basic education

Department:
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REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

MAY/JUNE 2024

ENGLISH HOME LANGUAGE P2

10042E

MARKS: 80

TIME: 2½ hours

X05

This question paper consists of 27 pages.

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.

2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

   SECTION A: Poetry (30)
   SECTION B: Novel (25)
   SECTION C: Drama (25)

4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

   SECTION A: POETRY
   PRESCRIBED POETRY – Answer TWO questions.
   UNSEEN POEM – COMPULSORY question

   SECTION B: NOVEL
   Answer ONE question.

   SECTION C: DRAMA
   Answer ONE question.

5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

   - Answer questions ONLY on the novel and the drama you have studied.
   - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.
     If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
     If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
     Use the checklist to assist you.

6. LENGTH OF ANSWERS:

   - The essay question on Poetry should be answered in about 250–300 words.
   - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
   - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

7. Follow the instructions at the beginning of each section carefully.

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

9. Start EACH section on a NEW page.

10. Suggested time management:

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

11. Write neatly and legibly.

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Answer ONE question.*			
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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.

THE SHIPWRECK – Emily Dickinson

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

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

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

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

Dickinson's poem examines how people are at the mercy of nature.

Discuss this statement with close reference to **diction, imagery** and **tone**.

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

QUESTION 2: CONTEXTUAL QUESTION

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

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?

2.1 Refer to line 2: 'The green, green willow tree'.

Account for the repetition in this line. (2)

2.2 Explain the mood that is created by the phrase, 'a golden sunbeam' in line 3. (2)

2.3 Refer to line 9: 'The earth is clothed with beauty'.

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

2.3.2 Discuss the effectiveness of the image. (2)

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

Critically discuss how these lines convey the central message of the poem. (3)
[10]

QUESTION 3: CONTEXTUAL QUESTION

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

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

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

3.1 Identify the atmosphere in line 1. (1)

3.2 Explain the effect of the punctuation mark in 'Listen!' (line 6). (2)

3.3 Account for the sun's being described as 'broad' (line 3) in the context of the poem. (2)

3.4 Refer to lines 6–8: 'the mighty Being … like thunder – everlastingly.'

Discuss the effectiveness of the simile in these lines. (2)

3.5 Critically discuss how the structure of the poem is used to convey its central message. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA – Ingrid Jonker

The child is not dead
the child raises his fists against his mother
who screams Africa screams the smell
of freedom and heather
in the locations of the heart under siege

The child raises his fists against his father
in the march of the generations
who scream Africa scream the smell
of justice and blood
in the streets of his armed pride

The child is not dead
neither at Langa nor at Nyanga
nor at Orlando nor at Sharpeville
nor at the police station in Philippi
where he lies with a bullet in his head

The child is the shadow of the soldiers
on guard with guns saracens and batons
the child is present at all meetings and legislations
the child peeps through the windows of houses and into the hearts of mothers
the child who just wanted to play in the sun at Nyanga is everywhere
the child who became a man treks through all of Africa
the child who became a giant travels through the whole world

Without a pass

4.1 Identify and explain the mood that is created by the phrase, 'raises his fists' in line 2. (2)

4.2 Explain why the phrase, 'the child' is repeated throughout the poem. (2)

4.3 Refer to line 16: 'The child is the shadow of the soldiers'.

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

4.3.2 Discuss the effectiveness of this image. (2)

4.4 Refer to line 23: 'Without a pass'.

Critically discuss the significance of this line in conveying the central message of the poem. (3)
[10]

AND

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

BEG A ROSE – Moira Lovell

'Madam,' a pale voice sidled
Through my car window, 'I'm hungry.'
I stuffed ten cents into the gob[1]
Of the parking-meter. Its stomach hummed.

'Madam, I'm …' but I was already in the rose shop
Choosing thin pinks for dinner-table décor.
The cash-till shot out its shuddering jaw
And crammed in the titbits of my purse.

'Madam …' the boy embraced the parking-meter
Which flung up a red flag to advertise its emptiness.
I looked down at the handful of roses
Incensing the air with inedible aromas.

