



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours



This question paper consists of 28 pages.

INSTRUCTIONS AND INFORMATION

1. Please read this page carefully before you begin to answer 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. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C. Use the checklist to assist you.
6. Number the answers exactly as the questions have been numbered in the question paper.
7. Start each section on a NEW page.
8. Write neatly and legibly.
9. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
10. 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.
11. 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.

TABLE OF CONTENTS

SECTION A: POETRY

PRESCRIBED POETRY ANSWER ANY TWO QUESTIONS.			
QUESTION 1 <i>'The Garden of Love'</i>	Essay question	10 marks	Page 5
QUESTION 2 <i>'somewhere i have never travelled, gladly beyond'</i>	Contextual question	10 marks	Page 6
QUESTION 3 <i>'First day after the war'</i>	Contextual question	10 marks	Page 7
QUESTION 4 <i>'Motho ke motho ka ba tho babang'</i>	Contextual question	10 marks	Page 8
AND			
UNSEEN POETRY COMPULSORY QUESTION.			
QUESTION 5 <i>'One summer'</i>	Contextual question	10 marks	Page 9

NOTE:

In sections B and C, answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL** question. If you answer an essay question from **SECTION B**, you must answer a contextual question from **SECTION C**. If you answer a contextual question from **SECTION B**, you must answer an essay question from **SECTION C**.

SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.			
QUESTION 6 <i>The Picture of Dorian Gray</i>	Essay question	25 marks	Page 10
OR			
QUESTION 7 <i>The Picture of Dorian Gray</i>	Contextual question	25 marks	Page 10
OR			
QUESTION 8 <i>Life of Pi</i>	Essay question	25 marks	Page 13
OR			
QUESTION 9 <i>Life of Pi</i>	Contextual question	25 marks	Page 14

SECTION C: DRAMA**ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.**

ANSWER ANY <u>ONE</u> OF THE FOLLOWING SIX QUESTIONS.			
QUESTION 10 <i>Othello</i>	Essay question	25 marks	Page 16
OR			
QUESTION 11 <i>Othello</i>	Contextual question	25 marks	Page 17
OR			
QUESTION 12 <i>Hamlet</i>	Essay question	25 marks	Page 20
OR			
QUESTION 13 <i>Hamlet</i>	Contextual question	25 marks	Page 21
OR			
QUESTION 14 <i>The Crucible</i>	Essay question	25 marks	Page 24
OR			
QUESTION 15 <i>The Crucible</i>	Contextual question	25 marks	Page 25

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: POETRY (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5	1	
B: NOVEL (Essay or Contextual)	6–9	1	
C: DRAMA (Essay or Contextual)	10–15	1	
NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.			

SECTION A: POETRY

PRESCRIBED POETRY: Answer ANY TWO of the following questions.

QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION**The Garden of Love – William Blake –**

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

And the gates of this Chapel were shut,
And Thou shalt not. writ over the door;
So I turn'd to the Garden of Love,
That so many sweet flowers bore,

5

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

10

In a well-planned essay of 250–300 words (about ONE page), discuss how the poet used the TITLE, IMAGERY and PUNCTUATION to help create the MOOD of the poem.

[10]**OR**

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**somewhere i have never travelled, gladly beyond
– EE Cummings –**

somewhere i have never travelled,gladly beyond
any experience,your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near

your slightest look easily will uncloze me
though i have closed myself as fingers,
you open always petal by petal myself as Spring opens
(touching skillfully,mysteriously)her first rose

5

or if you wish to be close to me,i and
my life will shut very beautifully,suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;

10

nothing which we are to perceive in this world equals
the power of your intense fragility:whose texture
compels me with the colour of its countries,
rendering death and forever with each breathing

15

(i do not know what it is about you that closes
and opens;only something in me understands
the voice of your eyes is deeper than all roses)
nobody,not even the rain,has such small hands

20

2.1 'your eyes have their silence:' (line 2)

Identify and explain the figure of speech. (2)

