



Education and Sport Development

Department of Education and Sport Development
Departement van Onderwys en Sportontwikkeling
Lefapha la Thuto le Tlhabololo ya Metshameko

NORTH WEST PROVINCE

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

SEPTEMBER 2019

MARKS: 80

TIME: 2½ hours

This question paper consists of 24 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 POETRY . 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 that 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 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 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

SECTION A: POETRY			
Prescribed poetry: Answer ANY TWO questions.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. The Garden of Love	Essay question	10	6
2. A Hard Frost	Contextual question	10	7
3. Funeral Blues	Contextual question	10	8
4. Motho ke Motho ka Batho babang	Contextual question	10	9
AND			
Unseen Poem: COMPULSORY question.			
5. I am an African	Contextual question	10	10
SECTION B: NOVEL			
Answer ONE question.*			
6. <i>The Picture Of Dorian Gray</i>	Essay question	25	11
7. <i>The Picture Of Dorian Gray</i>	Contextual question	25	11
8. <i>Life of Pi</i>	Essay question	25	13
9. <i>Life of Pi</i>	Contextual question	25	13
SECTION C: DRAMA			
Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	15
11. <i>Hamlet</i>	Contextual question	25	16
12. <i>Othello</i>	Essay question	25	18
13. <i>Othello</i>	Contextual question	25	18
14. <i>The Crucible</i>	Essay question	25	21
15. <i>The Crucible</i>	Contextual question	25	21

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

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1. 4	2	
A: Poetry (Unseen Poem)	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 essays or TWO contextual questions

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

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

THE GARDEN OF LOVE – William Blake

1 I went to the Garden of Love,
2 And saw what I never had seen:
3 A Chapel was built in the midst,
4 Where I used to play on the green.

5 And the gates of this Chapel were shut,
6 And Thou shalt not. writ over the door;
7 So I turnø to the Garden of Love,
8 That so many sweet flowers bore,

9 And I saw it was filled with graves,
10 And tomb-stones where flowers should be:
11 And Priests in black gowns were walking their rounds,
12 And binding with briars my joys & desires.

In 'The Garden of Love' the poet seems to reflect not only on how things have changed since his childhood, but also upon how something like religion can change how life is lived.

With reference to **imagery**, **diction** and **structure**, discuss how the theme of nostalgia and despair in change are supported by the validity of the above statement.

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

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

A HARD FROST – Cecil Day Lewis

1 A frost came in the night and stole my world
 2 And left this changeling for it . a precocious
 3 Image of spring, too brilliant to be true:
 4 White lilac on the windowpane, each grass-blade
 5 Furred like a catkin, maydrift loading the hedge.
 6 The elms behind the house are elms no longer
 7 But blossomers in crystal, stems of the mist
 8 That hangs yet in the valley below, amorphous
 9 As the blind tissue whence creation formed.

10 The sun looks out, and the fields blaze with diamonds
 11 Mockery spring, to lend this bridal gear
 12 For a few hours to a raw country maid,
 13 Then leaves her all disconsolate with old fairings
 14 Of aconite and snowdrop! No, not here
 15 Amid this flounce and filigree of death
 16 Is the real transformation scene in progress
 17 But deep below where frost
 18 Worrying the stiff clouds unclenches their
 19 Grip on the seed and lets our future breathe.

2.1 Refer to lines 1. 3: A frost came ... too brilliant to be true.

To what does the poet compare the arriving frost? Explain. (2)

2.2 Explain how the poet uses punctuation to convey emotion in this poem. (2)

2.3 Comment on the effect of the figure of speech used in lines 11. 14. (3)

2.4 This poem is a metaphor for life.

To what extent do you agree with this statement? Justify your response with reference to the poem as a whole. (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

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.

- 3.1 Refer to line 7: Put crêpe bows ... the public doves.
 What purpose do the crêpe bows round the necks of the doves serve? (2)
- 3.2 Refer to line 12: I thought that love ... forever: I was wrong
 Explain the reasons why the speaker claims he was wrong. (3)
- 3.3 Comment on how the diction in the final stanza contributes to your understanding of the mood of the poem. (2)
- 3.4 Describe the rhythm of the poem and explain how it reflects the subject matter. (3)
- [10]**

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin

(A person is a Person Because of Other People)

