



# **basic education**

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

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

**ENGLISH HOME LANGUAGE P2**

**2019**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 27 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. 'Funeral Blues'	Essay question	10	6
2. 'Vultures'	Contextual question	10	7
3. 'Felix Randal'	Contextual question	10	9
4. 'An African Thunderstorm'	Contextual question	10	10
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question</b>			
5. 'Blessing'	Contextual question	10	11
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	12
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	12
8. <i>Life of Pi</i>	Essay question	25	15
9. <i>Life of Pi</i>	Contextual question	25	15
<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
10. <i>Hamlet</i>	Essay question	25	18
11. <i>Hamlet</i>	Contextual question	25	18
12. <i>Othello</i>	Essay question	25	22
13. <i>Othello</i>	Contextual question	25	22
14. <i>The Crucible</i>	Essay question	25	25
15. <i>The Crucible</i>	Contextual question	25	25

**\*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.

<b>SECTION</b>	<b>QUESTION NUMBERS</b>	<b>NO. OF QUESTIONS ANSWERED</b>	<b>TICK (✓)</b>
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.

**FUNERAL BLUES – WH Auden**

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

The poem is an exploration of the speaker's reaction to his loss.

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.

**VULTURES – Chinua Achebe**

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

41	Praise bounteous
42	providence if you will
43	that grants even an ogre
44	a tiny glow-worm
45	tenderness encapsulated
46	in icy caverns of a cruel
47	heart or else despair
48	for in the very germ
49	of that kindred love is
50	lodged the perpetuity
51	of evil.

- 2.1 Refer to lines 8–9: 'his smooth/bashed-in head'.  
What does this description suggest about the appearance of the vulture? (2)
- 2.2 Refer to lines 22–29: 'Strange/indeed how ... turned to the wall!'  
Explain what these lines suggest about love. (2)
- 2.3 Refer to lines 32–33: 'fumes of/human roast'.  
Comment on the effectiveness of the image in the context of the poem. (3)
- 2.4 The central idea of the poem is reinforced by the speaker's use of unexpected contradictions.  
Do you agree? Justify your response. (3)
- [10]**



**QUESTION 3: CONTEXTUAL QUESTION**

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

**FELIX RANDAL – Gerald Manley Hopkins**

1 Felix Randal the farrier, O he is dead then? my duty all ended,  
2 Who have watched his mould of man, big-boned and hardy-handsome  
3 Pining, pining, till time when reason rambled in it and some  
4 Fatal four disorders, fleshed there, all contended?  
  
5 Sickness broke him. Impatient he cursed at first, but mended  
6 Being anointed and all; though a heavenlier heart began some  
7 Months earlier, since I had our sweet reprieve and ransom  
8 Tendered to him. Ah well, God rest him all road ever he offended!  
  
9 This seeing the sick endears them to us, us too it endears.  
10 My tongue had taught thee comfort, touch had quenched thy tears,  
11 Thy tears that touched my heart, child, Felix, poor Felix Randal;  
  
12 How far from then forethought of, all thy more boisterous years,  
13 When thou at the random grim forge, powerful amidst peers,  
14 Didst fettle for the great grey drayhorse his bright and battering sandal!

- 3.1 Refer to line 1: 'O he is dead then? my duty all ended'.  
What impression of the speaker is created by this question? (2)
- 3.2 Refer to line 3: 'Pining, pining, till time when reason rambled in it'.  
Explain the effect of the repetition in this line. (2)
- 3.3 Refer to line 9: 'This seeing the sick endears them to us, us too it endears.'  
Discuss the significance of this line in the context of the poem. (3)
- 3.4 The speaker presents two contrasting views of Felix Randal.  
Critically discuss how these contrasting views convey the central idea of the poem. (3)
- [10]**