2.2 Refer to stanza 2. What do the contradictions in 'uncloze' (line 5), 'closed' (line 6) and 'open' (line 7) signify about the relationship between the speaker and the other person? (2)

2.3 Refer to stanza 4. Identify the tone the speaker creates when he describes his feelings. Quote in support of your answer. (3)

2.4 Critically comment on the poet's use of pronouns. (3)
[10]

OR

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**FIRST DAY AFTER THE WAR – Mazisi Kunene –**

We heard the songs of a wedding party.	
We saw a soft light	
Coiling around the young blades of grass	
At first we hesitated, then we saw her footprints,	
Her face emerged, then her eyes of freedom!	5
She woke us up with a smile saying,	
'What day is this that comes suddenly?'	
We said, 'It is the first day after the war'.	
Then without waiting we ran to the open space	
Ululating to the mountains and the pathways	10
Calling people from all the circles of the earth.	
We shook up the old man demanding a festival	
We asked for all the first fruits of the season.	
We held hands with a stranger	
We shouted across the waterfalls	15
People came from all lands	
It was the first day of peace.	
We saw our Ancestors travelling tall on the horizon.	

- 3.1 Refer to the whole poem. Why is the image of a 'wedding party' appropriate? (2)
- 3.2 Comment on the personification in lines 4–6. (2)
- 3.3 In lines 9–11 references are made to open and rural places. Critically discuss how this contributes to your understanding of the poem's context. (3)
- 3.4 How does the poet use repetition in lines 12–15 to set the tone in the poem? (3)

[10]**OR**

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin –****(A Person is a Person Because of Other People)**

By holding my mirror out of the window I see Clear to the end of the passage. There's a person down there. A prisoner polishing a doorhandle. In the mirror I see him see My face in the mirror, I see the fingertips of his free hand Bunch together, as if to make An object the size of a badge Which travels up to his forehead The place of an imaginary cap.	5
(This means: <i>A warder.</i>) Two fingers are extended in a vee And wiggle like two antennae. (He's being watched.) A finger of his free hand makes a watch-hand's arc On the wrist of his polishing arm without Disrupting the slow-slow rhythm of his work. (<i>Later.</i> Maybe later we can speak.) <i>Hey! Wat maak jy daar?</i> - a voice from around the corner. <i>No. Just polishing baas.</i> He turns back to me, now watch His free hand, the talkative one, Slips quietly behind - <i>Strength brother</i> , it says, In my mirror, A black fist.	10
	15
	20
	25

- 4.1 Explain the relevance of the title. (2)
- 4.2 How does the structure of the poem reflect the relationship between the wardens and the prisoners? (2)
- 4.3 Given the context, discuss critically the poet's use of different languages. (3)
- 4.4 What is the tone of the poem? Explain your answer by closely referring to the poem. (3)

[10]**AND**

UNSEEN POETRY: The following question is compulsory.

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

ONE SUMMER – Steve Turner –

One summer you
aeroplaned away,
too much money
away for me, and
stayed there for
quite a few
missed embraces.

5

Before leaving
you smiled me that
you'd return all of
a mystery moment and
would airletter me
every few breakfasts
in the meantime.

10

This you did, and I thank
you most kissingly.
I wish however, that I
could hijackerplane
to the Ignited States
of Neon where I'd
crash land perfectly
in the deserted
airport of your heart.

15

20

- 5.1 Refer to stanza 1. Was the separation a permanent arrangement?
Explain your answer. (2)
- 5.2 Discuss how the poet's use of unusual words in line 2 and line 12
indicates the speaker's attitude. (3)
- 5.3 Explain how the poet maintains the extended metaphor. (3)
- 5.4 Refer to the last stanza. 'Hijackerplane' and 'crash land' are usually
associated with disastrous events. Why, do you think, does the poet use
these words here? (2)

[10]
30

TOTAL SECTION A:

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 – ESSAY QUESTION: THE PICTURE OF DORIAN GRAY

In a carefully planned essay of 400–450 words (2–2½ pages) in length, critically discuss to what extent Dorian Gray's character shaped his life.

