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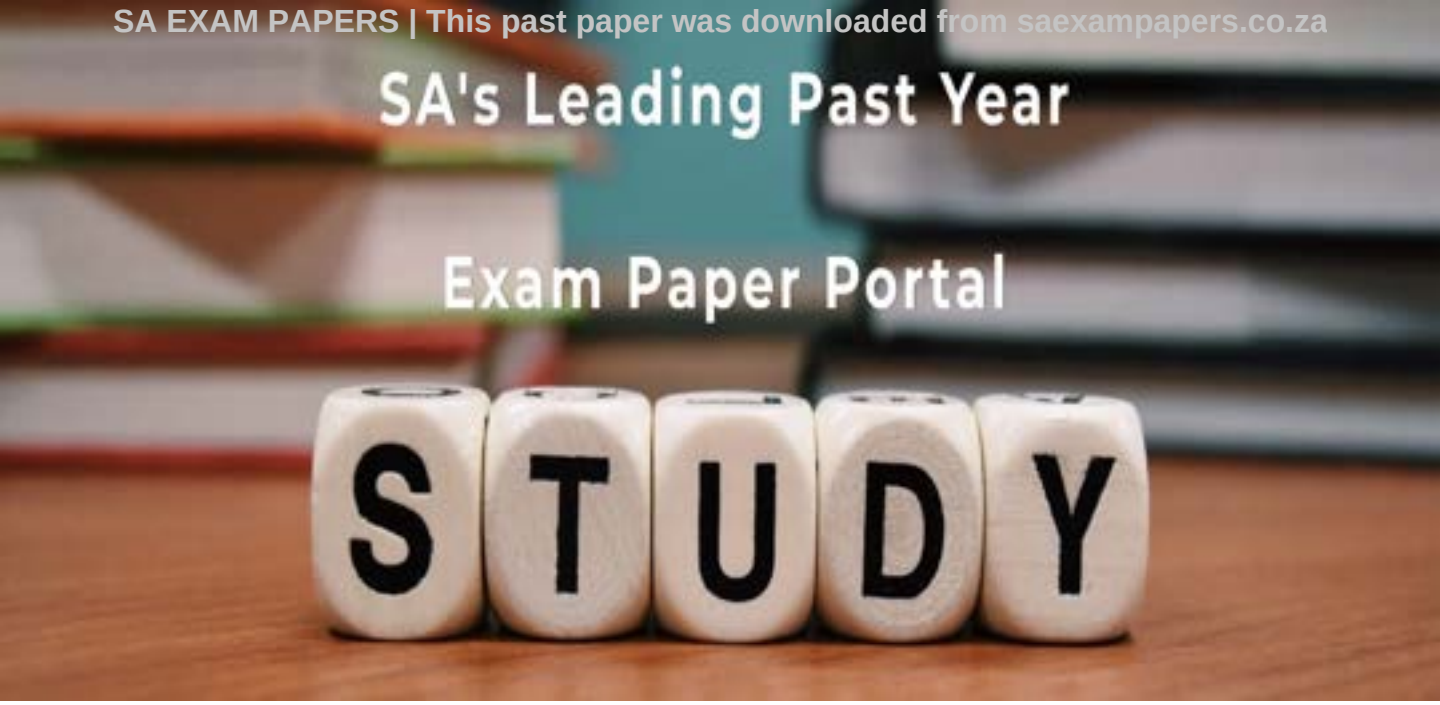

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NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2024

ENGLISH HOME LANGUAGE P2

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 the next page and mark the number 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.
   - Use the checklist to assist you.

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 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.

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SECTION A: POETRY

Prescribed Poetry: Answer ANY TWO questions.

QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. *Fern Hill*	Essay question	10	5
OR			
2. *It is a Beauteous Evening*	Contextual question	10	7
OR			
3. *The Morning Sun Is Shining*	Contextual question	10	8
OR			
4. *Prayer to Masks*	Contextual question	10	9
AND			
Unseen Poetry: COMPULSORY question.			
5. *Autumn*	Contextual question	10	10
SECTION B: NOVEL			
ANSWER ONE question.*			
6. *The Picture of Dorian Gray*	Essay question	25	11
OR			
7. *The Picture of Dorian Gray*	Contextual question	25	11
OR			
8. *Life of Pi*	Essay question	25	14
OR			
9. *Life of Pi*	Contextual question	25	14
SECTION C: DRAMA			
ANSWER ONE question.*			
10. *Hamlet*	Essay question	25	17
OR			
11. *Hamlet*	Contextual question	25	17
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12. *Othello*	Essay question	25	21
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13. *Othello*	Contextual question	25	21
OR			
14. *The Crucible*	Essay question	25	25
OR			
15. *The Crucible*	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.

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CHECKLIST

Use the 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: ESSAY QUESTION

Read the poem below and then answer the question that follows.

FERN HILL – Dylan Thomas

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

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And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace,

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

'Fern Hill' is an emotional exploration of the fleeting nature of youth.

Discuss the extent to which you agree with this statement with close reference to **imagery**, **tone,** and **structure**.

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

OR

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QUESTION 2: CONTEXTUAL QUESTION

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

IT IS A BEAUTEOUS EVENING, CALM AND FREE – William Wordsworth

1 It is a beauteous evening, calm and free,
2 The holy time is quiet as a nun
3 Breathless with adoration; the broad sun
4 Is sinking down in its tranquillity;
5 The gentleness of heaven is on the sea;
6 Listen! the mighty Being is awake,
7 And doth with his eternal motion make
8 A sound like thunder—everlastingly.
9 Dear child! dear girl! that walkest with me here,
10 If thou appear untouched by solemn thought
11 Thy nature is not therefore less divine:
12 Thou liest in Abraham's bosom all the year;
13 And worshipp'st at the Temple's inner shrine,
14 God being with thee when we know it not.

2.1 Identify and explain the tone of line 1. (2)

2.2 Account for the use of exclamation marks in line 9. (2)

2.3 Refer to lines 7–8: 'And doth with … like thunder–everlastingly'.

2.3.1 Identify the figure of speech used in line 8. (1)

2.3.2 Comment on the effectiveness of this image. (2)

2.4 Critically discuss the effectiveness of the structure of the poem in conveying the message of the poem. (3)
[10]

OR

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QUESTION 3: CONTEXTUAL QUESTION

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

THE MORNING SUN IS SHINING – Olive Schreiner

The morning sun is shining on
The green, green willow tree,
And sends a golden sunbeam
To dance upon my knee.
The fountain bubbles merrily,
The yellow locusts spring,
Of life and light and sunshine
The happy brown birds sing.

The earth is clothed with beauty,
The air is filled with song,
The yellow thorn trees load the wind
With odours sweet and strong.
There is a hand I never touch
And a face I never see;
Now what is sunshine, what is song,
Now what is light to me?

3.1 Identify and explain the mood created in lines 1–4. (2)

3.2 Discuss the effectiveness in the use of colour in stanza one. (2)

3.3 Refer to lines 11–12: 'The yellow thorn … sweet and strong.'

3.3.1 Identify a figure of speech used in these lines. (1)

3.3.2 Comment on how this image adds meaning to the poem. (2)

3.4 Refer to lines 13–16: 'There is a … light to me?'

Critically discuss how these lines are a fitting conclusion to the poem. (3)
[10]

OR

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QUESTION 4: CONTEXTUAL QUESTION

Read the poem below and answer the questions that follow.

