Province of the
EASTERN CAPE
EDUCATION

Iphondo leMpuma Kapa: Isebe leMfundo
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Porafensie Ya Kapa Botjahabela: Lefapha la Thuto

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2026

ENGLISH HOME LANGUAGE P2

MARKS: **80**

TIME: **2½ hours**

This question paper consists of 31 pages.

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INSTRUCTIONS AND INFORMATION

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

2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the 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. Use the checklist to assist you.

5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
   - Answer ONLY questions on the novel and the drama you have studied.
   - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
   - Use the checklist to assist you.

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

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

8. Number the answers exactly as the questions have been numbered in the 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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***NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.**

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CHECKLIST

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

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

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

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SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

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?

In 'The Morning Sun is Shining', the speaker experiences contradictory feelings of joy and loss.

Discuss the extent to which you agree with 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]**

OR

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QUESTION 2: CONTEXTUAL QUESTION

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

TALK TO THE PEACH TREE – Sipho Sepamla

Let's talk to the swallows visiting us in summer
ask how it is in other countries

Let's talk to the afternoon shadow
ask how the day has been so far

Let's raise our pets to our level
ask them what they don't know of us

words have lost meaning
like all notations they've been misused

most people will admit
a whining woman can overstate her case

Talk to the paralysing heat in the air
inquire how long the mercilessness will last

Let's pick out items from the rubbish heap
ask how the stench is like down there

Let's talk to the peach tree
find out how it feels to be in the ground

Let's talk to the moon going down
ask if it isn't enough eyeing what's been going on

come on
let's talk to the devil himself
it's about time

2.1 Why would the speaker choose to speak to 'swallows' in line 1? (2)

2.2 Explain the choice of colloquial language used in the poem. (2)

2.3 Refer to line 10: 'a whining woman can overstate her case'.

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

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

2.4 Critically discuss how the structure and repetition convey the central message of the poem. (3)

[10]

OR

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QUESTION 3: CONTEXTUAL QUESTION

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

THIS WINTER COMING – Karen Press

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

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

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

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

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

3.1 How is the mood created in lines 2–3: 'of this winter … is not frightened?' (2)

3.2 Account for the inclusion of 'sad women' (line 9) and 'crying' children (lines 10–11). (2)

3.3 Refer to line 14: 'the sky tolling like a black bell'.

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

3.3.2 Comment on the effectiveness of this image in context of the poem. (2)

3.4 Critically discuss how the structure and repetition convey the central message of the poem. (3)

[10]

OR

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QUESTION 4: CONTEXTUAL QUESTION

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

SONNET 130 – William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

4.1 Why is line 1 a surprising way to start the sonnet? (2)

4.2 Account for the inclusion of 'black wires' (line 4) in the speaker's description of his beloved. (2)

4.3 Refer to lines 11–12: 'I grant I … on the ground'.

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

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

4.4 Critically discuss how the structure and repetition convey the central message of the poem. (3)
[10]

AND

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UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

LITTLE JOYS – Anonymous

Morning hums to itself in the kitchen,
the kettle singing as it reaches the boil.
Sunlight spills across the floor like loose change,
small enough to miss, bright enough to keep.

A sparrow argues with the fence outside,
claiming its place in the quiet air.
I notice the way time loosens its grip here,
how minutes soften when I stop chasing them.

Joy isn't loud or dressed for attention,
it waits in crumbs, in pauses, in breath.
I gather it carefully, piece by piece,
and carry it with me through the day.

5.1 Briefly describe the mood created in lines 1–2. (2)

5.2. Refer to line 3: 'Sunlight spills across the floor like loose change'.

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

5.2.2 What does this figure of speech say about the sunrays? (2)

5.3 Refer to line 7: 'I notice the way time loosens its grip here'.

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

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

5.4 Refer to the title and lines 9–12: 'Joy isn't loud … through the day.'

Discuss how the description of joy delivers the speaker's intended message. (2)

[10]

TOTAL SECTION A: 30

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SECTION B: NOVEL

Answer ONLY the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

QUESTION 6: *THE PICTURE OF DORIAN GRAY* – ESSAY QUESTION

In *The Picture of Dorian Gray*, Dorian's immaturity and narcissism lead to his corruption.