1 By Holding my mirror out of the window I see
 2 Clear to the end of the passage.
 3 There's a person down there.
 4 A prisoner polishing a door handle.
 5 In the mirror I see him see
 6 My face in the mirror
 7 I see the fingertips of his free hand
 8 Bunch together, as if to make
 9 An object the size of a badge
 10 Which travels up to his forehead
 11 The place of an imaginary cap.
 12 (This means: *A warder.*)
 13 Two fingers are extended in a vee
 14 And wiggle like two antennae.
 15 (He's being watched.)
 16 A finger of his free hand makes a watch-hand's arc
 17 On the wrist of his polishing arm without
 18 Disrupting the slow-slow rhythm of his work.
 19 (*Later. Maybe later we can speak.*)
 20 *Hey! Wat maak jy daar?*
 21 . a voice from around the corner.
 22 *No. Just polishing baas.*
 23 He turns back to me, now watch
 24 His free hand, the talkative one,
 25 Slips quietly behind
 26 . *Strength brother, it says.*
 27 In my mirror,
 28 A black fist.

- 4.1 What does the description 'slow-slow'(line 18) tell us about the prisoner's work? (2)
- 4.2 Comment on the way the poet first calls the man at the end of the corridor a 'person'(line 3) and only later a 'prisoner'(line 4). (2)
- 4.3 Account for the use of parenthesis in the poem, and explain their effectiveness. (3)
- 4.4 Why do you think the poet has chosen this particular title for his poem? Substantiate in full. (3)

[10]**AND**

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

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

I AM AN AFRICAN – Siyabonga A Nxumalo

1 Not because im black.
 2 But because my heart warms
 3 And tears run down my face
 4 When i think about AFRICA.

5 I am an African,
 6 Not because i live here,
 7 But because the African
 8 Sun lit my paths.
 9 Because the air that i breath
 10 Is from the majestic mountains.

11 That air nurtured me
 12 Growing up.

13 I am an African,
 14 Not because i can speak
 15 Swahili, Shona, Zulu or Xhosa
 16 But because my heart is
 17 Shaped like a question mark,
 18 Just like AFRICA.

19 I am an African,
 20 Not because i am black,
 21 But because my umbilical cord
 22 Is burried under the majestic
 23 Mountains of AFRICA.

- 5.1 Sum up the main point raised by the poet in stanza 1. (2)
- 5.2 What argument does the poet make about being an African in stanza 2? (2)
- 5.3 Refer to lines 16. 17: my heart is/Shaped like a question mark,q
 Comment on the effectiveness of the image in these lines. (3)
- 5.4 By referring to the poem as a whole, comment on its structure
 and motivate how you know to which era the writer belongs. (3)

(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*, Dorian is outwardly young and charming, and inwardly old and corrupt. He is decidedly inconsistent in his social interactions and intellectual interests, while extremely consistent in appearance.

In a well-constructed essay of 400. 450 words (2. 2½ pages), discuss the theme of Duplicity (a double life) as it is explored throughout the novel. [25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

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

EXTRACT A

“Thank you, Leaf. That will do.”

She lingered for a few moments, and was garrulous over some detail of the household. He sighed, and told her to manage things as she thought best. She left the room, wreathed in smiles.

As the door closed, Dorian put the key in his pocket, and looked around the room. His eye fell on a large purple satin coverlet heavily embroidered with gold, a splendid piece of late seventeenth-century Venetian work that his grandfather had found in a convent near Bologna. Yes, that would serve to wrap the dreadful thing in. It had perhaps served often as a pall for the dead. Now it was to hide something that had a corruption of its own, worse than corruption of death itself . something that would breed horrors and yet would never die. What the worm was to the corpse, his sins would be to the painted image on the canvas. They would mar its beauty, and eat away its grace. They would defile it, and make it shameful. And yet the thing would still live on. It would be always alive. 5 10

He shuddered, and for a moment he regretted that he had not told Basil the true reason why he had wished to hide the picture away. Basil would have helped him to resist Lord Henry’s influence, and the still more poisonous influences that came from his own temperament. The love that he bore him . for it was really love . had nothing in it that was not noble and intellectual. It was not that mere physical admiration of beauty that is born of the senses, and that dies when the senses tire. It was such love as Michel Angelo had known, and Montaigne, and Winckelmann, and Shakespeare himself. Yes, Basil could have saved him. But it was too late now. The past could always be annihilated. Regret, denial or forgetfulness could do that. But the future was inevitable. There were passions in him that would find their terrible outlet, drams that would make the shadow of their evil real. [Chapter 10] 15 20 25