PRAYER TO MASKS – Léopold Sédar Senghor

1 Black mask, red mask, you black and white masks,
2 Rectangular masks through whom the spirit breathes,
3 I greet you in silence!
4 And you too, my lionheaded ancestor.
5 You guard this place, that is closed to any feminine laughter, to any mortal smile.
6 You purify the air of eternity, here where I breathe the air of my fathers.
7 Masks of maskless faces, free from dimples and wrinkles.
8 You have composed this image, this my face that bends over the altar of white paper.
9 In the name of your image, listen to me!
10 Now while the Africa of despotism is dying – it is the agony of a pitiable princess,
11 Like that of Europe to whom she is connected through the navel -
12 Now fix your immobile eyes upon your children who have been called
13 And who sacrifice their lives like the poor man his last garment
14 So that hereafter we may cry 'here' at the rebirth of the world being the leaven that the
15 white flower needs.
16 For who else would teach rhythm to the world that has died of machines and cannons?
17 For who else should ejaculate the cry of joy, that arouses the dead and the wise in a
18 new dawn?
19 Say, who else could return the memory of life to men with a torn hope?
20 They call us cotton heads, and coffee men, and oily men.
21 They call us men of death.
22 But we are the men of the dance whose feet only gain power when they beat the hard
23 soil.

4.1 Account for the use of the word, 'ancestor' in line 4. (2)

4.2 Refer to line 7: 'Masks of maskless faces, free from dimples and wrinkles'.

Explain why the masks are described in this manner. (2)

4.3 Refer to lines 14–15: 'being the leaven the white flour needs.'

4.3.1 Identify the figure of speech in line 14. (1)

4.3.2 Comment on the effectiveness of this image. (2)

4.4 Refer to lines 20–23: 'They call us … the hard soil.'

Critically discuss how these lines reinforce the central message of the poem. (3)

[10]

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AND

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

AUTUMN – Alan Bold

1 Autumn arrives
2 Like an experienced robber
3 Grabbing the green stuff
4 Then cunningly covering his tracks
5 With a deep multitude
6 Of colourful distractions
7 And the wind,
8 The wind is his accomplice
9 Putting an air of chaos
10 Into the careful diversions
11 So branches shake
12 And dead leaves are suddenly blown
13 In the faces of inquisitive strangers.
14 The theft chills the world,
15 Changes the temper of the earth
16 Till the normally placid sky
17 Glows red with a quiet rage.

5.1 Provide TWO ways in which the word 'chills' (line 14) can be interpreted. (2)

5.2 What do the words 'normally placid' (line 16) suggest about the sky? (2)

5.3 Refer to lines 8–10: 'The wind is … the careful diversions'.

5.3.1 Identify the figure of speech used in these lines. (1)

5.3.2 Comment on the effectiveness of this image. (2)

5.4 Refer to lines 1–2: 'Autumn arrives/Like an experienced robber'.

Critically discuss whether these lines are an effective beginning for the poem. (3)
[10]

TOTAL SECTION A: 30

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SECTION B: NOVEL

Answer ONLY 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

Beauty, in *The Picture of Dorian Gray*, is a self-destructive force.

Critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of about 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

Dorian made no answer, but passed listlessly in front of his picture and turned towards it. When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognised himself for the first time. He stood there motionless and in wonder, dimly conscious that Hallward was speaking to him, but not catching the meaning of his words. The sense of his own beauty came on him like a revelation. He had never felt it before. Basil Hallward's compliments had seemed to him to be merely the charming exaggeration of friendship. He had listened to them, laughed at them, forgotten them. They had not influenced his nature. Then had come Lord Henry Wotton with his strange panegyric on youth, his terrible warning of its brevity. That had stirred him at the time, and now, as he stood gazing at the shadow of his own loveliness, the full reality of the description flashed across him.

…

As he thought of it, a sharp pang of pain struck through him like a knife and made each delicate fibre of his nature quiver. His eyes deepened into amethyst, and across them came a mist of tears. He felt as if a hand of ice had been laid upon his heart.

"Don't you like it?" cried Hallward at last, stung a little by the lad's silence, not understanding what it meant.

[Chapter 2]

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7.1 Refer to lines 2–3: '… his cheeks flushed … into his eyes'.