Glossary: [1]gob – a slang word for 'mouth'

5.1 The boy is described as having 'a pale voice' (line 1).

What does this description reveal about the boy? (2)

5.2 Explain the use of the ellipsis in line 5. (2)

5.3 Refer to lines 7–8: 'The cash-till shot … of my purse.'

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

5.3.2 Comment on the use of this figure of speech in the context of the poem. (2)

5.4 Refer to lines 11–12: 'I looked down … with inedible aromas.'

Critically discuss the significance of these lines in conveying the central message of the poem. (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

The society in which Dorian Gray lives has a powerful influence on the events that unfold in his life.

Critically discuss the extent to which you agree with this 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

So that was the story of Dorian Gray's parentage. Crudely as it had been told to him, it had yet stirred him by its suggestion of a strange almost modern romance. A beautiful woman risking everything for a mad passion. A few wild weeks of happiness cut short by a hideous, treacherous crime. Months of voiceless agony, and then a child born in pain. The mother snatched away by death, the boy left to solitude and the tyranny of an old and loveless man. Yes; it was an interesting background. It posed the lad, made him more perfect as it were. Behind every exquisite thing that existed, there was something tragic. Worlds had to be in travail, that the meanest flower might blow. … And how charming he had been at dinner the night before, as, with startled eyes and lips parted in frightened pleasure, he had sat opposite to him at the club, the red candle-shades staining to a richer rose the wakening wonder of his face. Talking to him was like playing upon an exquisite violin. He answered to every touch and thrill of the bow … There was something terribly enthralling in the exercise of influence. No other activity was like it.

…

He was a marvellous type, too, this lad, whom by so curious a chance he had met in Basil's studio; or could be fashioned into a marvellous type, at any rate.

[Chapter 3]

7.1 Place the above extract in context. (3)

7.2 Refer to lines 6–7: 'It posed the … as it were.'

Explain why Dorian would have been considered 'perfect' in Victorian society. (2)

7.3 Refer to lines 1–6: 'So that was … and loveless man.'

How do these lines influence your attitude to Dorian at this stage in the novel? Substantiate your response. (3)

7.4 Refer to lines 13–14: 'There was something … was like it.'

Discuss what these lines reveal about Lord Henry. (3)

AND

EXTRACT B

'Yes!' answered Dorian Gray. 'It was here I found her, and she is divine beyond all living things. When she acts, you will forget everything. These common, rough people, with their coarse faces and brutal gestures, become quite different when she is on the stage. They sit silently and watch her. They weep and laugh as she wills them to do. She makes them as responsive as a violin. She spiritualises them, and one feels that they are of the same flesh and blood as one's self.'

'The same flesh and blood as one's self! Oh, I hope not!' exclaimed Lord Henry, who was scanning the occupants of the gallery through his opera-glass.

'Don't pay any attention to him, Dorian,' said the painter. 'I understand what you mean, and I believe in this girl. Any one you love must be marvellous, and any girl who has the effect you describe must be fine and noble. To spiritualise one's age – that is something worth doing. If this girl can give a soul to those who have lived without one, if she can create the sense of beauty in people whose lives have been sordid and ugly, if she can strip them of their selfishness and lend them tears for sorrows that are not their own, she is worthy of all your adoration, worthy of the adoration of the world. This marriage is quite right. I did not think so at first, but I admit it now. The gods made Sibyl Vane for you. Without her you would have been incomplete.'

[Chapter 7]

7.5 Refer to line 1: 'It was here I found her'.

Briefly describe the events that have led Dorian to finding Sibyl. (3)

7.6 Explain how Lord Henry's response (lines 7–8) to Dorian's description of 'these common, rough people' (line 2) reveals the class structure in Victorian society. (2)

7.7 Refer to lines 15–16: 'This marriage is quite right.'

Using your knowledge of the novel as a whole, discuss Basil's response to the news of Dorian's upcoming marriage. (3)

7.8 Earlier in the novel, Lord Henry refers to playing Dorian like an 'exquisite violin' and in this extract, Sibyl is referred to as making the audience 'as responsive as a violin' (line 5).