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

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

OR

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

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

EXTRACT A

'On the first night I was at the theatre, the horrid old Jew came round to the box after the performance was over, and offered to take me behind the scenes and introduce me to her. I was furious with him, and told him that Juliet had been dead for hundreds of years, and that her body was lying in a marble tomb in Verona. I think, from his blank look of amazement, that he was under the impression that I had taken too much champagne, or something.'
'I am not surprised.'
'Then he asked me if I wrote for any of the newspapers. I told him I never read them. He seemed terribly disappointed at that, and confided to me that all the dramatic critics were in a conspiracy against him, and that they were every one of them to be bought.'
'I should not wonder if he was quite right there. But, on the other hand, judging from their appearance, most of them cannot be at all expensive.'
'Well, he seemed to think they were beyond his means,' laughed Dorian. 'By this time, however, the lights were being put out in the theatre, and I had to go. He wanted me to try some cigars that he strongly recommended. I declined. The next night, of course, I arrived at the place again. When he saw me, he made me a low bow and assured me that I was a munificent patron of art. He was a most offensive brute, though he had an extraordinary passion for Shakespeare.
'Now I want to know about the girl.'
'Sibyl? Oh, she was so shy, and so gentle. There is something of a child about her. Her eyes opened wide in exquisite wonder when I told what I thought of her performance, and she seemed quite unconscious of her power. I think we were both rather nervous. The old Jew stood grinning at the doorway of the dusty greenroom, making elaborate speeches about us both, while we stood looking at each other like children. He would insist on calling me "My Lord", so I had to assure Sibyl that I was not anything of the kind. She said quite simply to me, "You look more like a prince. I must call you Prince Charming."

[Chapter 4]

7.1 Explain the misunderstanding between Dorian and the theatre manager as referred to in lines 3–6: 'I was furious … champagne, or something.' (2)

7.2 Why does the theatre manager ask if Dorian 'wrote for any of the newspapers'? (line 8) (2)

7.3 What 'power' (line 24) does Sibyl have over Dorian and how does this ultimately lead to her demise? (3)

7.4 Discuss the significance of Sibyl calling Dorian 'Prince Charming' (line 29) in view of later events in the novel. (3)

7.5 Refer to lines 12–13: 'But, on the … at all expensive.'

Based on these lines, briefly discuss Lord Henry's opinion of others. (2)

AND

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EXTRACT B

At the end of the room there was a little staircase, leading to a darkened chamber. As Dorian hurried up its three rickety steps, the heavy odour of opium met him. He heaved a deep breath, and his nostrils quivered with pleasure. When he entered, a young man with smooth yellow hair, who was bending over a lamp, lighting a long thin pipe, looked up at him, and nodded in a hesitating manner.

'You here, Adrian?' muttered Dorian.

'Where else should I be?' he answered, listlessly. 'None of the chaps will speak to me now.'

'I thought you had left England.'

'Darlington is not going to do anything. My brother paid the bill at last. George doesn't speak to me either … I don't care,' he added with a sigh. 'As long as one has this stuff, one doesn't want friends. I think I have had too many friends.'

Dorian winced, and looked round at the grotesque things that lay in such fantastic postures on the ragged mattresses. The twisted limbs, the gaping mouths, the staring lustreless eyes, fascinated him. He knew in that strange heavens they were suffering, and what dull hells were teaching them the secret of some new joy. They were better off than he was. He was prisoned in thought. Memory, like a horrible malady, was eating his soul away. From time to time he seemed to see the eyes of Basil Hallward looking at him. Yet he felt he could not stay. The presence of Adrian Singleton troubled him. He wanted to be where no one would know who he was. He wanted to escape from himself. Dorian walked to the door with a look of pain in his face. As he drew the curtain aside a hideous laugh broke from the painted lips of the woman who had taken his money. 'There goes the devil's bargain!' she hiccoughed, in a hoarse voice.