**QUESTION 4: CONTEXTUAL QUESTION**

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

**AN AFRICAN THUNDERSTORM – David Rubadiri**

1 From the west  
 2 Clouds come hurrying with the wind  
 3 Turning  
 4 Sharply  
 5 Here and there  
 6 Like a plague of locusts  
 7 Whirling  
 8 Tossing up things on its tail  
 9 Like a madman chasing nothing.  
 10 Pregnant clouds  
 11 Ride stately on its back  
 12 Gathering to perch on hills  
 13 Like dark sinister wings;  
 14 The Wind whistles by  
 15 And trees bend to let it pass.  
 16 In the village  
 17 Screams of delighted children  
 18 Toss and turn  
 19 In the din of whirling wind,  
 20 Women –  
 21 Babies clinging on their backs –  
 22 Dart about  
 23 In and out  
 24 Madly  
 25 The Wind whistles by  
 26 Whilst trees bend to let it pass.  
 27 Clothes wave like tattered flags  
 28 Flying off  
 29 To expose dangling breasts  
 30 As jagged blinding flashes  
 31 Rumble, tremble, and crack  
 32 Amidst the smell of fired smoke  
 33 and the pelting march of the storm.

- 4.1 Refer to line 14: 'The Wind whistles by' and line 19: 'In the din of whirling wind'.  
 Suggest how the alliteration in these lines is used to describe the wind. (2)
- 4.2 Refer to line 10: 'Pregnant clouds'.  
 Explain what the word, 'pregnant' implies about the clouds. (2)
- 4.3 Discuss the effectiveness of comparing the approaching storm to 'a plague of locusts' (line 6). (3)
- 4.4 Refer to lines 16–23: 'In the village ... In and out'.  
 Critically comment on how the structure of these lines conveys the speaker's attitude toward the wind. (3)

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

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

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

**BLESSING – Imtiaz Dharker**

1 The skin cracks like a pod.  
 2 There never is enough water.  
 3 Imagine the drip of it,  
 4 the small splash, echo  
 5 in a tin mug,  
 6 the voice of a kindly god.  
 7 Sometimes, the sudden rush  
 8 of fortune. The municipal pipe bursts,  
 9 silver crashes to the ground  
 10 and the flow has found  
 11 a roar of tongues. From the huts,  
 12 a congregation: every man woman  
 13 child for streets around  
 14 butts in, with pots,  
 15 brass, copper, aluminium,  
 16 plastic buckets,  
 17 frantic hands,  
 18 and naked children  
 19 screaming in the liquid sun,  
 20 their highlights polished to perfection,  
 21 flashing light,  
 22 as the blessing sings  
 23 over their small bones.

- 5.1 Refer to lines 1–2: 'The skin cracks ... is enough water.'  
 What does the image in these lines suggest about the environment? (2)
- 5.2 Explain what the word, 'silver' in line 9 suggests about the water. (2)
- 5.3 Refer to lines 12–17: 'every man woman ... frantic hands'.  
 Discuss how the mood is conveyed in these lines. (3)
- 5.4 In this poem, water is given spiritual significance by the speaker.  
 Do you agree? Justify your response. (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**

In *The Picture of Dorian Gray*, Oscar Wilde shows how the more reprehensible<sup>1</sup> qualities of human beings can destroy people.

Critically assess 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).

**Glossary:** reprehensible<sup>1</sup>: shameful, disgraceful, dishonourable, inexcusable

**[25]**

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

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

**EXTRACT A**

Lord Henry elevated his eyebrows, and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whirls from his heavy opium-tainted cigarette. 'Not send it anywhere? My dear fellow, why? Have you any reason? What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away.'

5

...

'I know you will laugh at me,' he replied, 'but I really can't exhibit it. I have put too much of myself into it.'

Lord Henry stretched himself out on the divan and laughed.

'Yes, I knew you would; but it is quite true, all the same.'

'Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose-leaves.'

10

...

'You don't understand me, Harry,' answered the artist. 'Of course I am not like him. I know that perfectly well. Indeed, I should be sorry to look like him. You shrug your shoulders? I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings.'

15

...

'Your rank and wealth, Harry; my brains, such as they are – my art, whatever it may be worth; Dorian Gray's good looks – we shall all suffer for what the gods have given us, suffer terribly.'