Comment on the significance of this image in the context of the novel. (3)

7.9 Refer to line 2: 'When she acts, you will forget everything.'

Using this line as a starting point, critically discuss how Dorian confuses life and art. (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 upbringing and the situations in which he finds himself have a powerful influence on his life.

Critically discuss the extent to which you agree with this 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

When you've suffered a great deal in life, each additional pain is both unbearable and trifling. My life is like a *memento mori* painting from European art: there is always a grinning skull at my side to remind me of the folly of human ambition. I mock this skull. I look at it and I say, 'You've got the wrong fellow. You may not believe in life, but I don't believe in death. Move on!' The skull snickers and moves ever closer, but that doesn't surprise me.

...

Richard Parker has stayed with me. I've never forgotten him. Dare I say I miss him? I do. I miss him. I still see him in my dreams. They are nightmares mostly, but nightmares tinged with love. Such is the strangeness of the human heart. I still cannot understand how he could abandon me so unceremoniously, without any sort of goodbye, without looking back even once. That pain is like an axe that chops at my heart.

The doctors and nurses at the hospital in Mexico were incredibly kind to me. And the patients, too. Victims of cancer or car accidents, once they heard my story, they hobbled and wheeled over to see me, they and their families, though none of them spoke English and I spoke no Spanish. They smiled at me, shook my hand, patted me on the head, left gifts of food and clothing on my bed. They moved me to uncontrollable fits of laughing and crying.

[Chapter 1]

9.1 Refer to lines 13–17: 'The doctors and ... on my bed.'

Account for the response of the people in the hospital to Pi. (2)

9.2 Refer to lines 1–2: 'When you've suffered … unbearable and trifling.'

Explain why Pi makes this statement. (3)

9.3 Refer to lines 3–5: 'I mock this … death. Move on!'

Discuss Pi's attitude towards death as reflected in these lines. (3)

9.4 Refer to lines 7–12: 'Richard Parker has … at my heart.'

Comment on the impact that Richard Parker has had on Pi's life. (3)

AND

EXTRACT D

Pi Patel: 'Tigers exist, lifeboats exist, oceans exist. Because the three have never come together in your narrow, limited experience, you refuse to believe that they might. Yet the plain fact is that the *Tsimtsum* brought them together and then sank.'

[Silence]

Mr Okamoto: 'What about this Frenchman?'

'What about him?'

'Two blind people in two separate lifeboats meeting up in the Pacific – the coincidence seems a little far-fetched, no?'

'It certainly does.'

'We find it very unlikely.'

'So is winning the lottery, yet someone always wins.'

'We find it *extremely* hard to believe.'

'So did I.'

…

'By the way, how do you explain the meerkat bones in the lifeboat?'

'Yes, the bones of a small animal were – '

'More than one!'

' – of *some* small animals were found in the lifeboat. They must have come from the ship.'

'We had no meerkats at the zoo.'

'We have no proof they were meerkat bones.'

...

'Find yourself a forensic zoologist.'

'All right, Mr Patel! You win. We cannot explain the presence of meerkat bones, if that is what they are, in the lifeboat. But that is not our concern here. We are here because a Japanese cargo ship owned by Oika Shipping Company, flying the Panamanian flag, sank in the Pacific.'

'Something I never forget, not for a minute. I lost my whole family.'

'We're sorry about that. '

'Not as much as I am.'

[Long silence]

Mr Chiba: '*What do we do now?*'

Mr Okamoto: '*I don't know*.'

[Long silence]

Pi Patel: 'Would you like a cookie?'