[Chapter 16]

7.6 Place the above extract in context. (2)

7.7 Using Dorian and Adrian's interaction as a starting point, discuss Dorian's influence over others in his life. (3)

7.8 Discuss the irony in Dorian describing the people in the opium den as 'grotesque things' (line 15). (2)

7.9 Refer to lines 26–27: 'There goes the devil's bargain!' she hiccoughed, in a hoarse voice.'

Discuss how the 'devil's bargain' is significant in shaping Dorian's life. (3)

7.10 Refer to lines 23–24: 'He wanted to escape from himself'.

How does this line influence your feelings toward Dorian at this point in the novel? Justify your response. (3)

[25]

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LIFE OF PI – Yann Martel

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

QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

In *Life of Pi*, Richard Parker is central to Pi's survival in both versions of the story.

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

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

OR

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QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

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

EXTRACT C

Warmth came only when the sun, looking like an electrically lit orange, broke across the horizon, but I didn't need to wait that long to feel it. With the very first rays of light it came alive in me: hope. As things emerged in outline and filled with colour, hope increased until it was like a song in my heart. Oh, what it was to bask in it! Things would work out yet. The worst was over. I had survived the night. Today I would be rescued. To think that, to string those words together in my mind, was itself a source of hope. Hope fed on hope. As the horizon became a neat, sharp line, I scanned it eagerly. The day was clear again and visibility was perfect. I imagined Ravi would greet me first and with a tease. "What's this?" he would say. "You find yourself a great big lifeboat and you fill it with animals? You think you're Noah or something?" Father would be unshaven and dishevelled. Mother would look to the sky and take me in her arms. I went through a dozen versions of what it was going to be like on the rescue ship, variations on the theme of sweet reunion. That morning the horizon might curve one way, my lips resolutely curved the other, in a smile.

Strange as it might sound, it was only after a long time that I looked to see what was happening in the lifeboat. The hyena had attacked the zebra. Its mouth was bright red and it was chewing on a piece of hide. My eyes automatically searched for the wound, for the area under attack. I gasped with horror.

The zebra's broken leg was missing. The hyena had bitten it off and dragged it to the stern, behind the zebra. A flap of skin hung limply over the raw stump. Blood was still dripping. The victim bore its suffering patiently, without showy remonstrations. A slow and constant grinding of its teeth was the only visible sign of distress. Shock, revulsion and anger surged through me. I felt intense hatred for the hyena. I thought of doing something to kill it. But I did nothing. And my outrage was short-lived. I must be honest about that. I didn't have pity to spare for long for the zebra. When your own life is threatened, your sense of empathy is blunted by a terrible, selfish hunger for survival.

[Chapter 45]

9.1 Place the above extract in context. (2)

9.2 Refer to lines 7–8: 'As the horizon … scanned it eagerly.'

In what is Pi grounding his hope at this stage? (2)

9.3 Refer to line 9: '… Ravi would greet … with a tease.'

Based on your knowledge of the novel as a whole, explain what these lines imply about Ravi's attitude towards Pi. (3)

9.4 How do Pi's 'revulsion and anger' (line 24) lead to the emergence of Richard Parker? (3)

9.5 In the real story, the French Cook represents the hyena. Comment on the French Cook's state of mind at this stage of the novel. (2)

AND

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EXTRACT D

I survived 227 days. That's how long my trial lasted, over seven months.
I kept myself busy. That was one key to my survival. On a lifeboat, even on a raft, there's always something that needs doing. An average day for me, if such a notion can be applied to a castaway, went like this:

Sunrise to mid-morning:
wake up
prayers
breakfast for Richard Parker
general inspection of raft and lifeboat, with particular attention paid to all knots and ropes
tending of solar stills (wiping, inflating, topping off with water)
breakfast and inspection of food stores fishing and preparing of fish if any caught (gutting, cleaning, hanging of strips of flesh on lines to cure in the sun)

Mid-morning to late afternoon:
prayers
light lunch
rest and restful activities (writing in diary, examining of scabs and sores, upkeeping of equipment, puttering about locker, observation and study of Richard Parker, picking at of turtle bones, etc.)