20

[Chapter 1]

- 7.1 Refer to lines 12–13: 'this young Adonis ... ivory and rose-leaves.'  
What impression does this description create of Dorian? (3)
- 7.2 Refer to lines 6–7: 'I have put too much of myself into it.'  
Explain what these lines suggest about Basil's state of mind. (3)
- 7.3 Refer to lines 20–21: 'we shall all suffer ... suffer terribly.'  
Discuss how the above lines prove to be prophetic. (3)
- 7.4 Refer to lines 1–3: 'Lord Henry elevated ... opium-tainted cigarette' and line 8: 'Lord Henry stretched himself out on the divan and laughed.'  
Based on your knowledge of the novel as a whole, comment on the lifestyle of the upper classes in Victorian London. (3)

**AND****EXTRACT B**

[Lord Henry] lay back and looked at him with half-closed eyes. 'By the way, Dorian,' he said after a pause, 'what does it profit a man if he gain the whole world and lose' – how does the quotation run? – 'his own soul?'

...

'Don't, Harry. The soul is a terrible reality. It can be bought, and sold, and bartered away. It can be poisoned, or made perfect. There is a soul in each one of us. I know it.' 5

'Do you feel quite sure of that, Dorian?'

'Quite sure.'

'Ah! then it must be an illusion. The things one feels absolutely certain about are never true. That is the fatality of Faith, and the lesson of Romance. How grave you are! Don't be so serious. What have you or I to do with the superstitions of our age? No: we have given up our belief in the soul. Play me something. Play me a nocturne, Dorian, and, as you play, tell me, in a low voice, how you have kept your youth. You must have some secret. I am only ten years older than you are, and I am wrinkled, and worn, and yellow. You are really wonderful, Dorian. You have never looked more charming than you do to-night. You remind me of the day I saw you first. You were rather cheeky, very shy, and absolutely extraordinary. You have changed, of course, but not in appearance. I wish you would tell me your secret. To get back my youth I would do anything in the world, except take exercise, get up early, or be respectable.'

[Chapter 19]

- 7.5 Refer to line 4: 'The soul is a terrible reality.'  
Explain why Dorian regards the soul as 'a terrible reality'. (3)
- 7.6 Refer to lines 17–18: 'To get back ... or be respectable.'  
Are these words typical of Lord Henry? Justify your response with reference to the novel as a whole. (3)

7.7 Refer to lines 16–17: 'You have changed, of course, but not in appearance.'

In the light of the novel as a whole, assess the validity of Lord Henry's view of Dorian Gray.

(3)

7.8 In your view, does Dorian Gray redeem himself when he dies? Justify your response.

(4)

**[25]**

**LIFE OF PI – Yann Martel**

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

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

In *Life of Pi*, Yann Martel shows how traumatic experiences can strengthen one's character.

Critically assess the validity of the above statement.

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

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

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

**EXTRACT C**

I spent my last year at St Joseph's School feeling like the persecuted prophet Muhammad in Mecca, peace be upon him. But just as he planned his flight to Medina, the Hejira that would mark the beginning of Muslim time, I planned my escape and the beginning of a new time for me.

After St Joseph's, I went to Petit Séminaire, the best private English-medium secondary school in Pondicherry. Ravi was already there, and like all younger brothers, I would suffer from following in the footsteps of a popular older sibling. He was the athlete of his generation at Petit Séminaire, a fearsome bowler and a powerful batter, the captain of the town's best cricket team, our very own Kapil Dev. 5

That I was a swimmer made no waves; it seems to be a law of human nature that those who live by the sea are suspicious of swimmers, just as those who live in the mountains are suspicious of mountain climbers. But following in someone's shadow wasn't my escape, though I would have taken any name over 'Pissing', even 'Ravi's brother'. I had a better plan than that. 10

...

*My name is* 15  
*Piscine Molitor Patel,*  
*known to all as*

– I double underlined the first two letters of my given name –

*Pi* Patel 20

For good measure I added:

$\pi = 3,14$

[Chapter 5]

- 9.1 Refer to lines 3–4: 'I planned my escape and the beginning of a new time for me.'  
Explain why Pi considers his change of school as a new beginning. (3)
- 9.2 Refer to lines 6–7: 'Ravi was already ... popular older sibling.'  
Using your knowledge of the novel, describe the relationship that exists between Pi and Ravi. (3)
- 9.3 Refer to lines 12–14: 'But following in ... plan than that.'  
Discuss how Pi's plan to deal with the issue of his name is typical of his approach to problem-solving on the lifeboat. (3)
- 9.4 Refer to lines 18–21: 'I double underlined ...  $\pi = 3,14$ .'  
Comment on the significance of Pi's choice of nickname in the context of the novel as a whole. (3)

