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education

Department:
Education
North West Provincial Government
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

SEPTEMBER 2024

MARKS: 80

TIME: 2½ hours

This question paper consists of 28 pages.

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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 the 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 QUESTIONS 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 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 instructions at the beginning of each section carefully.

8. Number answers correctly according to the numbering system used in this question paper.

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9. Start EACH section on a NEW page.

10. Suggested time management:

    SECTION A: 40 minutes
    SECTION B: 55 minutes
    SECTION C: 55 minutes

11. Write neatly and legibly.

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***NOTE:** In SECTIONS B and C, answer ONE ESSAY and one CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.

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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 and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

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SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and answer the question that follows.

THE SHIPWRECK – Emily Dickinson

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

Ring, for the scant salvation!
Toll, for the bonnie souls, –
Neighbor and friend and bridegroom,
Spinning upon the shoals!

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

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

In 'The Shipwreck' the speaker recalls the event that has had a great effect on their community. The speaker observes how trauma is rather ignored than spoken about.

With close reference to diction, imagery (figures of speech) and structure, discuss the degree to which you agree with the statement.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

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QUESTION 2: POETRY – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follow.

SONNET 130 – William Shakespeare

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

2.1 Describe the impact of the repetition of 'My mistress' in lines 1 and 12. (2)

2.2 Refer to line 3: 'If snow be white, why then her breasts are dun,'

2.2.1 Name the figure of speech used in the entirety of the line. (1)

2.2.2 If 'dun' means 'greyish-brown', explain why the reader sees the comparison as contradictory. (2)

2.3 Refer to lines 11 to 12: 'I grant I … on the ground.'

Explain why Shakespeare's sonnet can be considered a reactionary poem (a critique of clichéd love poetry of its time). (3)

2.4 Refer to lines 13 to 14: 'And yet, by … with false compare.'

Consider how the speaker tries to convey his sincerity by explaining TWO examples evident in the rhyming couplet. (2)

[10]

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QUESTION 3: POETRY – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follows.

SOLITUDE – Ella Wheeler Wilcox

Laugh, and the world laughs with you;
Weep, and you weep alone;
For the sad old earth must borrow its mirth,
But has trouble enough of its own.
Sing, and the hills will answer;
Sigh, it is lost on the air;
The echoes bound to a joyful sound,
But shrink from voicing care.

Rejoice, and men will seek you;
Grieve, and they turn and go;
They want full measure of all your pleasure,
But they do not need your woe.
Be glad, and your friends are many;
Be sad, and you lose them all, –
There are none to decline your nectared wine,
But alone you must drink life's gall.

Feast, and your halls are crowded;
Fast, and the world goes by.
Succeed and give, and it helps you live,
But no man can help you die.
For there is room in the halls of pleasure
For a large and lordly train,
But one by one we must all file on
Through the narrow aisles of pain.

3.1 Describe the impact the poet wishes to achieve with the indentation found at the start of every second line. (2)

3.2 Refer to lines 5 to 6: 'Sing, and the … lost on the air;'

3.2.1 Name the figure of speech used in the entirety of the lines. (Do not name or discuss personification.) (1)

3.2.2 There is a link between metaphor and science: hills 'answer' which refers to an 'echo'. Explain why the reader is willing to believe in the content of the poem based on the scientific accuracy of imagery. (2)

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3.3 Refer to lines 17 to 18: 'Feast, and your … world goes by.'

Explain why Ella Wheeler Wilcox's poem can be considered a lesson, (something that shares rules and wisdom). (3)

3.4 Refer to lines 23 to 24: 'But one by … aisles of pain.'

Consider how the speaker tries to convey that all (with no exception) will suffer and die in solitude. (2)

[10]

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QUESTION 4: POETRY – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follows.

POEM OF RETURN – Jofre Rocha

When I return from the land of exile and silence,
do not bring me flowers.

Bring me rather all the dews,
tears of dawns which witnessed dramas.
Bring me the immense hunger of love
and the plaint of tumid sexes in star-studded night.
Bring me the long night of sleeplessness
with mothers mourning, their arms bereft of sons.
When I return from the land of exile and silence,
no, do not bring me flowers …

Bring me only, just this
the last wish of heroes fallen at day-break
with a wingless stone in hand
and a thread of anger snaking from their eyes.