Late afternoon to early evening:
prayers
fishing and preparing of fish tending of curing strips of flesh (turning over, cutting away of putrid parts)
dinner preparations dinner for self and Richard Parker

Sunset:
general inspection of raft and lifeboat (knots and ropes again)
collecting and safekeeping of distillate from solar stills

storing of all foods and equipment arrangements for night (making of bed, safe storage on raft of flare, in case of ship, and rain catcher, in case of rain)
prayers

Night:
fitful sleeping
prayers

Mornings were usually better than late afternoons, when the emptiness of time tended to make itself felt.

[Chapter 63]

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9.6 Briefly outline Pi's journey to adopting multiple religions. (3)

9.7 What does the inclusion of 'prayers' (lines 7, 15, 21, 30, 33) say about the significance of faith in Pi's life? (3)

9.8 Refer to line 2: 'I kept myself busy.'

Explain the importance of both routine and science in Pi's survival. (2)

9.9 Discuss how the invention of Richard Parker saves Pi after the ordeal. (2)

9.10 Refer to lines 34–35: '… when the emptiness … make itself felt.'

Critically discuss your feelings towards Pi at this stage of the novel. (3)
[25]

TOTAL SECTION B: 25

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SECTION C: DRAMA

Answer ONLY 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 *Hamlet*, innocent characters fall victim to the actions of the antagonist.

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

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

OR

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QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

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

EXTRACT E

POLONIUS	Come, go with me. I will go seek the King.	
	This is the very ecstasy of love,	
	Whose violent property fordoes itself	
	And leads the will to desperate undertakings	
	As oft as any passion under heaven	5
	That does afflict our natures. I am sorry–	
	What, have you given him any hard words of late?	
OPHELIA	No, my good lord, but as you did command	
	I did repel his letters, and denied	
	His access to me.	10
POLONIUS	That hath made him mad.	
	I am sorry that with better heed and judgement	
	I had not quoted him. I feared he did but trifle	
	And meant to wreck thee, but beshrew my jealousy:	
	By heaven it is as proper as our age	15
	To cast beyond ourselves in our opinions,	
	As it is common for the younger sort	
	To lack discretion; come, go we to the king.	
	…	
CLAUDIUS	Welcome, dear Rosencrantz and Guildenstern!	
	Moreover that we much did long to see you,	20
	The need we have to use you did provoke	
	Our hasty sending. Something you have heard	
	Of Hamlet's transformation – so call it,	
	Sith nor th'exterior nor the inward man	
	Resembles that it was. What it should be,	25
	More than his father's death, that thus hath put him	
	So much from th'understanding of himself,	
	I cannot dream of: I entreat you both,	
	That being of so young days brought up with him,	
	And sith so neighboured to his youth and haviour,	30
	That you vouchsafe your rest here in our court	
	Some little time, so by your companies	
	To draw him on to pleasures, and to gather	
	So much as from occasion you may glean	
	Whether aught to us unknown afflicts him thus,	35
	That opened lies within our remedy.	

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GERTRUDE	Good gentlemen, he hath much talked of you, And sure I am two men there are not living To whom he more adheres. If it will please you To show us so much gentry and good will As to expend your time with us awhile, For the supply and profit of our hope, Your visitation shall receive such thanks As fits a king's remembrance.	40
ROSENCRANTZ	Both your majesties Might by the sovereign power you have of us, Put your dread pleasures more into command Than to entreaty.	45
GUILDENSTERN	But we both obey, And here give up ourselves in the full bent, To lay our service freely at your feet To be commanded.	50
	[Act 2, Scenes 1 and 2]	