- 7.1 Place this extract in context. (3)
- 7.2 Refer to line 1: ~~Thank you, Leaf. That will do.~~
Why does Dorian respond to his servant in this manner? (3)
- 7.3 Refer to line 8. 9: ~~Yes, that would serve ... for the dead~~
Explain the irony in these lines. (3)
- 7.4 Refer to lines 10. 11: ~~something that would breed horrors and yet would never die.~~
Using these lines as a starting point, discuss what Oscar Wilde is referring to in this context. (3)
- 7.5 Explain why Dorian Gray wanted to hide the portrait. (3)
- 7.6 In your opinion, is Dorian Gray enjoying his life? Motivate your response based on what you learn from this extract (2)

AND**EXTRACT B**

'Did you go to the club?'
~~Yes,~~he answered. Then bit his lip. ~~No, I don't~~ mean that. I didn't go to the club. I walked about. I forgot what I did ... How inquisitive you are, Harry! You always want to know what one has been doing. I always want to forget what I have been doing. I came in at half-past two, if you wish to know the exact time. I had left my latch-key at home, and my servant had to let me in. If you want any corroborative evidence on the subject you can ask him. 5
 Lord Henry shrugged his shoulders. ~~My dear fellow, as if I cared!~~ Let us go to the drawing-room. No sherry, thank you, Mr Chapman. Something has happened to you, Dorian. Tell me what it is. You are not yourself to-night. 10
 [Chapter 15]

- 7.7 Explain why Dorian's reaction is out of the ordinary in this extract? (3)
- 7.8 Refer to line 7: ~~Lord Henry shrugged his shoulders ... as if I cared!~~
What do these lines reveal about Lord Henry's attitude towards life? (2)
- 7.9 In light of Dorian's response in the above extract, critically comment on how this reveals the dangers of the lifestyle he has been following. (3)

[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*, Pi asserts: ~~±~~You must take the way it comes at you and make the best of it.
. from *Life of Pi* by Yann Martel.

In a well-constructed essay of 400. 450 words (2. 2½ pages), discuss the theme of Survival as explored by both Pi and Richard Parker in the novel as a whole. **[25]**

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

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

EXTRACT C

It was Orange Juice . so called because she tended to drool . our prize Borneo orang-utan matriarch, zoo star and mother of two fine boys, surrounded by a mass of black spiders that crawled around her like malevolent worshippers. The bananas on which she floated were held together by the nylon net with which they had been lowered into the ship. When she stepped off the bananas into the boat, they bobbed up and rolled over. The net became loose. Without thinking about it, only because it was at hand's reach and about to sink, I took hold of the net and pulled it aboard, a casual gesture that would turn out to be a lifesaver in many ways; this net would become one of my most precious possessions.	5
The bananas came apart. The black spiders crawled as fast as they could, but their situation was hopeless. The island crumbled beneath them. They all drowned. The lifeboat briefly floated in a sea of fruit.	10
I had picked up what I thought was a useless net, but did I think of reaping from this banana manna? No. Not a single one. It was banana split in the wrong sense of the term: the sea dispersed them. This colossal waste would later weigh on me heavily. I would nearly go into convulsions of dismay at my stupidity.	15
Orange Juice was in a fog. Her gestures were slow and tentative and her eyes reflected deep mental confusion. She was in a state of profound shock. She lay flat on the tarpaulin for several minutes, quiet and still, before reaching over and falling into the lifeboat proper. I heard a hyena's scream.	20
[Chapter 42]	

9.1 Place the extract in context. (3)

9.2 Refer to line 13. 14: ~~±~~think of reaping from this banana manna?q

Explain the reference to ~~±~~banana mannaq (3)

9.3 What do Pi's mother and Orange Juice have in common? (3)

9.4 Refer to line 20: ~~±~~heard a hyena's scream.q

Discuss the conflict between the hyena and Orange Juice. (3)

