

Confidential



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2025

MARKS: 80

TIME: 2½ hours

This question paper consists of 28 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.

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SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
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4. 'This Winter Coming'	Contextual question	10	9
AND			
Unseen Poetry: COMPULSORY question			
5. 'The Trees'	Contextual question	10	11
SECTION B: NOVEL			
Answer ONE question.*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	12
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SECTION C: DRAMA			
Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	18
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***NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poetry)	5	1	
B: Novel (Essay or Contextual)	6–9	1	
C: Drama (Essay or Contextual)	10–15	1	

NOTE: In SECTIONS B and C, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question.

You may NOT answer TWO essay questions or TWO contextual questions.

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.

SOLITUDE – Ella Wheeler Wilcox

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

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

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

In this poem, the speaker expresses the idea that, despite moments of connection to others, people are ultimately alone.

With close reference to **imagery**, **structure** and **tone**, critically discuss the above statement in relation to this poem.

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.

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 What does the word, 'tranquillity' (line 4) suggest about the setting? (2)
- 2.2 Account for the speaker's reference to 'a nun' (line 2) in the context of the poem. (2)
- 2.3 Refer to lines 6–8: 'the mighty Being ... like thunder – everlastingly.'
- 2.3.1 Identify the figure of speech in 'the mighty Being is awake'. (1)
- 2.3.2 Discuss the effectiveness of the image in lines 6–8. (2)
- 2.4 By referring to TWO examples of diction in the sestet, critically discuss the realisation to which the speaker comes. (3)

[10]

QUESTION 3: CONTEXTUAL QUESTION

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

POEM OF RETURN – Jofre Rocha

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

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

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

- 3.1 What does the title of the poem suggest about the speaker's feelings? Give TWO reasons. (2)
- 3.2 Account for the repetition of the phrase, 'Bring me' throughout the poem. (2)
- 3.3 Refer to line 14: 'and a thread of anger snaking from their eyes.'
- 3.3.1 Identify the figure of speech in this line. (1)
- 3.3.2 Discuss the effectiveness of the image. (2)
- 3.4 Critically discuss the changing tone throughout the poem. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

THIS WINTER COMING – Karen Press

1 walking in the thick rain
2 of this winter we have only just entered,
3 who is not frightened?

4 the sea is swollen, churning in broken waves
5 around the rocks, the sand is sinking away
6 the seagulls will not land
7 under this sky, this shroud falling
8 who is not frightened?

9 in every part of the city, sad women climbing onto buses,
10 dogs barking in the street, and the children
11 in every doorway crying,
12 the world is so hungry, madam's house is clean
13 and the women return with slow steps
14 to the children, the street, the sky tolling like a black bell;
15 these women are a tide of sadness
16 they will drown the world,
17 who is not frightened?

18 on every corner men standing
19 old stumps in the rain, tombstones
20 engraved with open eyes
21 watching the bright cars full of sated faces
22 pass them, pass them, pass them,
23 who is not frightened?

24 into the rain the children are running
25 thin as the barest twigs they kindle a fire
26 to fight the winter, their bare bodies
27 a raging fire of dead children
28 and the sky collapsing under centuries of rain
29 the wind like a mountain crying,
30 who is not frightened of this winter
31 coming upon us now?

4.1 Refer to lines 6–7: 'the seagulls will ... this shroud falling'.

What does the word, 'shroud' reveal about 'this sky'?

(2)

4.2 Account for the repetition of the phrase, 'who is not frightened?' throughout the poem.

(2)

- 4.3 Refer to lines 26–27: 'their bare bodies / a raging fire of dead children'.
- 4.3.1 Identify the figure of speech used in line 27. (1)
- 4.3.2 Discuss the effectiveness of the image in lines 26–27. (2)
- 4.4 Refer to lines 9–16: 'in every part ... drown the world'.
- With close reference to TWO examples of diction, critically discuss the tone in these lines. (3)
- [10]**

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

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

THE TREES – Philip Larkin

1 The trees are coming into leaf
 2 Like something almost being said;
 3 The recent buds relax and spread,
 4 Their greenness is a kind of grief.
 5 Is it that they are born again
 6 And we grow old? No, they die too.
 7 Their yearly trick of looking new
 8 Is written down in rings of grain.
 9 Yet still the unresting castles thresh
 10 In fullgrown thickness every May¹.
 11 Last year is dead, they seem to say,
 12 Begin afresh, afresh, afresh.