**AND****EXTRACT D**

'Richard Parker, a ship!' I had the pleasure of shouting that once. I was overwhelmed with happiness. All hurt and frustration fell away and I positively blazed with joy.	
'We've made it! We're saved! Do you understand, Richard Parker? WE'RE SAVED! Ha, ha, ha, ha!'	5
I tried to control my excitement. What if the ship passed too far away to see us? Should I launch a rocket flare? Nonsense!	
'It's coming right towards us, Richard Parker! Oh, I thank you, Lord Ganesha! Blessed be you in all your manifestations, Allah-Brahman!'	
It couldn't miss us. Can there be any happiness greater than the happiness of salvation? The answer – believe me – is No. I got to my feet, the first time in a long time I had made such an effort.	10
'Can you believe it, Richard Parker? People, food, a bed. Life is ours once again. Oh, what bliss!'	
The ship came closer still. It looked like an oil tanker. The shape of its bow was becoming distinct. Salvation wore a robe of black metal with white trim.	15
'And what if ...?'	
I did not dare say the words. But might there not be a chance that Father and Mother and Ravi were still alive? The <i>Tsimtsum</i> had had a number of lifeboats. Perhaps they had reached Canada weeks ago and were anxiously waiting for news from me.	20
...	
[The tanker] was in fact bearing down on us. The bow was a vast wall of metal that was getting wider every second. A huge wave girdling it was advancing towards us relentlessly. Richard Parker finally sensed the looming juggernaut. He turned and went 'Woof! Woof!' but not doglike – it was tigerlike: powerful, scary and utterly suited to the situation.	25
	[Chapter 86]



- 9.5 Refer to lines 2–3: 'All hurt and ... blazed with joy.'  
Account for the change in Pi's feelings at this point. (3)
- 9.6 Refer to lines 21–23: 'The bow was ...the looming juggernaut.'  
Comment on the mood that is created by the imagery in these lines. (3)
- 9.7 Refer to line 16: 'Salvation wore a robe of black metal with white trim.'  
Discuss the significance of this image at this point in the novel. (3)
- 9.8 Refer to lines 8–9: 'Oh, I thank you ... Allah-Brahman!'  
Pi's faith is what sustains him throughout his ordeal at sea.  
Drawing on your knowledge of the novel as a whole, comment on the validity of this statement. (4)  
**[25]**
- TOTAL SECTION B: 25**

**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

**HAMLET – William Shakespeare**

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

**QUESTION 10: HAMLET – ESSAY QUESTION**

The play demonstrates that despite foul play, honour and integrity will endure.

Critically discuss the validity of the above statement.

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

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

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

**EXTRACT E**

HAMLET

But what is your affair in Elsinore?  
We'll teach you to drink deep ere you depart.

HORATIO

My lord, I came to see your father's funeral.

HAMLET

I prithee thee do not mock me fellow-student.  
I think it was to see my mother's wedding.

5

HORATIO

Indeed, my lord, it followed hard upon.

HAMLET

Thrift, thrift, Horatio! The funeral baked meats  
Did coldly furnish forth the marriage tables.  
Would I had met my dearest foe in heaven  
Or ever I had seen that day, Horatio!  
My father! methinks I see my father.

10

HORATIO

Where, my lord?

HAMLET

In my mind's eye, Horatio.

HORATIO

I saw him once; he was a goodly king.

HAMLET

He was a man, take him for all in all,  
I shall not look upon his like again.

15

HORATIO

My lord, I think I saw him yesternight.