[25]

OR

QUESTION 7 – CONTEXTUAL QUESTIONS: THE PICTURE OF DORIAN GRAY

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

EXTRACT A

'My dear fellow, I congratulate you most warmly,' he said. 'It is the finest portrait of modern times. Mr Gray, come over and look at yourself.'

The lad started, as if awakened from some dream. 'Is it really finished?' he murmured, stepping down from the platform.

'Quite finished,' said the painter. 'And you have sat splendidly to-day. I am awfully obliged to you.'

5

'That is entirely due to me,' broke in Lord Henry. 'Isn't it, Mr Gray?'

Dorian made no answer, but passed listlessly in front of his picture and turned towards it. When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognized himself for the first time. He stood there motionless and in wonder, dimly conscious that Hallward was speaking to him, but not catching the meaning of his words. The sense of his own beauty came on him like a revelation. He had never felt it before. Basil Hallward's compliments had seemed to him to be merely the charming exaggerations of friendship. He had listened to them, laughed at them, forgotten them. They had not influenced his nature. Then had come Lord Henry Wotton with his strange panegyric on youth, his terrible warning of its brevity. That had stirred him at the time, and now, as he stood gazing at the shadow of his own loveliness, the full reality of the description flashed across him. Yes, there would be a day when his face would be wrinkled and wizen, his eyes dim and colourless, the grace of his figure broken and deformed. The scarlet would pass away from his lips, and the gold steal from his hair. The life that was to make his soul would mar his body. He would become dreadful, hideous, and uncouth.

10

15

20

As he thought of it, a sharp pang of pain struck through him like a knife, and made each delicate fibre of his nature quiver. His eyes deepened into amethyst, and across them came a mist of tears. He felt as if a hand of ice had been laid upon his heart. 25

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

‘Of course he likes it,’ said Lord Henry. ‘Who wouldn’t like it? It is one of the greatest things in modern art. I will give you anything you like to ask for it. I must have it.’ 30

‘It is not my property, Harry.’

‘Whose property is it?’

[Chapter 2]

- 7.1 This is the first time Lord Henry and Dorian Gray meet. Describe the circumstances of their meeting. (2)
- 7.2 What impressions does the author create when he describes Dorian as the ‘lad’ in line 3? (2)
- 7.3 ‘*That is entirely due to me,*’ broke in Lord Henry. (line 7)
- Provide a possible explanation why Lord Henry’s interruption is not entirely true. (2)
- 7.4 Refer to lines 12–19. Critically comment on Dorian’s reactions to Basil and Lord Henry’s compliments about his beauty. (3)
- 7.5 Dorian’s reaction to the ugly images of his old age (*‘wrinkled and wizen’; ‘dim and colourless’; ‘broken and deformed’; ‘dreadful, hideous, and uncouth’*) is one of shock. From what you know about the rest of the novel, how does this realisation shape his life? (3)

AND

- 7.7 Account for the change in Alan Campbell's attitude towards Dorian's request to help him. Quote in support of your answer. (3)
- 7.8 Explain the irony in line 19 when Dorian says he feels sorry for Alan, and what it reveals about his attitude. (3)
- 7.9 '*The sense of his own beauty came on him like a revelation. He had never felt it before.*' (Extract A: lines 12–13)
'*Now it is for me to dictate terms.*' (Extract B: lines 24–25)
- Compare Dorian's attitudes as they are revealed in these extracts. (4)
[25]

OR

LIFE OF PI – YANN MARTEL

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

QUESTION 8 – ESSAY QUESTION: *LIFE OF PI*

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent Pi's character shaped his life.