AND**EXTRACT D**

<p>There were stains, dark juices, a quantity of completely rotten vegetables, milk so curdled and infected it was a greenish jelly, and the quartered remains of a dead animal in such an advanced state of black putrefaction that I couldn't identify it. Judging by its size I think that it was lamb. In the closed, humid confines of the refrigerator, the smell had had the time to develop, to ferment, to grow bitter and angry. It assaulted my senses with a pent-up rage that made my head reel, my stomach churn and my legs wobble. Luckily, the sea quickly filled the horrid hole and the thing sank beneath the surface. The space left vacant by the departed refrigerator was filled by other trash.</p>	5
<p>We left the trash behind. For a long time, when the wind came from that direction, I could still smell it. It took the sea a day to wash off the oily smears from the sides of the lifeboat.</p>	10
<p>I put a message in the bottle: Japanese-owned cargo ship <i>Tsimtsum</i>, flying Panamanian flag, sank July 2nd, 1977, in Pacific, four days out of Manila. Am in lifeboat. Pi Patel my name. Have some food, some water, but Bengal tiger a serious problem. Please advise family in Winnipeg, Canada. Any help very much appreciated. Thank you. I corked the bottle and covered the cork with a piece of plastic. I tied the plastic to the neck of the bottle with nylon string, knotting it tightly. I launched the bottle into the water.</p>	15
[Chapter 88]	

- 9.5 Based on your knowledge of the novel, discuss Pi's most valuable survival items. (3)
- 9.6 Earlier in the novel, Pi builds a raft and attaches it to the lifeboat.
Why does Pi build and live on this raft? (3)
- 9.7 Refer to line 14: Please advise family in Winnipeg, Canada.
Critically discuss whether Pi really believes that his family is in Canada. (3)
- 9.8 Refer to lines 13 and 14: . but Bengal tiger a serious problem.
Comment on the extent to which Pi and Richard Parker manage to co-exist on the lifeboat. (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

In Shakespeare's *Hamlet*, the protagonist pretends to be mad in an attempt to discover the truth behind his father's death. It can, however, be argued that pretending to be mad eventually becomes his reality.

In a well-constructed essay of 400. 450 words (2. 2½ pages), critically discuss how Shakespeare demonstrates the theme of Madness versus Sanity through the character of Hamlet in his search for revenge.

[25]

QUESTION 11: HAMLET – CONTEXTUAL QUESTION

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

EXTRACT E

HORATIO	'Tis here. <i>The Ghost disappears</i>	
MARCELLUS	'Tis gone. We do it wrong, being so majestic, To offer it the show of violence, For it is as the air invulnerable, And our vain blows malicious mockery.	5
BERNARDO	It was about to speak when the cock crew.	
HORATIO	And then it started like a guilty thing Upon a fearful summons. I have heard The cock, that is the trumpet to the morn, Doth with his lofty and shrill-sounding throat Awake the god of day, and at his warning, Whether in sea or fire, in earth or air, Thextravagant and erring spirit hies To his confine: and of the truth herein This present object made probation.	10 15
MARCELLUS	It faded on the crowing of the cock. Some say that ever 'gainst that season comes Wherein our Saviour's birth is celebrated The bird of dawning singeth all night long; And then, they say, no spirit can walk abroad, The nights are wholesome; then no planets strike, No fairy takes, nor witch hath power to charm So hallowed and so gracious is the time.	20 25
HORATIO	So have I heard, and do in part believe it. But look, the morn in russet mantle clad Walks o'er the dew of yon high eastern hill. Break we our watch up; and by my advice Let us impart what we have seen tonight Unto young Hamlet; for upon my life, This spirit, dumb to us, will speak to him. Do you consent we shall acquaint him with it, As needful in our loves, fitting our duty?	30
MARCELLUS	Let's do't, I pray; and I this morning know Where we shall find him most conveniently.	35
[Act 1, Scene 1]		

- 11.1 Place the above extract in context. (3)
- 11.2 If you were to direct a production of *Hamlet*, how would you effectively portray the scene with the ghost on a stage? Focus on lighting, character placement and the actor portraying the ghost. (3)
- 11.3 Horatio is often described as the voice of reason in *Hamlet*. Do you agree with this? Substantiate your answer. (2)
- 11.4 The ghost disappeared with the crowing of a rooster. Why? (2)
- 11.5 Taking into account the context and timing of this play, why is it plausible that the ghost of the King would be walking around? (3)

AND**EXTRACT F**

HAMLET	If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go, farewell. Or if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly, too. Farewell.	5
OPHELIA	O heavenly powers, restore him!	
HAMLET	I have heard of your paintings, too, well enough. God has given you one face, and you make yourselves another. You jig, you amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't. It hath made me mad. I say we will have no more marriages. Those that are married already, all but one, shall live. The rest shall keep as they are. To a nunnery, go!	10 15
OPHELIA	O what a noble mind is here o'erthrown! The courtier's, soldier's, scholar's, eye, tongue, sword; Th'expectancy and rose of the fair state, The glass of fashion and the mould of form, Th'observed of all observers, quite, quite down! And I, of ladies most deject and wretched, That suck'd the honey of his music vows, Now see that noble and most sovereign reason Like sweet bells jangled, out of tune and harsh; That unmatch'd form and feature of blown youth Blasted with ecstasy: <u>O woe is me,</u> <u>To have seen what I have seen, see what I see!</u>	20 25