Give TWO reasons for Dorian's reaction in these lines. (2)

7.2 Refer to lines 6–8: 'Basil Hallward's compliments … them, forgotten them'.

Explain what these lines reveal about the nature of the relationship between Basil and Dorian. (3)

7.3 Refer to line 9: 'Then had come Lord Henry'.

Using this extract as a starting point, discuss the influence Lord Henry has on Dorian. (3)

7.4 Refer to lines 13–15: 'As he thought … upon his heart'.

Account for Dorian's state of mind in these lines. (3)

7.5 Refer to line 16: 'Don't you like it?'

Comment on the significance the portrait has on Basil's life. (3)

AND

EXTRACT B

As soon as the man entered, Dorian pulled his cheque-book out of a drawer and spread it out before him.

"I suppose you have come about the unfortunate accident of this morning, Thornton?" he said, taking up a pen.

"Yes, sir," answered the gamekeeper. 5

"Was the poor fellow married? Had he any people dependent on him?" asked Dorian, looking bored. "If so, I should not like them to be left in want, and will send them any sum of money you may think necessary."

"We don't know who he is, sir. That is what I took the liberty of coming to you about."

"Don't know who he is?" said Dorian, listlessly. "What do you mean? Wasn't he one of your men?" 10

"No, sir. Never saw him before. Seems like a sailor, sir."

The pen dropped from Dorian Gray's hand, and he felt as if his heart had suddenly stopped beating. "A sailor?" he cried out. "Did you say a sailor?"

"Was there anything found on him?" said Dorian, leaning forward and looking at the man with startled eyes. "Anything that would tell his name?" 15

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"Some money, sir – not much, and a six-shooter. There was no name of any kind. A decent-looking man, sir, but rough-like. A sort of sailor we think."

Dorian started to his feet. A terrible hope fluttered past him. He clutched at it madly. "Where is the body?" he exclaimed. "Quick! I must see it at once." 20

…

He stood there for some minutes looking at the dead body. As he rode home, his eyes were full of tears, for he knew he was safe.

[Chapter 18]

7.6 Place the above extract in context. (3)

7.7 How does this extract influence your feelings towards Dorian at this point in the novel? Justify your response. (3)

7.8 Refer to lines 3–4: "I suppose you have come about the unfortunate accident of this morning, Thornton?".

How does Dorian's diction reveal his current attitude? (2)

7.9 Refer to lines 21–22: 'As he rode home, his eyes were full of tears, for he knew he was safe'.

Comment on the irony in these lines. (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

It is Pi's ability to adapt in various ways, which allows him to overcome the struggles in his life.

Critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of about 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

'*Baphu* Gandhi? The boy is getting to be on affectionate terms with Gandhi? After Daddy Gandhi, what next? Uncle Jesus? And what's this nonsense – has he really become a *Muslim*?'

'It seems so.'

'A Muslim! A devout Hindu, all right, I can understand. A Christian in addition, it's getting to be a bit strange, but I can stretch my mind. The Christians have been here for a long time – Saint Thomas, Saint Francis Xavier, the missionaries and so on. We owe them good schools.'

'Yes.'

'So all that I can sort of accept. But *Muslim*? It's totally foreign to our tradition. They're outsiders.'

'They've been here a very long time too. They're a hundred times more numerous than the Christians.'

'That makes no difference. They're outsiders.'

'Perhaps Piscine is marching to a different drumbeat of progress.'

'You're defending the boy? You don't mind it that he's fancying himself a Muslim?'

'What can we do, Santosh? He's taken it to heart, and it's not doing anyone any harm. Maybe it's just a phase. It too may pass – like Mrs Ghandi.'

'Why can't he have the normal interests of a boy his age? Look at Ravi. All he can think about is cricket, movies and music.'

'You think that's better?'

'No, no. Oh, I don't know what to think. It's been a long day.' He sighed. 'I wonder how far he'll go with these interests.'