11.1 Refer to line 26: '… his father's death'.

Briefly discuss the circumstances surrounding King Hamlet's death. (2)

11.2 Refer to line 2: 'This is the very ecstasy of love.'

What is Polonius referring to in this line? (2)

11.3 What is Rosencrantz and Guildenstern's fate later in the play? (3)

11.4 Refer to line 8: '… as you did command'.

How is this line typical of Ophelia? (2)

11.5 Discuss the nature of Gertrude's relationship with Hamlet at this stage of the play. (2)

AND

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EXTRACT F

	[Trumpets sound; Hamlet and Laertes take their stations]	
HAMLET	Come on, sir.	
LAERTES	Come, my lord.	
	[They play]	
HAMLET	One!	5
LAERTES	No.	
HAMLET	Judgement?	
OSRIC	A hit, a very palpable hit.	
LAERTES	Well, again.	
CLAUDIUS	Stay, give me drink. Hamlet, this pearl is thine. Here's to thy health! Give him the cup.	10
HAMLET	I'll play this bout first, set it by a while. Come. *[They play again]* Another hit! What say you?	
LAERTES	A touch, a touch, I do confess't.	
CLAUDIUS	Our son shall win.	15
GERTRUDE	He's fat, and scant of breath. Here, Hamlet, take my napkin, rub thy brows. The queen carouses to thy fortune, Hamlet.	
HAMLET	Good madam!	
CLAUDIUS	Gertrude, do not drink.	20
GERTRUDE	I will, my lord. I pray you pardon me.	
CLAUDIUS	*[aside]* It is the poisoned cup, it is too late!	
HAMLET	I dare not drink yet, madam – by and by.	
GERTRUDE	Come, let me wipe thy face.	
LAERTES	My lord, I'll hit him now.	25
CLAUDIUS	I do not think't.	
LAERTES	And yet, 'tis almost 'gainst my conscience.	

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HAMLET	Come, for the third, Laertes. You do but dally, I pray you pass with your best violence. I am afeard you make a wanton of me.	30
LAERTES	Say you so? Come on.	
	[He wounds Hamlet slightly; in scuffing they change rapiers]	
CLAUDIUS	Part them, they are incensed.	
HAMLET	Nay, come again.	
	[The Queen falls]	35
	[Act 5, Scene 2]	

11.6 Place this extract in context. (3)

11.7 Refer to line 33: 'Part them, they are incensed.'

If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver this line?

Pay specific attention to body language and tone. Motivate your instructions. (3)

11.8 Using this scene as a starting point, discuss Claudius' true nature. (3)

11.9 Refer to line 27: 'And yet, 'tis almost 'gainst my conscience.'

What does this line reveal about the difference between Laertes and Hamlet's characters? (2)

11.10 Critically discuss your feelings towards Hamlet at this stage of the play. (3)

[25]

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OTHELLO – William Shakespeare

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

QUESTION 12: *OTHELLO* – ESSAY QUESTION

In *Othello*, innocent characters fall victim to the actions of the antagonist.

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

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

OR

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QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

OTHELLO	Good Michael, look you to the guard tonight. Let's teach ourselves that honourable stop, Not to out-sport discretion.	
CASSIO	Iago hath direction what to do; But notwithstanding with my personal eye Will I look to't.	5
OTHELLO	Iago is most honest. Michael, good night; tomorrow at your earliest Let me have speech with you – Come my dear love, The purchase made, the fruits are to ensue; That profit's yet to come 'tween me and you. Good night.	10
	[Exeunt Othello, Desdemona, and Attendants]	
	Enter Iago	
CASSIO	Welcome, Iago; we must to the watch.	15
IAGO	Not this hour, lieutenant; 'tis not yet ten o'th'clock. Our general cast us thus early for the love of his Desdemona; who let us not therefore blame; he hath not yet made wanton the night with her, and she is sport for Jove.	
CASSIO	She's a most exquisite lady.	20
IAGO	And I'll warrant her full of game.	
CASSIO	Indeed she is a most fresh and delicate creature.	
IAGO	What an eye she has! Methinks is sounds a parley to provocation.	
CASSIO	An inviting eye, and yet methinks right modest.	25
IAGO	And when she speaks, is it not an alarum to love?	
CASSIO	She is indeed perfection.	
IAGO	Well, happiness to their sheets! Come, lieutenant, I have a stoup of wine, and here without are a brace of Cyprus gallants, that would fain have a measure to the health of the black Othello.	30