[Act 3, Scene 1]

	Prerogated are they less than the base. 'Tis destiny unshunnable, like death. Even then this forkèd plague is fated to us When we do quicken.	20
	<i>[Enter DESDEMONA and EMILIA]</i>	
	Look where she comes. If she be false, O then heaven mocks itself! I'll not believe't.	
DESDEMONA	How now, my dear Othello? Your dinner, and the generous islanders By you invited, do attend your presence.	25
OTHELLO	I am to blame.	
DESDEMONA	Why do you speak so faintly? Are you not well?	30
OTHELLO	I have a pain upon my forehead here.	
DESDEMONA	Faith, that's with watching. 'Twill away again. Let me but bind it hard, within this hour It will be well.	35
OTHELLO	Your napkin is too little. <i>(He pushes away the handkerchief ad it falls to the ground))</i> Let it alone. Come, I'll go in with you.	
DESDEMONA	I am very sorry that you are not well. <i>(OTHELLO and DESDEMONA go off)</i>	40
EMILIA	<i>(picks up the handkerchief)</i> I am glad I have found this napkin. This was her first remembrance from the Moor My wayward husband hath a hundred times Wooed me to steal it; but she loves the token. For he conjured her she should ever keep it. That she reserves it evermore about her To kiss and talk to. I'll have the work taçn out, And give ã Iago.	45
	[Act 3, Scene 3]	

13.1 Place the above extract in context. (3)

13.2 Refer to Line 1: 'This fellow's of exceeding honesty,q

Discuss the dramatic irony of Othello's diction in the opening line of this scene. (3)

- 13.3 Refer to lines 3. 5: 'If I do prove her haggard, ð down the windq
Explain the extended metaphor and Othello's state of mind at this point in the play. (3)
- 13.4 Refer to lines 6. 9: 'To pray at fortune. ð . yet that's not much . '
With close reference to the above lines, assess the weaknesses in Othello's character. (3)
- 13.5 Refer to lines 22. 24: 'Look where she comes. ð . not believedq,q
If you were the director of this 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)
- 13.6 Refer to Emilia's speech. Comment on the significance of the handkerchief in the plot. (3)

AND

EXTRACT H

	<i>Enter Othello with a light. He draws back the bedcurtains, revealing DESDEMONA asleep)t</i>	
OTHELLO	It is the cause, it is the cause, my soul. Let me not name it to you, you chaste stars, It is the cause. Yet Ið not shed her blood, Nor scar that whiter skin of hers than snow, And smooth as monumental alabaster. Yet she must die, else shedð betray more men. Put out the light, and then put out the light. If I quench thee, thou flaming minister, I can again thy former light restore Should I repent me; but once put out thy light, Thou cunningst pattern of excelling nature, I know not where is Promethean heat That can thy light relume. When I have plucked thy rose I cannot give it vital growth again, It needs must wither. Ið smell it on the tree. ð	5
DESDEMONA	Who's there? Othello?	
OTHELLO	Ay, Desdemona.	
DESDEMONA	Will you come to bed, my lord?	20
OTHELLO	Have you prayed tonight, Desdemona?	
DESDEMONA	Ay, my lord.	
OTHELLO	If you bethink yourself of any crime Unreconciled as yet to heaven and grace, Solicit for it straight.	25
	[Act 5, Scene 2]	

13.7 Refer to line 3: *It is the cause, it is the cause, my soul.*

Do you agree with Othello's *cause*? Justify your response. (3)

13.8 Using this extract as a starting point and your knowledge of the drama as a whole.

Critically discuss the extent to which Desdemona's tragic fate can be ascribed to Othello's misogyny. (4)
[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In Arthur Miller's *The Crucible*, the characters pretend to be God-fearing in an attempt to hide their evil designs. It can however be argued that the pretence reveals more about them than they intended.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss how Miller demonstrates the theme of Revenge through the characters of Proctor, Thomas Putnam, Parris and Abigail. [25]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

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

EXTRACT I

Proctor's anger is rising; he cannot speak

ELIZABETH It is her dearest hope, John, I know it. There be a thousand names; why does she call mine? There be a certain danger in calling such a name. I am no Goody Good that sleeps in ditches, nor Osburn, drunk and halfwitted. She ~~o~~ dare not call out such a farmer's wife but there be monstrous profit in it. She thinks to take my place, John. 5

PROCTOR She cannot think it! (*He knows it is true.*)

ELIZABETH (*reasonably*): John, have you ever shown her somewhat of contempt? She cannot pass you in the church but you will blush. 10

PROCTOR I may blush for my sin.