Mother chuckled. 'Last week he finished a book called *The Imitation of Christ*.'

'*The Imitation of Christ!*' I say again, I wonder how far he'll go with these interests!' cried Father.

They laughed.

[Chapter 27]

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9.1 Account for this conversation between Pi's parents. (2)

9.2 Refer to line 8: 'We owe them good schools.'

How does this response influence your understanding of Santosh Patel's religious and worldviews? (2)

9.3 Using this extract as a starting point, describe Pi's relationship with his mother and father. (3)

9.4 Refer to line 29: 'They laughed'.

How does this line influence your attitude towards Pi at this stage of the novel? Justify your response. (3)

AND

EXTRACT D

I was on the tarpaulin, wrapped in a blanket, sleeping and dreaming and awakening and daydreaming and generally passing the time. There was a steady breeze. From time to time spray was blown off the crest of a wave and wet the boat. Richard Parker had disappeared under the tarpaulin. He liked neither getting wet nor the ups and downs of the boat. But the sky was blue, the air was warm, and the sea was regular in its motion. I awoke because there was a blast. I opened my eyes and saw water in the sky. It crashed down on me. I looked up again. Cloudless blue sky. There was another blast, to my left, not as powerful as the first. Richard Parker growled fiercely. More water crashed against me. It had an unpleasant smell.

I looked over the edge of the boat. The first thing I saw was a large black object floating in the water. It took me a few seconds to understand what it was. An arching wrinkle around its edge was my clue. It was an eye. It was a whale. Its eye, the size of my head, was looking directly at me.

Richard Parker came up from beneath the tarpaulin. He hissed. I sensed from a slight change in the glint of the whale's eye that it was now looking at Richard Parker. It gazed for thirty seconds or so before gently sinking under. I worried that it might strike us with its tail, but it went straight down and vanished in the dark blue. Its tail was a huge, fading, round bracket.

I believe it was a whale looking for a mate. It must have been decided that my size wouldn't do, and besides, I already seemed to have a mate.

…

I saw six birds in all. I took each one to be an angel announcing nearby land. But these were seafaring birds that could span the Pacific with hardly a flutter of the wings. I watched them with awe and envy and self-pity.

[Chapter 84]

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9.5 Refer to lines 1–2: 'I was on … passing the time.'

State how diction in these lines creates the mood of the moment. (3)

9.6 Refer to lines 3-4: 'Richard Parker had disappeared under the tarpaulin.'

Considering Richard Parker as Pi's alter-ego in the better story, comment on Richard Parker being "under the tarpaulin". (3)

9.7 How does Pi's appreciation of nature in this extract contrast his actions during his ordeal at sea? (3)

9.8 Based on your knowledge of the novel, critically discuss the relationship between Pi and Richard Parker. (3)

9.9 Refer to line 23: 'I watched them with awe and envy and self-pity.'

Comment on the mixture of emotions Pi experiences at this point of the novel. (3)
[25]

TOTAL SECTION B: 25

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SECTION C: DRAMA

Answer ONLY the play that you have studied.

***HAMLET* – William Shakespeare**

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

QUESTION 10: *HAMLET* – ESSAY QUESTION

Many characters in *Hamlet* reveal that the issue of morality, or lack thereof, can have tragic consequences for self and others.

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

Your response should take the form of a well-constructed essay of about 400–450 words (2–2½) pages. **[25]**

OR

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

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

EXTRACT E

HAMLET	O that this too too solid flesh would melt, Thaw, and resolve itself into a dew, Or that the Everlasting had not fixed His canon 'gainst self-slaughter! O God, God, How weary, stale, flat, and unprofitable	5
	Seem to me all the uses of this world! Fie on't, ah fie! 'Tis an unweeded garden That grows to seed; things rank and gross in nature Possess it merely. That it should come to this!	
	…	
	Enter HORATIO, MARCELLUS, *and* BARNARDO	10
HORATIO	Hail to your lordship.	
HAMLET	I am glad to see you well. Horatio – or do I forget myself.	
HORATIO	The same, my lord, and your poor servant ever.	
HAMLET	Sir, my good friend; I'll change that name with you.	15