[25]

OR

QUESTION 9 – CONTEXTUAL QUESTIONS: *LIFE OF PI*

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

EXTRACT C

The hyena was now screaming at top pitch.	
One last thing to do. “God, give me the time,” I implored. I took the rest of the buoyant line. There was a hole that went through the stem of the boat, near the top. I brought the buoyant rope through it and hitched it. I only had to hitch the other end of the rope to the raft and I might be saved.	5
The hyena fell silent. My heart stopped and then beat triple speed. I turned.	
“Jesus, Mary, Muhammad and Vishnu!”	
I saw a sight that will stay with me for the rest of my days. Richard Parker had risen and emerged. He was not fifteen feet from me. Oh, the size of him! The hyena’s end had come, and mine. I stood rooted to the spot, paralyzed, in thrall to the action before my eyes. My brief experience with the relations of unconfined wild animals in lifeboats had made me expect great noise and protest when the time came for bloodshed. But it happened practically in silence. The hyena died neither whining nor whimpering, and Richard Parker killed without a sound. The flame-coloured carnivore emerged from beneath the tarpaulin and made for the hyena.	10 15
The hyena was leaning against the stern bench, behind the zebra’s carcass, transfixed. It did not put up a fight. Instead it shrank to the floor, lifting a forepaw in a futile gesture of defence. The look on its face was of terror. A massive paw landed on its shoulders. Richard Parker’s jaws closed on the side of the hyena’s neck. Its glazed eyes widened. There was a noise of organic crunching as windpipe and spinal cord were crushed. The hyena shook. Its eyes went dull. It was over.	20
Richard Parker let go and growled. But a quiet growl, private and half-hearted, it seemed. He was panting, his tongue hanging from his mouth. He licked his chops. He shook his head. He sniffed the dead hyena. He raised his head high and smelled the air. He placed his forepaws on the stern bench and lifted himself. His feet were wide apart. The rolling of the boat, though gentle, was visibly not to his liking. He looked beyond the gunnel at the open seas. He put out a low, mean snarl. He smelled the air again. He slowly turned his head. It turned – turned – turned full round – till he was looking straight at me.	25 30
[Chapter 53]	

- 9.1 Place the extract in context. (2)
- 9.2 Refer to lines 2–5. In your own words, describe the situation in which Pi finds himself. (2)

- 9.3 From what you know about Pi, discuss the relevance of his exclamation in line 7. (2)
- 9.4 What ominous impression of Richard Parker does Pi observe in lines 8–14? Quote in support of your answer. (3)
- 9.5 If you consider the ‘second story’, describe how the hyena’s behaviour in this extract reflects that of the French cook. (3)
- 9.6 The unexpected appearance of a rat saves Pi’s life after the hyena’s death. What does Pi have to do afterwards to ensure his safety on the boat? (3)

AND

EXTRACT D

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. I filled my stores with fresh water and I drank like a camel. I ate algae throughout the day until my stomach could take no more. I killed and skinned as many meerkats as would fit in the locker and on the floor of the lifeboat. I reaped dead fish from the ponds. With the hatchet I hacked off a large mass of algae and worked a rope through it, which I tied to the boat. 5 10

I could not abandon Richard Parker. To leave him would mean to kill him. He would not survive the first night. Alone in my lifeboat at sunset I would know that he was burning alive. Or that he had thrown himself in the sea, where he would drown. I waited for his return. I knew he would not be late. 15

When he was aboard, I pushed us off. For a few hours the currents kept us near the island. The noises of the sea bothered me. And I was no longer used to the rocking motions of the boat. The night went by slowly.

In the morning the island was gone, as was the mass of algae we had been towing. As soon as night had fallen, the algae had dissolved the rope with its acid. 20

The sea was heavy, the sky grey.

[Chapter 92]

- 9.7 Critically discuss the symbolism of the island. (3)

9.8 Pi has an opportunity to leave the island without Richard Parker, but he chooses not to. Describe his relationship with the tiger at this stage. (3)

9.9 'He slowly turned his head...till he was looking straight at me.' (Extract C: lines 29–30)

'The sea was heavy, the sky grey.' (Extract D: line 22)

How do these quotes indicate the different moods in each extract? (4)
[25]

TOTAL SECTION B: 25

AND

SECTION C: DRAMA

Answer ONLY on the drama you have studied.

OTHELLO – WILLIAM SHAKESPEARE

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

QUESTION 10 – ESSAY QUESTION: OTHELLO

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent women influence the outcome of Othello's life.