[Chapter 99]

9.5 Refer to line 14: ' "By the way, ... in the lifeboat?" '

Explain the presence of the meerkat bones in the lifeboat. (2)

9.6 Refer to line 11: ' "So is winning the lottery, yet someone always wins." ' and line 21: ' "Find yourself a forensic zoologist." '

Account for Pi's tone in these lines. (3)

9.7 Refer to line 5: 'Mr Okomoto: "What about this Frenchman?" '

Discuss how Pi's encounter with the blind Frenchman is crucial to your understanding of Pi's plight on the lifeboat. (3)

9.8 Refer to line 33: 'Pi Patel: ' "Would you like a cookie?" '

Comment on the significance of Pi's offering the Japanese officials a cookie. (3)

9.9 Refer to line 12: 'We find it *extremely* hard to believe.'

Based on the Japanese officials' response to Pi's story, critically discuss Pi's perspective on faith. (3)

[25]

TOTAL SECTION B

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

At the end of the play, Horatio refers to Hamlet as a 'sweet prince'.

Assess the validity of Horatio's view of Hamlet with reference to the play as a whole.

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

GHOST
List, list, O list!
If thou didst ever thy dear father love …
HAMLET
O God!
GHOST
Revenge his foul and most unnatural murder.
HAMLET
Murder!
GHOST
Murder most foul, as in the best it is,
But this most foul, strange and unnatural.
HAMLET
Haste me to know't, that I with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.

…

HORATIO
O day and night, but this is wondrous strange!
HAMLET
And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.
But come!

Here as before, never, so help you mercy,
(How strange or odd some'er I bear myself,
As I perchance hereafter shall think meet
To put an antic disposition on)
That you at such times seeing me, never shall
With arms encumbered thus, or this head-shake,
Or by pronouncing of some doubtful phrase
As 'Well, well, we know,' or 'We could and if we would,'
Or 'If we list to speak,' or 'There be and if they might,'
Or such ambiguous giving out, to note
That you know aught of me–this do swear,
So grace and mercy at your most need help you!
GHOST
(*Beneath*) Swear.
HAMLET
Rest, rest, perturbéd spirit! (*They swear a third time*) So, gentlemen,
With all my love I do commend me to you;
And what so poor a man as Hamlet is
May do t'express his love and friending to you
God willing shall not lack. Let us go in together,
And still your fingers on your lips I pray.
The time is out of joint. O curséd spite
That ever I was born to set it right!

[Act 1, Scene 5]

11.1 Place this extract in context. (3)

11.2 Refer to line 4: 'Revenge his foul and most unnatural murder.'

Give TWO reasons why the ghost refers to King Hamlet's murder as 'unnatural'. (2)

11.3 Refer to lines 18–19: 'As I perchance … antic disposition on)'.

Account for Hamlet's decision to pretend to be mad. (3)

11.4 Refer to lines 30–33: 'With all my … shall not lack.'

Discuss the friendship that exists between Hamlet and Horatio with reference to the play as a whole. (3)

11.5 Refer to lines 35–36: 'The time is … set it right!'

Comment on how these lines reflect Hamlet's state of mind at this point in the play. (3)

AND

EXTRACT F

OPHELIA
My lord, I have remembrances of yours,
That I have longed long to re-deliver.
I pray you now receive them.
HAMLET
No, not I,
I never gave you aught.
OPHELIA
My honoured lord, you know right well you did,
And with them words of so sweet breath composed
As made the things more rich. Their perfume lost,
Take these again, for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.
HAMLET
Ha, ha! are you honest?
OPHELIA
My lord?
HAMLET
Are you fair?
OPHELIA
What means your lordship?

...

HAMLET
Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things, that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck, than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do, crawling between heaven and earth? We are arrant knaves all, believe none of us. Go thy ways to a nunnery ... (*Suddenly)* Where's your father?
OPHELIA
At home, my lord.
HAMLET
Let the doors be shut upon him, that he may play the fool no where but in's own house. Farewell.

[Act 3, Scene 1]

11.6 Refer to lines 1–3: 'My lord, I ... now receive them.'

Explain why Ophelia returns Hamlet's gifts. (2)

11.7 Refer to lines 22: 'Where's your father?'

Critically discuss what Hamlet's question reveals about his attitude towards Polonius in the context of the play. (3)

11.8 Refer to line 16: 'Get thee to … breeder of sinners?'

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)

11.9 Using this extract as a starting point, comment on the extent to which Hamlet's behaviour towards Ophelia contributes to her death later in the play. (3)
[25]

OTHELLO – William Shakespeare

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

QUESTION 12: *OTHELLO* – ESSAY QUESTION

Othello refers to himself as 'an honourable murderer' who has done 'naught … in hate but all in honour'.