Glossary: ¹May – the occurrence of Spring in the Northern Hemisphere

- 5.1 What does the phrase, 'relax and spread' (line 3) tell us about the buds? (2)
- 5.2 Refer to lines 5–6: 'Is it that ... we grow old?'
 Explain how this question conveys the speaker's attitude towards the trees. (2)
- 5.3 Refer to lines 9–10: 'Yet still the ... thickness every May.'
 5.3.1 Identify the figure of speech in line 9. (1)
 5.3.2 Discuss the effectiveness of the image in lines 9–10. (2)
- 5.4 Refer to lines 11–12: 'Last year is ... afresh, afresh, afresh.'
 5.4.1 Identify the tone of line 12. (1)
 5.4.2 Critically discuss the effect of the repetition of 'afresh' in line 12. (2)

[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

Dorian Gray is too morally weak to stop his nature from changing.

With close reference to the novel, 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 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT A

'I hope the girl is good, Harry. I don't want to see Dorian tied to some vile creature, who might degrade his nature and ruin his intellect.'

'Oh, she is better than good – she is beautiful,' murmured Lord Henry, sipping a glass of vermouth and orange bitters. 'Dorian says she is beautiful; and he is not often wrong about things of that kind. Your portrait of him has quickened his appreciation of the personal appearance of other people. It has had that excellent effect, amongst others. We are to see her to-night, if that boy doesn't forget his appointment.'

5

...

'My dear Harry, my dear Basil, you must both congratulate me!' said the lad, throwing off his evening cape with its satin-lined wings and shaking each of his friends by the hand in turn. 'I have never been so happy. Of course, it is sudden; all really delightful things are. And yet it seems to me to be the one thing I have been looking for all my life.' He was flushed with excitement and pleasure, and looked extraordinarily handsome.

10

'I hope you will always be very happy, Dorian,' said Hallward, 'but I don't quite forgive you for not having let me know of your engagement. You let Harry know.'

[Chapter 6]

7.1 Refer to lines 5–6: 'Your portrait of ... of other people.'

Briefly describe how the portrait has come to be painted.

(2)

7.2 Refer to line 3: 'Oh, she is better than good – she is beautiful'.

Explain how Sibyl's beauty works against her.

(2)

- 7.3 Refer to line 8: 'My dear Harry ... said the lad'.
What does the word, 'lad' imply about Dorian? (2)
- 7.4 Refer to lines 1–2: 'I don't want ... ruin his intellect.'
Discuss the irony of Basil's words in the context of the novel. (3)
- 7.5 Discuss what this extract reveals about Basil's character. (3)

AND**EXTRACT B**

This was the man Dorian Gray was waiting for. Every second he kept glancing at the clock. As the minutes went by he became horribly agitated. At last he got up, and began to pace up and down the room, looking like a beautiful caged thing. He took long stealthy strides. His hands were curiously cold.

The suspense became unbearable. Time seemed to him to be crawling with feet of lead, while he by monstrous winds was being swept towards the jagged edge of some black cleft of precipice. He knew what was waiting for him there; saw it indeed, and, shuddering, crushed with dank hands his burning lids as though he would have robbed the very brain of sight, and driven the eyeballs back into their cave. It was useless. The brain had its own food on which it battered, and the imagination, made grotesque by terror, twisted and distorted as a living thing by pain, danced like some foul puppet on a stand, and grinned through moving masks. Then, suddenly, Time stopped for him. Yes: that blind, slow-breathing thing crawled no more, and horrible thoughts, Time being dead, raced nimbly on in front, and dragged a hideous future from its grave, and showed it to him. He stared at it. Its very horror made him stone. 15

At last the door opened, and his servant entered. He turned glazed eyes upon him.

...

'I had intended never to enter your house again, Gray. But you said it was a matter of life and death.' His voice was hard and cold. He spoke with slow deliberation. There was a look of contempt in the steady searching gaze that he turned on Dorian.