ELIZABETH I think she sees another meaning in that blush.

PROCTOR And what see you? What see you, Elizabeth?

ELIZABETH	<i>(conceding)</i> : I think you be somewhat ashamed, for I am there, and she so close.	15
PROCTOR	When will you know me, woman? Were I stone I would have cracked for shame this seven month!	
ELIZABETH	Then go and tell her she's a whore. Whatever promise she may sense . break it, John, break it.	
PROCTOR	<i>(between his teeth)</i> : Good, then. I'll go. <i>(He starts for his rifle.)</i>	20
ELIZABETH	<i>(trembling, fearfully)</i> : Oh, how unwillingly!	
PROCTOR	<i>(turning on her , rifle in hand)</i> : I will curse her hotter than the oldest cider in hell. But pray, begrudge me not my anger!	
ELIZABETH	Your anger! I only As you .	
PROCTOR	Woman, am I so base? Do you truly think me base?	25
ELIZABETH	I never called you base.	
PROCTOR	Then how do you charge me with such a promise? The promise that a stallion gives a mare I gave that girl!	
ELIZABETH	Then why do you anger with me when I bid you break it?	
PROCTOR	Because it speaks deceit, and I am honest! But I'll plead no more I see now your spirit twists around the single error of my life, and I will never tear it free!	30
ELIZABETH	<i>(crying out)</i> : You'll tear it free . when you come to know that I will be your only wife, or no wife at all! She has an arrow in you yet, John Proctor, and you know it well!	35
	[Act 2]	

- 15.1 Place the above extract in context. (3)
- 15.2 In the opening lines of the extract, Elizabeth expresses her anxiety and fear.
Who is she afraid of and what does the person stand to gain from crying out Elizabeth's name? (2)
- 15.3 Account for Proctor's reluctance to go and denounce the individual who is causing so much anxiety and fear to the authorities. (3)

- 15.4 Refer to lines 22. 23: Proctor (turning on her, rifle in hand): \pm will curse \tilde{o} begrudge me not my anger!q

If you were the director of the play, how would you instruct the person playing the character to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)

- 15.5 In the extract, Proctor comes across as very angry.

Explain the reasons for Proctor's anger. (3)

AND

EXTRACT J

PROCTOR	<i>(with great force of will, but not quite looking at her):</i> I have been thinking I would confess to them, Elizabeth. <i>(She shows nothing.)</i> What say you? If I give them that?	
ELIZABETH	I cannot judge you, John. <i>Pause</i>	5
PROCTOR	<i>(simply – a pure question):</i> What would you have me do?	
ELIZABETH	As you will, I would have it. <i>(Slight pause)</i> I want you living, John. That's sure.	
PROCTOR	<i>(pauses, then with failing of hope):</i> Giles's wife? Have she confessed?	10
ELIZABETH	She will not. <i>Pause</i>	
PROCTOR	It is a pretence, Elizabeth.	
ELIZABETH	What is?	
PROCTOR	I cannot mount the gibbet like a saint. It is a fraud. I am not that man. <i>(She is silent.)</i> My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before.	15
ELIZABETH	And yet you've not confessed till now. That speak goodness in you.	
PROCTOR	Spite only keeps me silent. It is hard to give a lie to dogs. <i>(Pause, for the first time he turns directly to her.)</i> I would have your forgiveness, Elizabeth.	20
ELIZABETH	It is not for me to give, John, I am .	
	[Act 4]	

- 15.6 Why does Proctor think of confessing to being a witch at this point in the play? (3)

15.7 Refer to lines 7. 8: ~~As~~ you will. ... That ~~s~~ sure.q

Account for Elizabeth's refusal to give Proctor direction on how to act. (3)

15.8 Refer to line 13: ~~It~~ is pretence, Elizabeth.q

Proctor hates hypocrisy. Explain how this affects his relationship with Rev Parris throughout the play. (3)

15.9 Elizabeth alludes to the fact that John Proctor is his worst judge. Discuss the validity of her assessment in light of the events in the play as a whole. (2)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80