Assess the validity of Othello's view of himself with reference to the play as a whole.

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

[25]

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

RODERIGO
Where shall we meet in the morning?
IAGO
At my lodging.
RODERIGO
I'll be with thee betimes.
IAGO
Go to; farewell … Do you hear, Roderigo?
RODERIGO
What say you?
IAGO
No more of drowning, do you hear?
RODERIGO
I am changed. I'll go sell all my land.
Roderigo off
IAGO
Thus do I ever make my fool my purse,
For I mine own gained 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.
Cassio's a proper man: let me see now …
To get his place and to plum up my will
In double knavery. How? How? Let's see.

After some time, to abuse Othello's ear
That he is too familiar with his wife.
He hath a person and a smooth dispose
To be suspected, framed to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by the nose
As asses are.
I have't. It is engendered. Hell and night
Must bring this monstrous birth to the world's light.

[Act 1, Scene 3]

13.1 Refer to line 6: 'No more of drowning, do you hear?'

Provide TWO reasons why Roderigo threatens to drown himself. (2)

13.2 Refer to lines 9–12: 'Thus do I … sport and profit.'

Explain how Iago uses Roderigo for his 'sport and profit'. (3)

13.3 Refer to lines 16–17: 'He holds me … work on him.'

Discuss how Iago's relationship with Othello works to his advantage in carrying out his plan of revenge. (3)

13.4 Refer to line 18: 'Cassio's a proper man'.

Is this a valid assessment of Cassio's character? Justify your response with reference to the play as a whole. (3)

AND

EXTRACT H

OTHELLO
O balmy breath, that doth almost persuade
Justice to break her sword! One more, one more.
Be thus when thou art dead, and I will kill thee
And love thee after. Once more, and this the last.
So sweet was ne'er so fatal. I must weep,
But they are cruel tears. This sorrow's heavenly–
It strikes where it doth love … She wakes.
DESDEMONA
Who's there? Othello?
OTHELLO
Ay, Desdemona.
DESDEMONA
Will you come to bed, my lord?

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.
DESDEMONA
Alas, my lord, what may you mean by that?
OTHELLO
Well, do it, and be brief; I will walk by.
I would not kill thy unprepared spirit;
No, heaven forfend! I would not kill thy soul.
DESDEMONA
Talk you of killing?

...

OTHELLO
Therefore confess thee freely of thy sin,
For to deny each article with oath
Cannot remove nor choke the strong conceit
That I do groan withal. Thou art to die.
DESDEMONA
Then Lord have mercy on me!
OTHELLO
I say, amen.
DESDEMONA
And have you mercy too! I never did
Offend you in my life; never loved Cassio
But with such general warranty of heaven
As I might love. I never gave him token.
OTHELLO
By heaven, I saw my handkerchief in his hand!
O perjured woman! Thou dost stone thy heart,
And mak'st me call what I intend to do
A murder, which I thought a sacrifice.

...

EMILIA
Help, help, ho, help! O, lady, speak again!
Sweet Desdemona, O sweet mistress, speak!
DESDEMONA
A guiltless death I die.
EMILIA
O, who has done this deed?
DESDEMONA
Nobody; I myself. Farewell.
Commend me to my kind lord. O, farewell.

[Act 5, Scene 2]

13.5 Place this extract in context. (3)

13.6 Refer to line 31: 'I saw my handkerchief in his hand!'

Explain how the handkerchief comes to be in Cassio's possession. (2)

13.7 Refer to lines 5–7: 'I must weep … it doth love'.

Comment on how these lines reflect Othello's state of mind at this point in the play. (3)

13.8 Refer to lines 27–30: 'And have you … gave him token.'

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)

13.9 Refer to lines 39–40: 'Nobody; I myself … lord. O, farewell.'

Drawing on your knowledge of the play, comment on the extent to which Desdemona is responsible for her own death. (3)
[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

At the end of the play, Elizabeth says that Proctor 'has his goodness now'.