HAMLET Saw? who? HORATIO My lord, the king your father.  ...		
HAMLET  I will watch to-night, Perchance 'twill walk again.		20
HORATIO  I warrant it will.		
HAMLET If it assume my noble father's person, I'll speak to it though hell itself should gape And bid me hold my peace. I pray you all If you have hitherto concealed this sight, Let it be tenable in your silence still, And whatsoever else shall hap to-night, Give it an understanding but no tongue. I will requite your loves. So fare you well: Upon the platform 'twixt eleven and twelve I'll visit you.		25
ALL  Our duty to your honour.		30
HAMLET Your loves, as mine to you. Farewell. <i>All but Hamlet off</i> My father's spirit in arms! All is not well.		35
[Act 1, Scene 2]		

- 11.1 Refer to lines 4–5: 'I prithee thee ... my mother's wedding.'  
Account for Hamlet's attitude toward his mother's marriage. (3)
- 11.2 Compare Horatio's relationship with Hamlet with the relationship Rosencrantz and Guildenstern have with him (Hamlet). (3)
- 11.3 Refer to line 14: 'he was a goodly king.'  
Using your knowledge of the play as a whole, comment on whether the same can be said about the current king, Claudius. (3)
- 11.4 Refer to line 36: 'My father's spirit in arms!'  
Discuss the significance of King Hamlet's ghost appearing dressed in armour. (3)

**AND**

**EXTRACT F**

LAERTES

*(To the King)* My lord, I'll hit him now.

CLAUDIUS

I do not think't.

LAERTES

*(Aside)* And yet 'tis almost 'gainst my conscience.

HAMLET

Come, for the third, Laertes. You do but dally,

I pray you pass with your best violence. 5

I am afeard you make a wanton of me.

LAERTES

Say you so? Come on.

*They play the third bout*

OSRIC

Nothing neither way.

*They break off* 10

LAERTES

*(Suddenly)* Have at you now!*He takes Hamlet off his guard and wounds him slightly. Hamlet becomes enraged.*

CLAUDIUS

Part them, they are incensed.

HAMLET

*(Attacks)* Nay, come again.*The Queen falls* 15

Look to the queen there, ho!

*Hamlet wounds Laertes*

HORATIO

They bleed on both sides!—How is it, my lord?

*Laertes falls*

OSRIC

*(Tending him)* How is't, Laertes. 20

LAERTES

*(Aside)* Why, as a woodcock to my own springe,

I am justly killed with mine own treachery.

HAMLET

How does the queen?

CLAUDIUS

She swoons to see them bleed.

GERTRUDE

No, no, the drink, the drink—O my dear Hamlet— 25

The drink, the drink! I am poisoned!

*She dies*

HAMLET

O villainy! Ho! let the door be locked!

Treachery! seek it out.

LAERTES	
It is here, Hamlet. Hamlet, thou art slain, No medicine in the world can do thee good. In thee there is not half an hour of life. The treacherous instrument is in thy hand, Unbated and envenomed. The foul practice Hath turned itself on me, lo, here I lie, Never to rise again. Thy mother's poisoned. I can no more. The king, the king's to blame.	30       35
HAMLET	
The point envenomed too Then, venom, to thy work. <i>He stabs the king</i>	40
ALL	
Treason! treason!	
	[Act 5, Scene 2]

- 11.5 Account for the duel that is being fought between Hamlet and Laertes. (3)
- 11.6 Refer to lines 28–29: 'O villainy! Ho! ... seek it out.'
- 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)
- 11.7 Refer to line 41: 'Treason! treason!'
- Discuss the irony in these words. (3)
- 11.8 Despite the manner in which Hamlet seeks revenge, his honour is restored at the end of the play.
- Do you agree with this statement? Justify your response. (4)
- [25]**

**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

*Othello* demonstrates that despite some characters' evil desire to destroy, honour and integrity will prevail.

Critically discuss the validity of the above statement.

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

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

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

**EXTRACT G**

OTHELLO

What's the matter

That you unlace your reputation thus  
And spend your rich opinion for the name  
Of a night-brawler? Give me answer to it.

MONTANO

Worthy Othello, I am hurt to danger.

Your officer, Iago, can inform you,  
While I spare speech, which something now offends me,  
Of all that I do know. Nor know I ought  
By me that's said or done amiss this night,  
Unless self-charity be sometimes a vice,  
And to defend ourselves it be a sin  
When violence assails us.