[Chapter 14]

- 7.6 Place this extract in context. (2)
- 7.7 What are the implications of the phrase, 'a beautiful caged thing' (line 3) in relation to Dorian? (2)
- 7.8 Refer to lines 12–15: 'Then, suddenly, Time ... made him stone.'
Discuss how these lines influence your attitude to Dorian as he contemplates his future. (3)

- 7.9 Refer to line 17: 'I had intended never to enter your house again, Gray.'
Comment on the change Alan Campbell undergoes since the start of his association with Dorian. (3)
- 7.10 Dorian only has himself to blame for the 'horror' (line 15) he faces.
Based on your knowledge of the novel as a whole, critically discuss the extent to which you agree with this statement. (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

Pi's unusual approach to life becomes his greatest strength.

With close reference to the novel, 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 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT C

There was silence. The teacher was staring at the board. I was holding my breath. Then he said, 'Very well, Pi. Sit down. Next time you will ask permission before leaving your desk.'

...

I repeated the stunt with every teacher. Repetition is important in the training not only of animals but also of humans. Between one commonly named boy and the next, I rushed forward and emblazoned, sometimes with a terrible screech, the details of my rebirth. It got to be that after a few times the boys sang along with me, a crescendo that climaxed, after a quick intake of air while I underlined the proper note, with such a rousing rendition of my new name that it would have been the delight of any choirmaster. A few boys followed up with a whispered, urgent 'Three! Point! One! Four!' as I wrote as fast as I could, and I ended the concert by slicing the circle with such vigour that bits of chalk went flying.

When I put my hand up that day, which I did every chance I had, teachers granted me the right to speak with a single syllable that was music to my ears.

...

Even my brother, the captain of the cricket team, that local god, approved. He took me aside the next week.

'What's this I hear about a nickname you have?' he said.

I kept silent. Because whatever mocking was to come, it was to come. There was no avoiding it.

[Chapter 5]

- 9.1 Account for the 'silence' mentioned in line 1. (2)
- 9.2 Give TWO reasons for Pi's being given his birth name, Piscine Molitor. (2)

- 9.3 Refer to lines 17–18: 'What's this I ... it was to come.'
Explain what these lines imply about the relationship between the brothers. (2)
- 9.4 Refer to line 4: 'I repeated the stunt with every teacher.'
Discuss what this 'stunt' reveals about Pi at this stage in the novel. (3)
- 9.5 Refer to lines 4–5: 'Repetition is important ... also of humans.'
Discuss how repetition plays a significant role in Pi's life on the lifeboat. (3)

AND**EXTRACT D**

How much hope come to nothing? How much stored-up conversation that died unsaid? How much loneliness endured? How much hopelessness taken on? And after all that, what of it? What to show for it?

Nothing but some enamel, like small change in a pocket. The person must have died in the tree. Was it illness? Injury? Depression? How long does it take for a broken spirit to kill a body that has food, water and shelter? The trees were carnivorous too, but at a much lower level of acidity, safe enough to stay in for the night while the rest of the island seethed. But once the person had died and stopped moving, the tree must have slowly wrapped itself around the body and digested it, the very bones leached of nutrients until they vanished. In time, even the teeth would have disappeared. 5 10

I looked around at the algae. Bitterness welled up in me. The radiant promise it offered during the day was replaced in my heart by all the treachery it delivered at night.

I muttered, 'Nothing but teeth left! TEETH!'

By the time morning came, my grim decision was taken. I preferred to set off and perish in search of my own kind than to live a lonely half-life of physical comfort and spiritual death on this murderous island. 15

...

I could not abandon Richard Parker. To leave him would mean to kill him. He would not survive the first night.

[Chapter 92]

- 9.6 Place this extract in context. (2)
- 9.7 Refer to line 17: 'I could not abandon Richard Parker.'
In light of later events, explain why this statement is ironic. (2)

- 9.8 Refer to lines 1–6: 'How much hope ... water and shelter?'
Discuss how these lines influence your response to Pi at this point in the novel. (3)
- 9.9 Refer to lines 17–18: 'I could not ... the first night.'
Comment on how Richard Parker can be seen as a symbol of survival in the novel. (3)
- 9.10 Pi's faith and scientific mind guide all aspects of his life.
Based on your knowledge of the novel as a whole, critically discuss the extent to which you agree with this statement. (3)
- 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

Various characters in *Hamlet* use deception and disguise to achieve their goals.