4.1 State what is implied with the use of the time word 'when' in the opening line of the poem. (2)

4.2 Refer to line 8: 'their arms bereft of sons.'

4.2.1 Name the figure of speech used in the quotation. (Do not name or discuss personification.) (1)

4.2.2 Explain why the reader is compassionate towards the mothers at the hand of the image 'their arms'. (2)

4.3 'bring/Bring' has been used repetitively in the poem (lines 2, 3, 5, 7 and 11).

Explain how the poet uses words alongside 'bring' to reveal the speaker's heart. (3)

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

'only'; 'just' and 'this' all refer to a singular request. Evaluate how this line sets the tone of the last stanza. (2)

[10]

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UNSEEN POEM (COMPULSORY)

QUESTION 5: UNSEEN POEM – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follows.

WHEN YOU ARE OLD – William Butler Yeats

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes once had, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

5.1 Refer to lines 1 and 2: 'When you are…down this book,'

Quote two behaviours that are typical of the elderly. (2)

5.2 Refer to lines 3 and 4: 'soft look' and 'shadows deep'.

5.2.1 Name the figure of speech. (1)

5.2.2 With close reference to images in these two lines consider how the speaker views youth versus being older. (2)

5.3 Refer to stanza 2.

Explain how the solitary man's perspective is different to that of the 'many'. (3)

5.4 Consider why the poet suggests that his lover should remember him 'When you are old'. (2)

[10]

TOTAL SECTION A: 30

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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

You are free to choose. But you are not free to alter the consequences of your decisions. – Ezra Taft Benson

In *The Picture of Dorian Gray*, Oscar Wilde explores the effect of the protagonist's friendships, his fears, and his understanding of the consequences of his choices.

Critically discuss this statement with close reference 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

'But, surely, if one lives merely for one's self, Harry, one pays a terrible price for doing so?' suggested the painter.

'Yes, we are overcharged for everything nowadays. I should fancy that the real tragedy of the poor is that they can afford nothing but self-denial. Beautiful sins, like beautiful things, are the privilege of the rich.'

'One has to pay in other ways but money.'

'What sort of ways Basil?'

'Oh! I should fancy in remorse, in suffering, in … well, in consciousness of degradation.'

Lord Henry shrugged his shoulders. 'My dear fellow, mediaeval art is charming, but mediaeval emotions are out of date. One can use them in fiction, of course. But then the only things that one can use in fiction are the things that one has ceased to use in fact. Believe me, no civilised man ever regrets a pleasure, and no uncivilised man ever knows what a pleasure is.'

'I know what pleasure is,' cried Dorian Gray. 'It is to adore some one.'

'That is certainly better than being adored,' he answered, toying with some

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fruits. 'Being adored is a nuisance. Women treat us just as Humanity treats its gods. They worship us, and are always bothering us to do something for them.'

'I should have said that whatever they ask for they had first given to us,' murmured the lad, gravely. 'They create Love in our natures. They have a right to demand it back.'

'That is quite true, Dorian,' cried Hallward.

'Nothing is ever quite true,' said Lord Henry.

'This is,' interrupted Dorian. 'You must admit, Harry, that women give to men the very gold of their lives.

[Chapter 6]

7.1 Refer to lines 1 and 2: 'But, surely, if … suggested the painter.'

Describe the 'terrible price' Basil will pay for Dorian's sinful nature. (2)

7.2 Place the extract in context. (2)

7.3 Refer to lines 17–18: 'Being adored is … do something for them.'

At the hand of Lord Henry's comment, explain the role of women in the Victorian era. (2)

7.4 Refer to lines 10–14: 'Lord Henry shrugged … a pleasure is.'

Explain how this paragraph is typical of Lord Henry's behaviour. (3)

7.5 Refer to lines 24–25: 'This is,' interrupted … of their lives.'

Discuss how Oscar Wilde reveals Dorian's character, at this point in the novel, at the hand of these lines. (3)

AND

EXTRACT B

His eye fell on the yellow book that Lord Henry had sent him. What was it, he wondered. He went towards the little pearl-coloured octagonal stand, that had always looked to him like the work of some strange Egyptian bees that wrought in Silver, and taking up the volume, flung himself into an arm-chair, and begun to turn over the leaves. After a few minutes he became absorbed. It was the strangest book that he had ever read. It seemed to him that in exquisite raiment[1] , and to the delicate sounds of flutes, the sins of the world were passing in dumb show before him. Things that he had dimly dreamed of were suddenly made real to him. Things of which he had never dreamed were gradually revealed.