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CASSIO	Not tonight, good Iago; I have a very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.	
IAGO	O, they are our friends – but one cup; I'll drink for you. …	35
	[Exit Cassio]	
IAGO	If I can fasten one cup upon him, With that which he hath drunk tonight already, He'll be as full of quarrel and offence As my young mistress' dog. Now my sick fool Roderigo, Whom love hath turn'd almost the wrong side out, To Desdemona hath tonight carous'd Potations pottle-deep, and he's to watch.	40
	[Act 2 scene 3]	

13.1 Place this extract in context. (2)

13.2 Refer to line 40: 'Now my sick fool Roderigo'.

Why does Iago describe Roderigo as a 'fool'? (2)

13.3 Discuss the irony in Iago being described as 'honest' (line 7) and 'good' (line 32). (2)

13.4 Using this extract as a starting point, discuss how Iago is able to manipulate those around him. (3)

13.5 Refer to lines 20–27: 'She's a most … is indeed perfection'.

Critically discuss the contrary ways in which Iago and Cassio view women. (3)

AND

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EXTRACT H

OTHELLO	Think on thy sins.	
DESDEMONA	They are the loves I bear to you.	
OTHELLO	Ay, and for that thou diest.	
DESDEMONA	That death's unnatural that kills for loving. Alas, why gnaw you so your nether lip? Some bloody passion shakes your very frame: These are portents; but yet I hope, I hope They do not point on me.	5
OTHELLO	Peace, and be still!	
DESDEMONA	I will so. What's the matter?	10
OTHELLO	That handkerchief which I so lov'd and gave thee, Thou gav'st to Cassio.	
DESDEMONA	No, by my life and soul! Send for the man and ask him. …	
OTHELLO	He hath confess'd.	15
DESDEMONA	What, my lord?	
OTHELLO	That he hath us'd thee.	
DESDEMONA	How? Unlawfully?	
OTHELLO	Ay.	
DESDEMONA	He will not say so.	20
OTHELLO	No, his mouth is stopp'd: Honest Iago hath tane order for't.	
DESDEMONA	O, my fear interprets! What, is he dead?	
OTHELLO	Had all his hairs been lives, my great revenge Had stomach for them all.	25
DESDEMONA	Alas, he is betray'd, and I am undone.	
OTHELLO	Out, strumpet! Weep'st thou for him to my face?	
	[Act 5, Scene 2]	

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13.6 Explain the misunderstanding between Othello and Desdemona regarding her crying at the end of the scene. (2)

13.7 Refer to lines 11–12: 'That handkerchief which … gav'st to Cassio.'

Discuss the significance of the handkerchief in the play as a whole. (3)

13.8 Refer to line 26: 'Alas, he is betray'd, and I am undone.'

If you were the director of a production of *Othello*, how would you instruct the actor to deliver this line?

Pay specific attention to body language and tone. Motivate your instructions. (3)

13.9 Critically comment on how Othello's use of language in extract H reveals a change in character. (2)

13.10 Discuss your feelings towards Othello at this stage of the play. (3)

[25]

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THE CRUCIBLE – Arthur Miller

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

In *The Crucible*, innocent characters fall victim to the actions of the antagonists.