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HAMLET	And what make you from Wittenberg, Horatio? – Marcellus.	
MARCELLUS	My good lord.	
HAMLET	I am very glad to see you. (*To Barnardo*) Good even, sir. But what in faith make you from Wittenberg?	
HORATIO	A truant disposition, good my lord.	20
HAMLET	I would not have your enemy say so, Nor shall you do mine ear that violence To make it truster of your own report Against yourself. I know you are no truant. But what is your affair in Elsinore? We'll teach you to drink deep ere you depart.	25
	…	
	All but HAMLET *go off*	
HAMLET	My father's spirit in arms! All is not well. I doubt some foul play. Would the night were come. Till then, sit still, my soul. Foul deeds will arise, Though all the earth o'erwhelm them, to men's eyes.	30
	[Act 1, Scene 2]	

11.1 Refer to lines 1–9: 'O that this … come to this!'

Explain clearly the reason for Hamlet's state of mind in these lines. (3)

11.2 Refer to lines 7–9: ' 'Tis an unweeded … Possess it merely.'

Discuss the significance of this image in the context of the play as a whole. (3)

11.3 Refer to line 15: 'Sir, my good friend …'

Discuss the importance of the role that Horatio plays in Hamlet's life. (3)

11.4 Refer to lines 28–29: 'My father's spirit … some foul play.'

If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

11.5 Refer to line 30: 'Foul deeds will arise'.

What is Hamlet's intended meaning of these words? (2)

AND

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EXTRACT F

CLAUDIUS Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

LAERTES Why ask you this?

CLAUDIUS Not that I think you did not love your father, 5
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
Hamlet comes back. What would you undertake
To show yourself your father's son in deed 10
More than in words?

LAERTES To cut his throat i'th' church.

CLAUDIUS No place indeed should murder sanctuarize.
Revenge should have no bounds. But, good Laertes,
Will you do this? 15

…

LAERTES I will do't,
And for that purpose I'll anoint my sword.
I bought an unction of a mountebank
So mortal that, but dip a knife in it,
Where it draws blood no cataplasm so rare, 20
Collected from all simples that have virtue
Under the moon, can save the thing from death
That is but scratched withal. I'll touch my point
With this contagion, that if I gall him slightly,
It may be death. 25

CLAUDIUS Let's further think of this;
Weigh what convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift look through our bad performance,
'Twere better not essayed. Therefore this project 30
Should have a back or second that might hold
If this should blast in proof. Soft, let me see.
We'll make a solemn wager on your cunnings…

[Act 4, Scene 7]

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11.6 Place this extract in context. (3)

11.7 Refer to lines 1–3: 'Laertes, was your … without a heart?'

Explain what these lines reveal about Claudius. (3)

11.8 Refer to lines 30–31: 'Therefore this project … that might hold'.

Comment on the irony in these lines. (2)

11.9 Refer to line 16: 'I will do't'.

Critically discuss the contrast in decision-making between Hamlet and Laertes. (3)

[25]

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***OTHELLO* – William Shakespeare**

QUESTION 12: *OTHELLO* – ESSAY QUESTION

Many characters in *Othello* reveal that morality, or lack thereof, can have tragic consequences for self and others.

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

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

OR

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

BRABANTIO Look to her, Moor, if thou hast eyes to see:
She has deceiv'd her father and may thee.

OTHELLO My life upon her faith!

Exuent Duke, Brabantio, Cassio, Senators, *and* Attendants

Honest Iago 5
My Desdemona must I leave to thee;
I prithee, let thy wife attend on her,
And bring her after in the best advantage.
Come, Desdemona, I have but an hour
Of love, of worldly matters and direction 10
To spend with thee. We must obey the time.