Critically discuss the above statement in relation to the play. Make reference to a minimum of THREE characters in your response.

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

Francisco, a sentry is at his post. Enter Bernardo.

BERNARDO

Who's there?

FRANCISCO

Nay, answer me. Stand and unfold yourself.

BERNARDO

Long live the King!

FRANCISCO

Bernardo?

5

BERNARDO

He.

FRANCISCO

You come most carefully upon your hour.

BERNARDO

'Tis now struck twelve. Get thee to bed, Francisco.

FRANCISCO

For this relief much thanks. 'Tis bitter cold,

And I am sick at heart.

10

BERNARDO

Have you had quiet guard?

FRANCISCO

Not a mouse stirring.

BERNARDO

Well, good night.

If you do meet Horatio and Marcellus,

The rivals of my watch, bid them make haste.

15

Enter Horatio and Marcellus

FRANCISCO

(Listens) I think I hear them. Stand ho! Who is there?

HORATIO

Friends to this ground.

MARCELLUS

And liegemen to the Dane.

FRANCISCO

Give you good night.

20

MARCELLUS

O, farewell honest soldier,

Who hath relieved you?

FRANCISCO

Bernardo hath my place.

Give you good night.

Francisco off

25

MARCELLUS

Holla, Bernardo!

BERNARDO

Say,

What, is Horatio there?

HORATIO

A piece of him.

BERNARDO

Welcome Horatio, welcome good Marcellus.

30

HORATIO

What, has this thing appeared again to-night?

BERNARDO

I have seen nothing.

MARCELLUS

Horatio says 'tis but our fantasy,

And will not let belief take hold of him

Touching this dreaded sight twice seen of us.

35

Therefore I have entreated him along

With us to watch the minutes of this night,

That if again this apparition come,

He may approve our eyes and speak to it.

HORATIO

Tush, tush, 'twill not appear.

40

[Act 1, Scene 1]

- 11.1 Describe the change that has recently occurred in the Royal family. (2)
- 11.2 Give TWO reasons why the guards are on edge in this extract. (2)
- 11.3 Refer to line 4: 'Long live the King!'
In light of later events, explain the irony of Bernardo's statement. (2)

- 11.4 Refer to line 21: 'O, farewell honest soldier'.
Discuss the significance of honesty in relation to the play as a whole. (3)
- 11.5 Refer to lines 33–39: 'Horatio says 'tis ... speak to it.'
Discuss what these lines reveal about Horatio's character at this point in the play. (3)

AND**EXTRACT F**

HAMLET O good Horatio, I'll take the Ghost's word for a thousand pound. . . Didst perceive?	
HORATIO Very well, my lord.	
HAMLET Upon the talk of the poisoning?	
HORATIO I did very well note him.	5
<i>Re-enter Rosencrantz and Guildenstern</i>	
HAMLET Ah, ha! (<i>Turns his back upon them</i>) Come, some music! Come, the recorders!	
For if the King like not the comedy, Why then, belike,—he likes it not, perdy.	10
Come, some music!	
GUILDENSTERN Good my lord, vouchsafe me a word with you.	
HAMLET Sir, a whole history.	
GUILDENSTERN The king, sir,—	
HAMLET Ay, sir, what of him?	15
GUILDENSTERN Is in his retirement marvellous distempered.	
HAMLET With drink, sir?	
GUILDENSTERN No, my lord, rather with choler.	
...	
<i>Enter Polonius</i>	20
POLONIUS My lord, the queen would speak with you, and presently.	

...	
HAMLET Then I will come to my mother by and by. (<i>Aside</i>) They fool me to the top of my bent— I will come by and by.	
POLONIUS I will say so.	25
<i>Polonius off</i>	
HAMLET 'By and by' is easily said. Leave me, friends. <i>The rest off except Hamlet</i>	
'Tis now the very witching time of night, When churchyards yawn, and hell itself breathes out Contagion to this world. Now could I drink hot blood, And do such bitter business as the day Would quake to look on. Soft, now to my mother—	30
O heart, lose not thy nature, let not ever The soul of Nero enter this firm bosom. Let me be cruel not unnatural. I will speak daggers to her, but use none. My tongue and soul in this be hypocrites, How in my words somever she be shent, To give them seals never, my soul, consent!	35 40
	[Act 3, Scene 2]

