore'. It does abhor me now I speak the word. To do the act that might the addition earn, Not the world's mass of vanity could make me.	20
		25

[Act 4, Scene 2]

- 11.1 Briefly describe the recent circumstances that have led to Emilia consoling Desdemona. (2)
- 11.2 Refer to lines 6–8: 'Hath she forsook so many noble matches ... make one weep?'  
Discuss why Desdemona's marriage to Othello would warrant so many significant losses. (3)

- 11.3 Refer to lines 13–16: ‘I will be hanged if some eternal villain ... I will be hanged else.’  
Comment on the accuracy of Emilia’s suspicion with reference to the diction in these lines. (3)
- 11.4 Refer to line 11: ‘How come this trick upon him?’  
Explain the irony of Iago’s words in this line. (2)
- 11.5 Refer to line 8: ‘To be called whore? Would it not make one weep?’  
Discuss Emilia’s role in contributing to Othello’s belief of Desdemona’s unfaithfulness. (3)

**AND**

## EXTRACT F

LODOVICO	Where is this rash and most unfortunate man?	
OTHELLO	That's he that was Othello. Here I am.	
LODOVICO	Where is that viper? Bring the villain forth.	
OTHELLO	I look down towards his feet, but that's a fable. ( <i>To Iago</i> ) If that thou beest a devil I cannot kill thee. ( <i>He wounds Iago</i> ) ...	5
LODOVICO	O thou Othello, that was once so good, Fallen in the practice of a cursed slave, What shall be said to thee?	
OTHELLO	Why, anything; An honourable murderer, if you will: For nought I did in hate, but all in honour.	10
LODOVICO	This wretch hath part confessed his villainy. Did you and he consent in Cassio's death?	
OTHELLO	Ay.	15
CASSIO	Dear general, I never gave you cause.	
OTHELLO	I do believe it, and I ask your pardon. Will you, I pray, demand that demi-devil Why he hath thus ensnared my soul and body?	
		[Act 5: Scene 2]

- 11.6 Refer to line 12: 'For nought I did in hate, but all in honour.'  
Discuss Othello's justification of murdering Desdemona. (3)
- 11.7 Refer to line 16: 'Dear general, I never gave you cause.'  
If you were the director of a production of *Othello*, how would you instruct the actor to deliver this line? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 11.8 Refer to lines 7–9: 'O thou Othello, that once was good ... What shall be said to thee?'  
Comment on Lodovico's attitude toward Othello at this point in the play. (3)
- 11.9 Refer to line 1: 'Where is this rash and unfortunate man?'  
Critically discuss to what extent this assessment of Othello is true. (3)

**[25]****OR**

**HAMLET – WILLIAM SHAKESPEARE**

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

**QUESTION 12: HAMLET – ESSAY QUESTION**

The desire for justice motivates the actions of Hamlet and other characters.

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

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

**[25]****OR****QUESTION 13: HAMLET – CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

**EXTRACT G**

CLAUDIUS	Sweet Gertrude, leave us too, For we have closely sent for Hamlet hither, That he, as 'twere by accident, may here Affront Ophelia. 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.	5          10
GERTRUDE	I shall obey you. And for your part, Ophelia, I do wish That your good beauties be the happy cause Of Hamlet's wildness; so shall I hope your virtues Will bring him to his wonted way again, To both your honours.	      15
OPHELIA	Madam, I wish it may. <i>GERTRUDE leaves</i>	
POLONIUS	Ophelia, walk you here. Gracious, so please you, We will bestow ourselves. Read on this book, That show of such an exercise may colour Your loneliness. We are oft to blame in this: 'Tis too much proved that with devotion's visage And pious action we do sugar o'er The devil himself.	       20

CLAUDIUS	O, 'tis too true.	25
	(Aside) How smart a lash that speech doth give my Conscience. The harlot's cheek, beautied with plastering art, Is not more ugly to the thing that helps it. Than is my deed to my most painted word.	30
	O heavy burden!	
POLONIUS	I hear him coming. Let's withdraw, my lord.	
[Act 3, Scene1]		

- 13.1 Place this extract in context. (3)
- 13.2 Refer to lines 9–10. What is the reason for Hamlet's suffering at this point in the play. (2)
- 13.3 Refer to line 11: 'I shall obey you'. Comment on Gertrude's response here. (3)
- 13.4 Refer to lines 26–31.  
Critically comment on the sincerity of Claudius' aside. (3)

**AND**

**EXTRACT H**

POLONIUS	My lord, he's going to his mother's closet. Behind the arras I'll convey myself To hear the process, I'll warrant she'll tax him home. And, as you said—and wisely was it said— 'Tis meet that some more audience than a mother, Since nature makes them partial, should o'erhear The speech of vantage. Fare you well, my liege. I'll call upon you ere you go to bed, And tell you what I know.	5
CLAUDIUS	Thanks, dear my lord. <i>POLONIUS goes off</i>	10
	O, my offence is rank! It smells to heaven. It hath the primal eldest curse upon't, A brother's murder. Pray can I not. Though inclination be as sharp as will, My stronger guilt defeats my strong intent, And like a man to double business bound I stand in pause where I shall first begin, And both neglect. What is this cursed hand Were thicker than itself with brother's blood, Is there not rain enough in the sweet heavens To wash it white as snow? Whereto serves mercy But to confront the visage of offence? And what's in prayer but this twofold force, To be forestalled here we come to fall, Or pardoned being down? Then I'll look up,	15 20 25