Exuent Othello *and* Desdemona

RODERIGO Iago

IAGO What say'st thou, noble heart?

RODERIGO What will I do, think'st thou? 15

IAGO Why, go to bed and sleep.

RODERIGO I will incontinently drown myself.

…

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IAGO	O villainous! I have looked upon the world for four times seven years, and since I could distinguish betwixt a benefit and an injury, I never found a man that knew how to love himself. Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon.	20
RODERIGO	What should I do? I confess it is my shame to be so fond, but it is not in my virtue to amend it.	
	…	
	Exit Roderigo	25
IAGO	Thus do I ever make my fool my purse; For mine own gain'd knowledge should profane If I would time expend with such a snipe But for my sport and profit. I hate the Moor, And it is thought abroad that 'twixt my sheets He's done my office. I know not if't be true Yet I, for mere suspicion in that kind, Will do as if for surety. He holds me well: The better shall my purpose work on him.	30
	[Act 1, Scene 3]	

13.1 Place this extract in context. (3)

13.2 Refer to line 11: 'We must obey the time.'

Explain what these words reveal about Othello. (2)

13.3 Refer to line 17: 'I will incontinently drown myself.' and to lines 23–24: 'I confess it … to amend it.'

Discuss how these lines influence your attitude toward Roderigo. (3)

13.4 Refer to lines 1–2: 'Look to her … and may thee.'

Based on your knowledge of the play as a whole, comment on the significance of these words. (3)

13.5 Refer to lines 20–22: 'Ere I would … with a baboon.'

Using these lines as a starting point, explain how these words are typical of Iago. (3)

13.6 Refer to line 33: 'He holds me well'.

Account for Iago uttering these words. (2)

AND

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EXTRACT H

EMILIA	O, my good Lord, yonder's foul murders done.	
OTHELLO	What? Now?	
EMILIA	But now, my Lord.	
OTHELLO	It is the very error of the moon: She comes more nearer earth than she was wont And makes men mad.	5
EMILIA	Cassio, my lord, hath kill'd a young Venetian Called Roderigo.	
OTHELLO	Roderigo kill'd? And Cassio kill'd?	10
EMILIA	No, Cassio is not kill'd.	
OTHELLO	Not Cassio kill'd! Then murder's out of tune, And sweet revenge grows harsh.	
DESDEMONA	O, falsely, falsely murder'd!	
EMILIA	O Lord! What cry is that?	15
OTHELLO	That? What?	
EMILIA	Out and alas, that was my lady's voice!	
	She draws the bed curtains	
	Help, help, ho, help! O, lady, speak again! Sweet Desdemona, O sweet mistress, speak!	20
DESDEMONA	A guiltless death I die.	
EMILIA	O, who hath done this deed?	
DESDEMONA	Nobody; I myself. Farewell. Commend me to my kind lord. O farewell!	
	[Act 5, Scene 2]	

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13.7 Refer to line 24: 'Commend me to my kind lord.'

Comment on the irony in these lines. (3)

13.8 Refer to lines 12–13: 'Not Cassio kill'd … revenge grows harsh.'

If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

13.9 Refer to line 23: 'Nobody; I myself.'

Critically discuss the validity of Desdemona's self-assessment. (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

Many characters in *The Crucible* reveal that morality, or lack thereof, can have tragic consequences for self and others.

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

Your response should take the form of a well-constructed essay of about 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

PROCTOR	I've heard you be a sensible man, Mister Hale – I hope you'll leave some of it in Salem.	
	PROCTOR *goes*. HALE *stands embarrassed for an instant*.	
PARRIS	(quickly): Will you look at my daughter, sir? (*Leads* HALE *to the bed*.) She has tried to leap out the window; we discovered her this morning on the highroad, waving her arms as though she'd fly.	5
HALE	(*narrowing his* eyes): Tries to fly.	
PUTNAM	She cannot bear to hear the Lord's name, mister Hale; that's a sure sign of witchcraft afloat.	
HALE	(*holding up his* hands): No, no. Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of his presence are definite as stone and we must look only for his proper signs and judge nothing beforehand, and I must tell you all, that I shall not proceed unless you are prepared to believe me if I should find no trace of hell in this.	10 15
PARRIS	It is agreed, sir—it is agreed—we will abide by your judgment.	
HALE	Good then. (*He goes to the bed*, *looks down at* BETTY. *To* PARRIS.) Now, sir, what were your first warnings of this strangeness?	