- 11.6 Place this extract in context. (2)
- 11.7 Refer to line 21: 'My lord, the queen would speak with you, and presently.'
Account for the Queen's request to speak with Hamlet. (2)
- 11.8 Refer to lines 37–38: 'Let me be ... but use none.'
Comment on what these lines reveal about Hamlet's attitude towards Gertrude. (3)
- 11.9 Refer to lines 7–8: 'Come, some music! Come, the / recorders!'
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)
- 11.10 Refer to lines 35–36: 'O heart, lose ... this firm bosom.'
Critically discuss how Hamlet's inner conflict influences his actions throughout the play. (3)

[25]

BRABANTIO	To prison, till fit time Of law and course of direct session Call thee to answer.	
OTHELLO	What if I do obey? How may the Duke be therewith satisfied, Whose messengers are here about my side Upon some present business of the State To bring me to him?	30
...		
BRABANTIO	Bring him away. Mine's not an idle cause. The Duke himself, Or any of my brothers of the state, Cannot but feel this wrong as 'twere their own; For if such actions may have passage free, Bondslaves and pagans shall our statesmen be.	35
[Act 1, Scene 2]		

- 13.1 Describe what has occurred just prior to this extract. (2)
- 13.2 Refer to lines 2–4: 'Damned as thou ... were not bound)'.
Explain what these lines reveal about Brabantio's attitude towards Othello. (2)
- 13.3 Refer to lines 30–33: 'How may the ... me to him?'
Explain why the Duke has sent his messengers to find Othello. (2)
- 13.4 Refer to lines 21–25: 'Hold your hands ... this your charge?'
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)
- 13.5 Discuss the impression the reader has of Desdemona at this point in the play. (3)

AND

EXTRACT H

CASSIO Here, here. For heaven's sake help me!	
IAGO What's the matter?	
GRATIANO This is Othello's ancient, as I take it.	
LODOVICO The same indeed, a very valiant fellow.	
IAGO What are you here that cry so grievously?	5
CASSIO Iago? O, I am spoiled, undone by villains! Give me some help.	
IAGO O, my lieutenant! What villains have done this?	
CASSIO I think that one of them is hereabout And cannot make away.	10
IAGO O treacherous villains! <i>(to Lodovico and Gratiano)</i> What are you there? Come in, and give some help.	
RODERIGO O, help me here!	
CASSIO That's one of them.	15
IAGO O murderous slave! O villain! <i>Iago stabs Roderigo</i>	
RODERIGO O damned Iago! O inhuman dog!	
...	
<i>Enter Emilia</i>	
EMILIA 'Las what's the matter? What's the matter, husband?	20
IAGO Cassio has here been set on in the dark By Roderigo and fellows that are 'scaped. He's almost slain and Roderigo dead.	
EMILIA Alas, good gentlemen! Alas, good Cassio!	
IAGO This is the fruits of whoring. Prithee, Emilia, Go know of Cassio where he supped tonight. <i>(To Bianca)</i> What, do you shake at that?	25

<p>BIANCA He supped at my house, but I therefore shake not.</p> <p>IAGO O, did he so? I charge you go with me.</p> <p>EMILIA O, fie upon thee, strumpet!</p> <p>BIANCA I am no strumpet, but of life as honest As you that thus abuse me.</p> <p>...</p> <p>IAGO <i>(Aside)</i> This is the night That either makes me, or fordoes me quite.</p> <p style="text-align: right;">[Act 5, Scene 1]</p>	30
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- 13.6 Place this extract in context. (2)
- 13.7 Explain why Gratiano and Lodovico are in Cyprus. (2)
- 13.8 Refer to lines 6–7: 'O, I am ... me some help.'
Discuss the irony of Cassio's appeal in these lines. (3)
- 13.9 Refer to lines 31–32: 'I am no ... thus abuse me.'
Comment on the significance of honesty in relation to the play as a whole. (3)
- 13.10 Refer to line 18: 'O damned Iago! O inhuman dog!'
With reference to the play as a whole, critically discuss the validity of this assessment of Iago's character. (3)
- [25]**

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

Many of the villagers in Salem use deception and disguise to achieve their goals.