[1] Clothing/attire

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It was a novel without a plot, and with only one character, being, indeed, simply a psychological study of a certain young Parisian, who spent his life trying to realise in the nineteenth century all the passions and modes of thought that belonged to every century except his own, … 10

[Chapter 10]

7.6 Refer to lines 2–4: 'He went towards … wrought in silver'.

Describe Dorian's purity by quoting two images. (2)

7.7 Refer to lines 4–5: 'taking up the … turn the leaves'

Replace both 'volume' and 'leaves' with a suitable synonym. (2)

7.8 Refer to line 7: 'the sins of the world were passing in dumb show before him'.

Comment on how Dorian's motto, 'feeding his senses' changes. (3)

7.9 Refer to lines 8–9: ''Things of which … were gradually revealed.'

Describe how the yellow book affects Dorian. (3)

7.10 Refer to line 11: 'a psychological study'.

Dorian is unaware of Henry's motive for their friendship. Do you feel sorry for Dorian? Provide a well-substantiated reason for your answer. (3)

[25]

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LIFE OF PI – Yann Martel

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

QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

You are free to choose. But you are not free to alter the consequences of your decisions.
– Ezra Taft Benson

In *Life of Pi*, Yann Martel explores the effect of the protagonist's friendships, his fears, and his understanding of the consequences of his choices.

Critically discuss this statement with close reference 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

I looked at my watch. It was just after four-thirty in the morning. I leaned over and looked down at the bunk below. Ravi was still sleeping.

I dressed and climbed down. Normally I'm a sound sleeper. Normally I would have gone back to sleep. I don't know why I got up that night. It was more the sort of thing Ravi would do. He liked the word *beckon*; he would have said, "Adventure beckons," and would have gone off to prowl around the ship. The level of noise was back to normal again, but with a different quality perhaps, muffled maybe.

I shook Ravi. I said, "Ravi! There was a funny noise. Let's go exploring."

He looked at me sleepily. He shook his head and turned over, pulling the sheet up to his cheek. Oh, Ravi!

I opened the cabin door.

I remember walking down the corridor. Day or night it looked the same. But I felt the night in me. I stopped at Father and Mother's door and considered knocking on it. I remember looking at my watch and deciding against it. Father liked his sleep. I decided I would climb to the main deck and catch the dawn. Maybe I would see a shooting star. I was thinking about that, about shooting stars, as I climbed the stairs. We were two levels below the main deck. I had already forgotten about the funny noise.

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It was only when I pushed open the heavy door leading onto the main deck that I realised what the weather was like. Did it qualify as a storm? It's true there was rain, but it wasn't so very hard. It certainly wasn't a driving rain, like you see during the monsoons. 20

[Chapter 38]

9.1 Refer to lines 5–6: 'He liked the … around the ship.'

Describe what the word 'prowl' suggests about Ravi. (2)

9.2 Place the above extract into context. (2)

9.3 Refer to lines 13–14: 'I stopped at … knocking on it.'

Explain Pi's need to share this information about his parents. (2)

9.4 Refer to lines 12–18: 'I remembered walking … the funny noise.'

Explain how this paragraph is typical of Pi's character. (3)

9.5 Refer to lines 19–22: 'It was only … during the monsoons.'

Discuss how Yann Matel reveals to the reader that a person's perception of reality is informed by their experiences. (3)

AND

EXTRACT D

Mr Okamoto, in his letter to me, recalled the interrogation as having been "difficult and memorable". He remembered Piscine Molitor Patel as being "very thin, very tough, very bright". His report, in its essential part, ran as follows:

Sole survivor could shed no light on reasons for sinking of Tsimtsum. *Ship appears to have sunk very quickly, which would indicate a major hull breach. Important quantity of debris would support this theory. But precise reason of breach impossible to determine. No major weather disturbance reported that day in quadrant. Survivor's assessment of weather impressionistic[2] and unreliable. At most, weather a contributing factor. Cause was perhaps internal to ship. Survivor believes he heard the explosion, hinting at a major engine problem, possibly the explosion of a boiler, but this is speculation. Ship twenty-nine years old (Erlandson and Skank Shipyards, Malmö, 1948), refitted in 1970. Stress of weather combined with structural fatigue a possibility, but conjecture. No other ship mishap reported in the area on that day, so ship-ship collision unlikely.* 5 10

[Chapter 100]

[2] Based on impression rather than fact or reason

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9.6 Refer to lines 1–2: *'Mr Okamoto, in … "difficult and memorable".'*

Describe Mr Okamoto's response to the interview with Pi by quoting two words. (2)

9.7 Refer to lines 2–3: '*He remembered Piscine … tough, very bright".*'

Replace both 'thin' and 'tough' with a suitable synonym. (2)

9.8 Refer to line 4: '*Sole survivor could … sinking of* Tsimtsum'.

Consider why Mr Okamoto presents Pi as a nameless identity, 'sole survivor'? (3)

9.9 Refer to lines 8–10: '*Survivor's assessment of ... heard an explosion*'

Describe how Mr Okamoto indicates that he cannot rely on Pi's report. (3)

9.10 Refer to lines 11–12: '*Ship twenty-nine years … refitted in 1970.*'

Mr Patel's decisions indirectly cause the deaths of his wife, his son Ravi and himself, as well as great hardship for Pi. May one feel sorry for Mr Patel? Provide a well-substantiated reason for your answer. (3)

[25]

TOTAL SECTION B: 25

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SECTION C: DRAMA

Answer ONLY on the drama you have studied.

HAMLET – William Shakespeare

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

QUESTION 10: *HAMLET* – ESSAY QUESTION

Good and evil. Right and wrong. Those are two fundamental opposing concepts that define the nature of humankind. – Wayne LaPierre

In *Hamlet*, Willliam Shakespeare reminds the audience that no man is entirely good or entirely bad.

Critically discuss this statement with close reference to the play.

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 Yes, by Saint Patrick, but there is, Horatio.
And much offence too. Touching this vision here,
It is an honest ghost, that let me tell you.
For your desire to know what is between us,
O'ermaster't as you may. And now, good friends,
As you are friends, scholars, and soldiers,
Give me one poor request.
HORATIO What is't, my lord? We will.
HAMLET Never make known what you have seen tonight.
HORATIO AND MARCELLUS My lord, we will not.
HAMLET Nay, but swear't.
HORATIO In faith, my lord, not I.
MARCELLUS Nor I, my lord, in faith.
HAMLET Upon my sword.
MARCELLUS We have sworn, my lord, already.
HAMLET Indeed, by my sword, indeed.
GHOST (*under the stage*) Swear!
HAMLET Ah ha, boy, sayst thou so? Art thou there, truepenny?
Come on. You hear this fellow in the cellarage.
Consent to swear.
HORATIO Propose the oath, my lord.
HAMLET Never to speak of this that you have seen,

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	Swear by my sword.	
GHOST (*under the stage*)	Swear!	
HAMLET	Hic et ubique[3]? Then we'll shift our ground.	25
	Come hither, gentlemen.	
	And lay your hands again upon my sword.	
	Never to speak of this that you have heard,	
	Swear upon my sword.	
GHOST (*under the stage*)	Swear!	30
HAMLET	Well said, old mole. Canst work i'th' earth so fast?	
	A worthy pioneer! Once more remove, good friends.	
HORATIO	O day and night, but this is wondrous strange!	
HAMLET	And therefore as a stranger give it welcome.	
	There are more things in heaven and earth, Horatio,	35
	Than are dreamt of in our philosophy. But come,	
	Here as before, never, so help you mercy,	
	How strange or odd soe'er I bear myself–	
	As I perchance hereafter shall think meet	
	To put an antic disposition on–	40
	[Act 1 Scene 5]	

11.1 Refer to line 3: 'It is an honest ghost.'

Describe the degree to which you agree with Hamlet's observation of the ghost. (2)