Assess the validity of Elizabeth's view of Proctor with reference to the play as a whole.

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

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT I

MARY	Abby, we've got to tell. Witchery's a hangin' error, a hangin' like they done in Boston two year ago! We must tell the truth, Abby! You'll only be whipped for dancin', and the other things!	
ABIGAIL	Oh, *we'll* be whipped!	
MARY	I never done none of it, Abby. I only looked!	5
MERCY	*(moving menacingly toward Mary):* Oh, you're a great one for lookin', aren't you, Mary Warren? What a grand peeping courage you have!	
	BETTY, *on the bed, whimpers.* ABIGAIL *turns to her at once.*	
ABIGAIL	Betty? *(She goes to Betty.)* Now, Betty, dear, wake up now. It's Abigail. *(She sits Betty up and furiously shakes her.)* I'll beat you, Betty! *(*BETTY *whimpers.)* My, you seem improving. I talked to your papa and I told him everything. So there's nothing to –	10
BETTY	*(darts off the bed, frightened of Abigail, and flattens herself against the wall):* I want my mama!	
ABIGAIL	*(with alarm, as she cautiously approaches Betty):* What ails you, Betty? Your mama's dead and buried.	15
BETTY	I'll fly to Mama. Let me fly! *(She raises her arms as though to fly, and streaks for the window, gets one leg out.)*	
ABIGAIL	*(pulling her away from the window):* I told him everything; he knows now, he knows everything we –	20
BETTY	You drank blood, Abby! You didn't tell him that!	
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	*(smashes her across the face):* Shut it! Now shut it!	25
BETTY	*(collapsing on the bed):* Mama, Mama! *(She dissolves into sobs.)*	
ABIGAIL	Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters.	

[Act 1]

15.1 Place this extract in context. (3)

15.2 Refer to lines 13–14: '*(darts off the* … want my mama!'

Give TWO reasons for Betty's reaction. (2)

15.3 Refer to lines 27–28: 'And Tituba conjured Ruth Putnam's dead sisters.'

Discuss the role played by the Putnam family in the hysteria that follows. (3)

15.4 Refer to lines 1–2: 'Abby, we've got … the truth, Abby!'

Is this a valid reflection of Mary's character? Justify your response with reference to the play as a whole. (3)

15.5 Refer to line 4: 'Oh, *we'll* be whipped!'

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

AND

EXTRACT J

PARRIS	*(not even glancing at the list now, and in a quavering voice, quietly):* Excellency – a dagger – *(He chokes up.)*	
DANFORTH	What do you say?	
PARRIS	Tonight, when I open my door to leave my house – a dagger clattered to the ground. *(Silence.* DANFORTH *absorbs this. Now* Parris *cries out.)* You cannot hang this sort. There is danger for me. I dare not step outside at night!	5
	REVEREND HALE *enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.*	
DANFORTH	Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.	10
HALE	*(coming to Danforth now):* You must pardon them. They will not budge.	
	HERRICK *enters, waits.*	
DANFORTH	*(conciliatory):* You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just.	15
PARRIS	*(with failing heart):* Rebecca will not confess?	
HALE	The sun will rise in a few minutes. Excellency, I must have more time.	

DANFORTH	Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now.	20
	[Act 4]	

15.6 Refer to line 16: 'Rebecca will not confess?'

Explain what this line reveals about Rebecca Nurse. (2)

15.7 Refer to line 16: '*(with failing heart)*'.

In your view, is Parris's reaction here typical of him? Justify your response with reference to the play as a whole. (3)

15.8 Refer to line 15: 'It is not just.'

Comment on the significance of Danforth's words in the context of the play as a whole. (3)

15.9 Refer to lines 8–9: '*He is steeped … he ever was.*'

Critically discuss the extent to which Reverend Hale is responsible for his condition at this point in the play. (3)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80