Critically discuss the above statement in relation to the play, *The Crucible*. Make reference to a minimum of THREE characters in your response.

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

BETTY	I'll fly to Mama. Let me fly! <i>(She raises her arms as though to fly, and streaks for the window, gets one leg out.)</i>	
ABIGAIL	<i>(pulling her away from the window):</i> I told him everything; he knows now, he knows everything we –	
BETTY	You drank blood, Abby! You didn't tell him that!	5
ABIGAIL	Betty, you never say that again! You will never –	
BETTY	You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!	
ABIGAIL	<i>(smashes her across the face):</i> Shut it! Now shut it!	
BETTY	<i>(collapsing on the bed):</i> Mama, Mama! <i>(She dissolves into sobs.)</i>	10
ABIGAIL	Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters. And that is all. And mark this. Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you. And you know I can do it; I saw Indians smash my dear parents' heads on the pillow next to mine, and I have seen some reddish work done at night, and I can make you wish you had never seen the sun go down! <i>(She goes to Betty and roughly sits her up.)</i> Now, you – sit up and stop this!	15
	<i>But BETTY collapses in her hands and lies inert on the bed.</i>	20
MARY WARREN	<i>(with hysterical fright):</i> What's got her? <i>(ABIGAIL stares in fright at Betty.)</i> Abby, she's going to die! It's a sin to conjure, and we –	
ABIGAIL	<i>(starting for MARY):</i> I say shut it, Mary Warren! <i>Enter JOHN PROCTOR. On seeing him, MARY WARREN leaps in fright.</i>	25

[Act 1]

- 15.1 Place this extract in context. (2)
- 15.2 Refer to lines 7–8: 'You drank a ... kill Goody Proctor!'
Explain why Abigail wants to kill John Proctor's wife. (2)
- 15.3 Refer to lines 24–25: '*Enter JOHN PROCTOR ... leaps in fright.*'
Explain Mary Warren's position in the Proctor household. (2)
- 15.4 Refer to lines 3–4: 'I told him ... knows everything we –'.
Discuss the role of dishonesty in the context of the play as a whole. (3)
- 15.5 Refer to lines 12–18: 'And mark this. ... sun go down!'
Discuss what these lines reveal about Abigail's character at this point in the play. (3)

AND**EXTRACT J**

DANFORTH	<i>(pointing at the confession in Proctor's hand)</i> : Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! <i>(PROCTOR is motionless.)</i> You will give me your honest confession in my hand, or I cannot keep you from the rope. <i>(PROCTOR does not reply.)</i> Which way do you go, Mister? <i>His breast heaving, his eyes staring, PROCTOR tears the paper and crumples it, and he is weeping in fury, but erect.</i>	5
DANFORTH	Marshal!	
PARRIS	<i>(hysterically, as though the tearing paper were his life)</i> : Proctor, Proctor!	
HALE	Man, you will hang! You cannot!	10
PROCTOR	<i>(his eyes full of tears)</i> : I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. <i>(ELIZABETH, in a burst of terror, rushes to him and weeps against his hand.)</i> Give them no tear! Tears pleasure them! Show honour now, show a stony heart and sink them with it! <i>(He has lifted her, and kisses her now with great passion.)</i>	15
REBECCA	Let you fear nothing! Another judgement waits us all!	
DANFORTH	Hang them high over the town! Who weeps for these, weeps for corruption!	20

[Act 4]

- 15.6 Describe what has occurred just prior to this extract. (2)
- 15.7 Refer to lines 1–2: 'Is that document ... in lies, Mister!'
Discuss the irony in Danforth's words in these lines. (2)

- 15.8 Refer to line 18: 'Let you fear nothing! Another judgement waits us all!'
Comment on how this statement is typical of Rebecca Nurse. (3)
- 15.9 Refer to lines 19–20: 'Hang them high ... weeps for corruption!'
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.10 Refer to lines 12–13: 'for now I do ... in John Proctor.'
Using your knowledge of the play as a whole, critically discuss how John Proctor's internal conflict influences his actions. (3)
- [25]**
- TOTAL SECTION C: 25**
GRAND TOTAL: 80