11.2 Place the extract in context. (2)

11.3 Refer to line 25: 'Hic et ubique.'

At the hand of the Latin expression, which states that the Ghost is 'on the move', comment on why Shakespeare would indicate to the audience that Hamlet can speak Latin. (2)

11.4 Refer to lines 31–32: 'Well said, old … A worthy pioneer!'

If you were the director of the play, state how you would wish the character to deliver these lines. Pay attention to tone and movement. Motivate your response. (3)

11.5 Refer to line 40: 'To put an antic disposition on–'

Discuss how Shakespeare forewarns the audience about the unconventional nature of Hamlet's character at the hand of this expression. (3)

AND

[3] Here and everywhere (Latin)

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EXTRACT F

Laertes	Know you the hand?	
CLAUDIUS	'Tis Hamlet's character.	
	'Naked' – and in a postscript here he says	
	'Alone'. Can you advise me?	
LAERTES	I'm lost in it, my lord. But let him come.	5
	It warms the very sickness in my heart	
	That I shall live and tell him to his teeth,	
	'Thus diddest thou'.	
CLAUDIUS	If it be so, Laertes–	
	As how should it be so, how otherwise?–	10
	Will you be ruled by me?	
LAERTES	If so you'll not o'errule me to a peace.	
	***	
LAERTES	A Norman was't?	
CLAUDIUS	A Norman.	
LAERTES	Upon my life, Lamond.	15
CLAUDIUS	The very same.	
LAERTES	I know him well. He is the brooch indeed	
	And a gem of all the nation.	
CLAUDIUS	He made a confession of you,	
	And gave you such a masterly report	20
	For art and exercise in your defence,	
	And for your rapier most especially,	
	That he cried out 'twould be a sight indeed	
	If one could match you. Sir, this report of his	
	Did Hamlet so envenom with his envy	25
	That he could nothing do but wish and beg	
	Your sudden coming o'er to play with him.	
	Now, out of this–	
LAERTES	What out of this, my lord?	
	[Act 4 Scene 7]	

11.6 Refer to lines 1–5: ''Naked' – and in … you advise me?'

Describe Hamlet's vulnerability by quoting two images. (2)

11.7 Refer to line 6: 'It warms the … in my heart'

Replace both 'warms' and 'sickness' with a suitable synonym. (2)

11.8 Refer to lines 9–11: 'If it be … ruled by me?'

Do you agree that Shakespeare presents Claudius as the manipulator and Laertes as the manipulated? Give a reason for your answer. (3)

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11.9 Refer to lines 19–24: 'He made a … could match you.'

Describe how Claudius's anecdote affects Laertes. (3)

11.10 Refer to line 29: 'What out of this, my lord?'

Claudius exploits Laertes's grief. Do you feel sorry for Laertes? Provide a well-substantiated reason for your answer. (3)

[25]

OTHELLO – William Shakespeare

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

QUESTION 12: *OTHELLO* – ESSAY QUESTION

Good and evil. Right and wrong. Those are two fundamental opposing concepts that define the nature of humankind. – Wayne LaPierre

In *Othello*, William Shakespeare reminds the audience that no man is entirely good or entirely bad.

Critically discuss this statement with close reference to the play.

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

	A cannon shot is heard	
A GENTLEMAN	They do discharge their shot of courtesy– Our friends, at last.	
CASSIO	I pray you sir, go forth, And give us truth who 'tis that is arrived.	5
A GENTLEMAN	I shall *He hurries off*	
MONTANO	But, good lieutenant, is your General wived?	
CASSIO	Most fortunately. He hath achieved a maid That paragons description and wild fame,	