OTHELLO

Now, by heaven,

My blood begins my safer guides to rule,  
And passion having my best judgement collid  
Assays to lead the way. Zounds, if I stir

Or do but lift this arm, the best of you  
Shall sink in my rebuke. Give me to know

How this foul rout began, who set it on,  
And he that is approved in this offence,  
Though he had twinned with me, both at a birth,  
Shall lose me. What! In a town of war

Yet wild, the people's hearts brimful of fear,  
To manage private and domestic quarrel  
In night, and on the court and guard of safety?  
'Tis monstrous ... Iago, who began't?

5

10

15

20

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MONTANO

If partially affined or leagued in office,  
Thou dost deliver more or less than truth,  
Thou art no soldier.

IAGO

Touch me not so near.

I had rather have this tongue cut from my mouth  
Than it should do offence to Michael Cassio.  
Yet I persuade myself, to speak the truth  
Shall nothing wrong him. Thus it is, General:

30

[Act 2, Scene 3]

13.1 Refer to line 5: 'Worthy Othello, I am hurt to danger.'

Account for Montano's being 'hurt'.

(3)

13.2 Refer to lines 14–16: 'My blood begins ... lead the way.'

Explain how these lines reveal a weakness in Othello that Iago will later use to his advantage.

(3)

13.3 Refer to lines 1–2: 'What's the matter ... your reputation thus'.

Discuss whether Cassio is responsible for his loss of reputation.

(3)

13.4 Refer to lines 31–34: 'I had rather ... Shall nothing wrong him.'

Discuss how Iago's response is ironic.

(3)

**AND**

### EXTRACT H

Cyprus. A street.

*Enter Iago and Roderigo*

IAGO

Here, stand behind this bulk; straight will he come.

Wear thy good rapier bare, and put it home.

Quick, quick! Fear nothing—I'll be at thy elbow.

It makes us or it mars us. Think on that

And fix most firm thy resolution.

RODERIGO

Be near at hand; I may miscarry in 't.

IAGO

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

*Iago retires*

RODERIGO

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!

5

10

IAGO

I have rubbed this young quat almost to the sense,  
 And he grows angry. Now, whether he kill Cassio,  
 Or Cassio him, or each do kill the other,  
 Every way makes my gain. Live Roderigo,  
 He call me to a restitution large  
 Of gold and jewels, that I bobbed from him  
 As gifts to Desdemona.

15

It must not be. If Cassio do remain  
 He hath a daily beauty in his life  
 That makes me ugly. And besides, the Moor  
 May unfold me to him—there stand I in peril.  
 No, he must die. Be't so. I hear him coming.  
*Enter Cassio*

20

25

...

CASSIO

O, help, ho! Light! A surgeon!

OTHELLO

'Tis he! O brave Iago, honest and just,  
 That hast such noble sense of thy friend's wrong,  
 Thou teachest me. Minion, your dear lies dead,  
 And your fate hies apace. Strumpet, I come!  
 Forth of my heart those charms, thine eyes, are blotted;  
 Thy bed, lust-stained, shall with lust's blood be spotted.

30

[Act 5, Scene 1]

- 13.5 Place the above extract in context. (3)
- 13.6 Refer to lines 3–4: 'Here, stand behind ... put it home.'
- 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)
- 13.7 Refer to lines 31–33: 'Strumpet, I come! ... blood be spotted.'
- Comment on the shift in the relationship between Desdemona and Othello. (3)
- 13.8 Even though Othello becomes a murderer, his honour is restored at the end of the play.
- Do you agree with this statement? Justify your response. (4)
- [25]**



**THE CRUCIBLE – Arthur Miller**

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

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

The play demonstrates that, despite wickedness and foul play, good qualities like honour and integrity will endure.

Critically discuss the validity of the above statement.