	<p>My fault is past—but O, what form of prayer          Can serve my turn? 'Forgive me my foul murder'?          That cannot be, since I am still possessed          Of those effects for which I did the murder—          ...          Bow, stubborn knees; and heart with strings of steel,          Be soft as sinews of the new-born babe,          All may be well. (<i>He kneels</i>)  <i>Enter HAMLET behind him</i></p>	30
HAMLET	<p>Now may I do it pat, now he is praying,          And now I'll do't,  <i>He draws his sword</i>          And so he goes to heaven,          And so I am revenged. That would be scanned.          A villain kills my father, and for that          I, his sole son, do this same villain send          To heaven.          ...  <i>He sheathes his sword</i></p>	35
[Act 3, Scene 3]		

- 13.5 Refer to lines 1–9. To what extent is Polonius' plan typical of his character? (3)
- 13.6 How does Claudius 'double business' line 16 cause him anguish here? (2)
- 13.7 Comment on the irony of Claudius' attempt at seeking redemption at this point in the play. (3)
- 13.8 Refer to line 30: 'Bow, stubborn knees; and heart with strings of steel'.  
 If you were the director of a production of *Hamlet*, how would you instruct Claudius to deliver these lines? Pay special attention to body language and tone. Motivate your instructions. (3)
- 13.9 At the end of this extract Hamlet 'sheathes his sword'. Critically comment on whether this is an act of courage or cowardice? (3)
- [25]**

**OR**

**THE CRUCIBLE – ARTHUR MILLER**

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

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

In the play, *The Crucible*, John Proctor and others are forced to sacrifice that which is important to them.

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

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

**[25]****OR**

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

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

**EXTRACT I**

HALE	I am a stranger here, as you know... And so this afternoon, and now tonight, I go from house to house – I come now from Rebecca Nurse's house and —	
ELIZABETH	<i>(shocked)</i> : Rebecca's charged!	
HALE	God forbid such a one is charged. She is, however – mentioned somewhat.	5
ELIZABETH	<i>(with an attempt at a laugh)</i> : You will never believe, I hope, that Rebecca trafficked with the Devil.	
HALE	Woman, it is possible.	
PROCTOR	<i>(taken aback)</i> : Surely you cannot think so.	10
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?	
PROCTOR	<i>(evading)</i> I – have no knowledge in that line. ...	
HALE	I thought, sir, to put some questions as to the Christian character of this house, if you'll permit me. ...	15
PROCTOR	<i>(cold, 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	I surely did come when I could, and when I could not, I prayed in this house.	
HALE	Mr Proctor, your house is not a church; your theology must tell you that.	
PROCTOR	It does, sir, it does; and it tells me that a minister may pray to God without he have golden candlesticks upon the alter.	25
HALE	What golden candlesticks?	

[Act 2]



- 15.1 Refer to line 1–2: 'I am a stranger ... house to house.'  
State why Hale is visiting certain households. (3)
- 15.2 Refer to line 4: 'Rebecca's charged!'  
Explain Elizabeth's shock at Hale's statement. (2)
- 15.3 Refer to lines 11–12: 'No man may longer ... this village.'  
Explain why Hale's words are ironic in the context of the play. (2)
- 15.4 Refer to lines 25–26: 'It does, sir ... upon the alter.'  
Based on your knowledge of the play as a whole, discuss whether Parris's insistence on the 'golden candlesticks' is true to his character. (3)
- 15.5 Refer to lines 12–13; 'There is too much evidence now to deny it.'  
Comment on the accuracy of Hale's statement. (3)

**AND**

## EXTRACT J

DANFORTH	You will not sign it?	
PROCTOR	You have all witnessed it; what more is needed?	
DANFORTH	Do you sport with me? You will sign your name or it is no confession, Mister! <i>(His breast heaving with agonized breathing, PROCTOR now lays the paper down and signs his name.)</i>	5
PARRIS	Praise be to the Lord! <i>(PROCTOR has just finished signing when DANFORTH reaches for the paper. But PROCTOR snatches it up, and now a wild terror is rising in him, and a boundless anger.)</i>	
DANFORTH	<i>(perplexed, but politely extending his hand)</i> If you please, sir.	10
PROCTOR	No.	
DANFORTH	<i>(as though PROCTOR did not understand)</i> Mr Proctor, I must have—	
PROCTOR	No, no. I have signed it. You have seen me. It is done! You have no need for this.	15
PARRIS	Proctor, the village must have proof that —	
PROCTOR	Damn the village! I confess to God, and God has seen my name on this! It is enough! ...	
DANFORTH	You have not con—	
PROCTOR	I have confessed myself! Is there no good penitence but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!	20
DANFORTH	Mr Proctor —	
PROCTOR	You will not use me! I am no Sarah Good or Tituba, I am John Proctor! You will not use me! It is no part of salvation that you should use me!	25

[Act 4]

- 15.6 Explain the circumstances that led to Proctor's arrest. (3)
- 15.7 Refer to line 6: 'Praise be to the Lord!'
- Discuss Parris's attitude towards Proctor's signing of the confession. (3)

15.8 Refer to lines 14–15: ‘No, no... no need for this.’

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)

15.9 Refer to lines 25–26: ‘I am John Proctor! You will not use me!’

Drawing on your knowledge of the play as a whole, discuss how Proctor’s sense of pride dictated some of his action. (3)

[25]

**TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**