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	One that excels the quirks of blazoning pens,	10
	And in th'essential vesture of creation	
	Does tire the engineer.	
	Re-enter Gentleman	
	How now, who has put in?	
A GENTLEMAN	'Tis one Iago, ensign to the general.	15
CASSIO	He's had most favourable and happy speed.	
	Tempests themselves, high seas, and howling winds,	
	The guttered rocks and congregated sands,	
	Traitors ensteeped to enclog the guiltless keel,	
	As having sense of beauty do omit	20
	Their mortal natures, letting go safely by	
	The divine Desdemona.	
MONTANO	What is she?	
CASSIO	She that I spake of, our great captain's captain,	
	Left in the conduct of the bold Iago,	25
	Whose footing here anticipates our thoughts	
	A se'ennight's speed. Great Jove, Othello guard,	
	And swell his sail with thine own powerful breath,	
	That he may bless this bay with his tall ship,	
	Make love's quick pants in Desdemona's arms,	30
	Give renewed fire to our extincted spirits,	
	And bring all Cyprus comfort.	
	Enter Desdemona, Iago, Emilia *and* Roderigo	
	O, behold,	
	The riches of the ship is come on shore!	35
	You men of Cyprus, let her have your knees.	
	Montano *and the Gentlemen bow to* Desdemona	
	Hail to thee, lady, and the grace of heaven	
	Before, behind thee, and on every hand	
	Enwheel thee round!	40
DESDEMONA	I thank you, valiant Cassio	
	What tidings can you tell me of my lord?	
	[Act 2 Scene 1]	

13.1 Refer to line 3: 'Our friends at last.'

Describe the degree to which you agree that the arrival of Iago and Desdemona's ship in Cyprus can be called 'Our friends'. (2)

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13.2 Place the above extract into context. (2)

13.3 Refer to line 36: 'You men of…have your knees.'.

Do you agree that Shakespeare presents Cassio as a Venetian gentleman and Othello as the outsider? Provide a well-substantiated reason for your answer. (3)

13.4 Refer to line 38: 'the grace of heaven'

Explain what Shakespeare wishes to tell the audience about Desdemona at the hand of this expression. (3)

13.5 Refer to line 42: What tidings can you tell me of my lord?'

If you were the director of the play, state how you would wish the character to deliver these lines. Pay attention to tone and movement. Motivate your response. (3)

AND

EXTRACT H

IAGO Here at thy hand. Be bold, and take thy stand.

RODERIGO (*aside*) I have no great devotion to the deed,
And yet he hath given me satisfying reasons.
'Tis but a man gone. Forth my sword–he dies!

IAGO I have rubbed this young quat[4] almost to the sense,
And he grows angry. Now, whether he kill Cassio
Or Cassio kill him, or each do kill the other,
Every way makes my gain. Live Roderigo,
He calls me to a restitution large
Of gold and jewels that I bobbed from him
As gifts to Desdemona.
It must not be. If Cassio do remain,
He hath a daily beauty in his life
That make me ugly; and besides, the Moor
May unfold me to him–there stand I in much peril.
No, he must die. Be't so! I hear him coming.

Enter Cassio

***

IAGO Who's there? Whose noise is this that cries on murder?

LODOVICO We do not know.

IAGO Did you not hear a cry?

[4] pimple

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CASSIO	Here, here–for heaven's sake, help me!
IAGO	What's the matter?
GRAZIANO (*to* LODOVICO)	This is Othello's ensign, as I take it.

[Act 5 Scene 1]

13.6 Refer to line 1: 'Here at thy…take thy stand.'

Describe how Iago avoids accountability, by quoting two images. (2)

13.7 'Tis but a man gone. (line 4)
Replace both 'but' and 'gone' with a suitable synonym. (2)

13.8 Refer to line 5: 'this young quat'.

At the hand of the metaphor Iago used to describe Roderigo's youthfulness, comment on what the audience will think of Iago. (2)

13.9 Refer to lines 14–15: 'the Moor may…much in peril.'

Describe how Iago reveals his low opinion of Othello's intelligence. (3)

13.10 'This is Othello's…I take it.'

Do you feel sorry for Othello? Provide a well-substantiated reason for your answer. (3)
[25]

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THE CRUCIBLE – Arthur Miller

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

Good and evil. Right and wrong. Those are two fundamental opposing concepts that define the nature of humankind. – Wayne LaPierre

In The Crucible, Arthur Miller reminds the audience that no man is entirely good or entirely bad.

Critically discuss this statement with close reference to the play.

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

PARRIS Mr Corey, you will look far for a man of my kind at sixty pound a year! I am not used to this poverty; I left a thrifty business in the Barbados to serve the Lord. I do not fathom it, why am I so persecuted here? I cannot offer one proposition but there be a howling riot or argument. I have often wondered if the Devil be in it somewhere; I cannot understand you people otherwise.