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

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

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

**EXTRACT I**

MARY	Oh! I'm just going home, Mr Proctor.	
PROCTOR	Be you foolish, Mary Warren? Be you deaf? I forbid you leave the house, did I not? Why shall I pay you? I am looking for you more often than my cows!	
MARY	I only come to see the great doings in the world.	5
PROCTOR	I'll show you a great doin' on your arse one of these days. Now get you home; my wife is waitin' with your work! ( <i>Trying to retain a shred of dignity, she goes slowly out.</i> )	
MERCY	( <i>both afraid of him and strangely titillated</i> ): I'd best be off. I have my Ruth to watch. Good morning, Mr Proctor.	10
	MERCY <i>sidles out. Since Proctor's entrance, ABIGAIL has stood as though on tiptoe, absorbing his presence, wide-eyed. He glances at her, then goes to Betty on the bed.</i>	
ABIGAIL	Gah! I'd forgot how strong you are, John Proctor!	
PROCTOR	( <i>looking at Abigail now, the faintest suggestion of a knowing smile on his face</i> ): What's this mischief here?	15
ABIGAIL	( <i>with a nervous laugh</i> ): Oh, she's only gone silly somehow.	
PROCTOR	The road past my house is a pilgrimage to Salem all morning. The town's mumbling witchcraft.	
ABIGAIL	Oh bosh! ( <i>Winningly she comes a little closer, with a confidential, wicked air.</i> ) We were dancin' in the woods last night, and my uncle leaped in on us. She took fright, is all.	20
PROCTOR	( <i>his smile widening</i> ): Ah, you're wicked yet, aren't y'! ( <i>A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.</i> ) You'll be clapped in the stocks before you're twenty.	25
	<i>He takes a step to go, and she springs into his path.</i>	
ABIGAIL	Give me a word, John. A soft word. ( <i>Her concentrated desire destroys his smile.</i> )	
PROCTOR	No, no, Abby. That's done with.	30

[Act 1]

- 15.1 Account for the girls' presence at Parris's house. (3)
- 15.2 Discuss Mary's role in the trial that occurs later in the play. (3)
- 15.3 Refer to line 18: 'The road past my house is a pilgrimage to Salem all morning.'  
Discuss why Proctor's statement is ironic. (3)
- 15.4 Refer to lines 11–14: '*Since Proctor's entrance ... John Proctor!*'  
Critically discuss Abigail's attitude toward Proctor in this extract. (3)

**AND****EXTRACT J**

HALE	Your Honour, I cannot think you may judge the man on such evidence.	
DANFORTH	I judge nothing. ( <i>Pause. He keeps watching Proctor, who tries to meet his gaze.</i> ) I tell you straight, Mister – I have seen marvels in this court.	
	...	
PROCTOR	Excellency, does it not strike upon you that so many of these women have lived so long with such upright reputation, and –	5
PARRIS	Do you read the Gospel, Mr Proctor?	
PROCTOR	I read the Gospel.	
PARRIS	I think not, or you should surely know that Cain were an upright man, and yet he did kill Abel.	
PROCTOR	Ay, God tells us that. ( <i>To Danforth.</i> ) But who tells us Rebecca Nurse murdered seven babies by sending out her spirit on them? It is the children only, and this one will swear she lied to you.	10
	DANFORTH <i>considers, then beckons Hathorne to him. HATHORNE leans in, and he speaks in his ear. HATHORNE nods.</i>	
HATHORNE	Aye, she's the one.	15
DANFORTH	Mr Proctor, this morning, your wife send me a claim in which she states that she is pregnant now.	
PROCTOR	My wife pregnant!	
DANFORTH	There be no sign of it – we have examined her body.	
PROCTOR	But if she say she is pregnant, then she must be! That woman will never lie, Mr Danforth.	20
DANFORTH	She will not?	
PROCTOR	Never, sir, never.	
	....	
DANFORTH	You say your only purpose is to save your wife. Good, then, she is saved at least this year, and a year is long. What say you, sir? It is done now. ( <i>In conflict, PROCTOR glances at Francis and Giles.</i> ) Will you drop this charge?	25
PROCTOR	I – I think I cannot.	

[Act 3]

- 15.5 Place this extract in context. (3)
- 15.6 Refer to line 28: 'I – I think I cannot.'
- 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 In the light of later events, discuss the dramatic significance of Proctor's statement that Elizabeth 'will never lie' (lines 20–21). (3)
- 15.8 Refer to line 1: 'I cannot think you may judge the man on such evidence.'
- Hale's integrity ultimately helps to destroy the evil in Salem.
- Do you agree with this statement? Justify your response. (4)
- [25]**
- TOTAL SECTION C: 25**
- GRAND TOTAL: 80**