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PARRIS	Why, sir… I discovered her – (*Indicating* ABIGAIL) - and my niece Abigail and ten or twelve other girls, dancing in the forest last night.	20
HALE	(*surprised*): You permit dancing?	
PARRIS	No—no, it were secret –	
MRS PUT'M	(*Unable to* wait): Mr. Parris' slave has knowledge of conjurin', sir.	25
PARRIS	(*to* MRS PUTNAM): We cannot be sure of that, Goody Ann …	
MRS PUT'M	(*frightened*, *very* softly): I know it, sir. I sent my child … she should learn from Tituba who murdered her sisters.	
REBECCA	(*horrified*): Goody Ann! You sent a child to conjure up the dead …?	
	[Act 1]	

15.1 Account for Mr Hale's presence in Salem at this time. (2)

15.2 Refer to lines 10–15: 'No, No. Now … hell in this.'

Discuss what these words from Hale reveal about his attitude and character. (3)

15.3 Refer to lines 23–24: 'You permit dancing?! … it were secret'.

What do the reactions of Hale and Parris, in these lines, show about the nature of Salem society? (3)

15.4 How does Tituba's knowledge of 'conjurin' (line 25) serves as a catalyst for the mayhem that takes place in Salem? (3)

15.5 Refer to line 24: "No-no, it were secret –".

If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver this line? Pay specific attention to body language and tone. Motivate your instructions. (3)

AND

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EXTRACT J

ELIZABETH	I am not your judge, I cannot be. (*As though giving him release*.) Do as you will, do as you will!	
PROCTOR	Would you give them such a lie? Say it. Would you ever give them this? *(She cannot answer.)* You would not; if tongs of fire were singeing you you would not! It is evil. Good, then – it is evil, and I do it!	5
	(Hathorne enters with Danforth, and with them Cheever, Parris and Hale. It is a business-like, rapid entrance, as though the ice had been broken.)	
DANFORTH	(*with great relief and gratitude*): Praise to God, man, praise to God; you shall be blessed in Heaven for this. *(Cheever has hurried to the bench with pen*, *ink and paper.* PROCTOR *watches him.)* Now then, let us have it. Are you ready, Mister Cheever?	10
PROCTOR	(*with a cold*, *cold horror at their efficiency*): Why must it be written?	
DANFORTH	Why, for the good instruction of the village, Mister; this we shall post upon the church door! (*to* PARRIS, *urgently*.) Where is the marshall?	15
PARRIS	(*runs to the door and calls down the corridor*): Marshall! Hurry!	
DANFORTH	Now, then, Mister, will you speak slowly, and directly to the point, for Mister Cheever's sake. (*He is on record now*, *and is really dictating to* CHEEVER, *who writes*.) Mr Proctor, have you seen the Devil in your life? (PROCTOR'S *jaws lock*.) Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the devil?	20
PROCTOR	I did.	25
PARRIS	Praise God!	
	…	
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!	
DANFORTH	Mister Proctor -	30
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!	

[Act 4]

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15.6 Place this extract in context. (3)

15.7 Refer to line 14: 'Why must it be written?'

Why is 'it' such an impossible task for Proctor? (3)

15.8 Refer to line 26: 'Praise God!'

Account for Parris' reaction to Proctor's answer in line 25. (2)

15.9 Refer to Proctor's statement in lines 31–32: "You will not … not use me!"

How do these lines influence your attitude towards Proctor at this stage of the drama? Substantiate your response. (3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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