PROCTOR Mr Parris, you are the first minister ever did demand the deed to this house–

PARRIS Man! Don't a minister deserve a house to live in?

PROCTOR To live in, yes. But to ask ownership is like you shall own the meeting house itself; the last meeting I were at you spoke so long on deeds and mortgages I thought it were an auction.

PARRIS I want a mark of confidence, is all! I am your third preacher in seven years. I do not wish to be put out like the cat whenever some majority feels the whim. You people seem not to comprehend that a minister is the Lord's man in the parish; a minister is not to be so lightly crossed and contradicted–

PUTNAM Aye!

PARRIS There is either obedience or the church will burn like Hell is burning!

PROCTOR Can you speak one minute without we land in Hell again? I am sick of Hell!

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PARRIS It is not for you to say what is good for you to hear!

PROCTOR I may speak my heart, I think!

PARRIS (*in a fury*): What, are we Quakers[5]? We are not Quakers here yet, Mr Proctor. And you may tell that to your followers! 25

PROCTOR My followers!

[Act 1]

15.1 Refer to lines 2–3: 'to serve the Lord.

Describe the degree to which you agree that Parris did leave Barbados 'to serve' (bring honour to) the Lord. (2)

15.2 Place the above extract into context. (2)

15.3 Refer to line 24: 'What, are we Quakers?'

The term 'Quakers', might describe Proctor's religious convictions. Comment on how Proctor would be perceived by the audience. (2)

15.4 Refer to line 25: 'And you may tell that to your followers!'

If you were the director of the play, state how you would wish the character to deliver these lines. Pay attention to tone and movement. Motivate your response. (3)

15.5 Refer to line 26: 'My followers!'

Explain what Arthur Miller wishes to tell the audience about Proctor at the hand of this statement. (3)

AND

EXTRACT J

ELIZABETH (*quietly*): Let me speak to him, Excellency.

PARRIS (*with hope*): You'll strive with him? (*She hesitates.*)

***

PROCTOR The child?

ELIZABETH It grows.

PROCTOR There is no word of the boys? 5

[5] Christian Society that rejects formal religion

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ELIZABETH They're well. Rebecca's Samuel keeps them.
PROCTOR You have not seen them?

ELIZABETH I have not. (*She catches a weakening in herself and downs it.*)

PROCTOR You are a – marvel, Elizabeth.

ELIZABETH You–have been tortured? 10

PROCTOR Aye. (*She will not let herself be drowned by the sea that threatens her.*) They come for my life now.

ELIZABETH I know it.

Pause

PROCTOR None–have yet confessed? 15

ELIZABETH There be many confessed.

PROCTOR Who are they?

ELIZABETH There be a hundred or more, they say. Goody Ballard is one; Isaiah Goodkind is one. There be many.

PROCTOR Rebecca? 20

ELIZABETH Not Rebecca. She is one foot in Heaven now; naught may hurt her more.

PROCTOR Giles?

ELIZABETH Have you not heard of it?

PROCTOR I hear of nothin', where I am kept.

ELIZABETH Giles is dead. 25

He looks at her incredulously.

PROCTOR When were he hanged?

ELIZABETH (*quietly, factually*): He were not hanged. He would not answer aye or nay to his indictment; for if he denied the charge they'd hang him surely, and auction out his property. So he stand mute… 30

[Act 4]

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15.6 Refer to line 8: '(*She catches a … and downs it.*)'

Describe Elizabeth's self-control, by quoting two images. (2)

15.7 Refer to lines 11–12: '(*She will not let herself be drowned by the sea that threatens her.*)'

Replace both 'drowned' and 'sea' with a suitable synonym. (2)

15.8 Refer to line 6: 'Rebecca's Samuel keeps them.'

Do you agree with Arthur Miller's portrayal that not all of Salem is bad? Provide a reason for your answer. (3)

15.9 Refer to line 15–22: 'None–have yet ... hurt her more.'

Describe how Elizabeth reveals her high opinion of Rebecca and her steadfast character. (3)

15.10 Refer to lines 28–29: '(*quietly, factually*): He ... to his indictment'.

Do you feel sorry for Elizabeth? Provide a well-substantiated reason for your answer. (3)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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