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

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

OR

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QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT I

HALE	You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.	
TITUBA	*[deeply relieved]* Oh, God bless you, Mr Hale!	
HALE	*[with rising exaltation]* You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God – face God, Tituba, and God will protect you.	5
TITUBA	*[joining with him]* Oh, God, protect Tituba!	
HALE	*[kindly]* Who came to you with the Devil? Two? Three? Four? How many?	10
TITUBA	*[Tituba pants, and begins rocking back and forth again, staring ahead.]*	
PARRIS	There was four. There was four.	
TITUBA	*[pressing in on her]* Who? Who? Their names, their names!	15
PARRIS	*[suddenly bursting out]* Oh, how many times he bid me kill you, Mr Parris!	
TITUBA	Kill me!	
	[in a fury] He say Mr Parris must be kill! Mr Parris no goodly man, Mr Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! *[they gasp]* But I tell him 'No! I don't hate that man. I don't want kill that man.' But he say, 'You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high in the air, and you gone fly back to Barbados!' And I say, 'You lie, Devil, you lie!' And then he come one stormy night to me, and he say, 'Look! I have white people belong to me.' And I look – and there was Goody Good.	20 25
PARRIS	Sarah Good!	
TITUBA	*[rocking and weeping]* Aye, sir, and Goody Osburn.	

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MRS PUTNAM	I knew it! Goody Osburn were midwife to me three times. I begged you, Thomas, did I not? I begged him not to call Osburn because I feared her. My babies always shrivelled in her hands.	30
HALE	Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. *[He is indicating Betty on the bed.]* Look at her God-given innocence; her soul so tender; we must protect her, Tituba; the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help.	35
ABIGAIL	*[Abigail rises, staring as though inspired, and cries out.]* I want to open myself! *[They turn to her, startled. She is enraptured, as though in a pearly light.]* I want the light of God, I want the sweet love of Jesus! I danced for the Devil; I saw him; I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil! *[As she is speaking, Betty is rising from the bed, a fever in her eyes, and picks up the chant.]* [Act 1]	40 45

15.1 Place the above extract in context. (2)

15.2 Refer to line 15: 'Who? Who? Their names, their names!'

Why is Parris so desperate for Tituba to mention names? (2)

15.3 Refer to lines 19–21: '*[in a fury]* He say … cut your throat!'

Account for Tituba's anger in these lines. (3)

15.4 Discuss why Mrs Putnam reacts so emotionally when Goody Osburn's name is mentioned by Tituba. (2)

15.5 Refer to the stage direction in line 48: '*picks up the chant.*'

Discuss how this action foreshadows later events in the play. (2)

15.6 How does this extract affect your feelings towards Tituba at this stage? (3)

AND

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EXTRACT J

PARRIS Excellency, I would postpone these hangin's for a time.

DANFORTH There will be no postponement.

PARRIS Now Mr Hale's returned, there is hope, I think – for if he bring even one of these to God, that confession surely damns the others in the public eye, and none may doubt more that they are all linked to Hell. This way, unconfessed and claiming innocence, doubts are multiplied, many honest people will weep for them, and our good purpose is lost in their tears.

DANFORTH *[after thinking a moment, then going to Cheever]* Give me the list.

[Cheever opens the dispatch case, searches.]

PARRIS It cannot be forgot, sir, that when I summoned the congregation for John Proctor's excommunication there were hardly thirty people come to hear it. That speak a discontent, I think, and –
[studying the list] There will be no postponement.

DANFORTH Excellency –

PARRIS Now, sir – which of these in your opinion may be brought to God? I will myself strive with him till dawn.

DANFORTH *[He hands the list to Parris, who merely glances at it.]*

There is not sufficient time till dawn.
…

PARRIS *[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.

[Act 4]

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15.7 Refer to line 22: *[Reverend Hale enters.]*
Discuss the change in Reverend Hale's state of mind at this stage of the play. (3)

15.8 Refer to lines 18–19: Now, sir – which … brought to God?'
Discuss the irony in this line. (2)

15.9 Refer to line 17: 'Excellency –'
If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver this line? Pay specific attention to body language and tone. Motivate your instructions. (3)

15.10 Refer to lines 12–14: It cannot be … come to hear it.'
Critically discuss what these lines convey about the villagers' opinion regarding John Proctor and the witch trials. (3)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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