[25]

OR

QUESTION 11 – CONTEXTUAL QUESTION: OTHELLO

Read the extracts below and answer the questions that follow.

EXTRACT E

DUKE	At nine i'the morning, here we'll meet again. Othello, leave some officer behind And he shall our commission bring to you With such things else of quality and respect As doth import you.	
OTHELLO	So please your grace, my ancient: A man he is of honesty and trust. To his conveyance I assign my wife, With what else needful your good grace shall think To be sent after me.	5
DUKE	Let it be so. Good night to everyone. [<i>To Brabantio</i>] And noble signior, If virtue no delighted beauty lack, Your son-in-law is far more fair than black.	10
FIRST SENATOR	Adieu, brave Moor; use Desdemona well.	
BRABANTIO	Look to her, Moor, if thou hast eyes to see: She has deceiv'd her father and may thee.	15
OTHELLO	My life upon her faith! [<i>Exeunt Duke, Brabantio, Cassio, Senators and Attendants</i> Honest Iago My Desdemona must I leave to thee; I prithee, let thy wife attend on her, And bring her after in the best advantage. Come, Desdemona, I have but an hour Of love, of worldly matters and direction To spend with thee. We must obey the time. [<i>Exeunt Othello and Desdemona</i>]	20
RODERIGO	Iago.	
IAGO	What say'st thou, noble heart?	
RODERIGO	What will I do, think'st thou?	25
IAGO	Why, go to bed and sleep.	
RODERIGO	I will incontinently drown myself.	

[Act 1, Scene 3]

- 11.1 Place the extract in context. (2)
- 11.2 'A man he is of honesty and trust' (line 6)
Comment on the irony of Othello's statement. (2)
- 11.3 From what Othello says in lines 5–9, describe his relationship with the Duke. Quote in support of your answer. (2)
- 11.4 How does Brabantio's warning in lines 14–15 prove to be prophetic? (3)
- 11.5 From what is evident in lines 23–27, comment on the nature of Iago's friendship with Roderigo. Refer to the rest of the play in support of your answer. (3)

AND

EXTRACT F

EMILIA	He begg'd of me to steal it.	
IAGO	Villainous whore!	
EMILIA	She give it Cassio! No, alas, I found it And I did give't my husband.	
IAGO	Filth, thou liest!	
EMILIA	By heaven, I do not, I do not, gentlemen. O murderous coxcomb, what should such a fool Do with so good a wife?	5
OTHELLO	Are there no stones in heaven But what serves for the thunder? Precious villain! <i>Othello runs at Iago; Montano disarms him; Iago stabs Emilia from behind and exit</i>	
GRATIANO	The woman falls; sure he hath kill'd his wife.	
EMILIA	Ay, ay; O, lay me by my mistress' side.	
GRATIANO	He's gone, but his wife's kill'd.	10
MONTANO	'Tis a notorious villain. Take you this weapon, Which I have here recover'd from the Moor. Come guard the door without; let him not pass, But kill him rather. I'll after the same villain, For 'tis a damned slave. <i>[Exeunt Montano and Gratiano]</i>	
OTHELLO	I am not valiant neither, But every puny whipster gets my sword. But why should honour outlive honesty? Let it go all.	15
EMILIA	What did thy song bode, lady? Hark, canst thou hear me? I will play the swan And die in music: [<i>Sings</i>] 'Willow, willow, willow.' Moor, she was chaste; she loved thee, cruel Moor; So come my soul to bliss, as I speak true; So speaking as I think, I die. I die. <i>She dies</i>	20
OTHELLO	I have another weapon in this chamber; It was a sword of Spain, the ice-brook's temper. O, here it is.—Uncle, I must come forth.	25

[Act 5, Scene 2]

- 11.6 'Villainous whore!' (line 1)
'Filth, thou liest!' (line 3)

Account for the offensive language Iago uses when he hears Emilia's revelations. How do his actions later in the extract underscore these utterances? (3)

- 11.7 Emilia asks to 'lay me by my mistress' side' (line 9). Explain the dramatic effect of her request. (3)

- 11.8 Explain how Othello's statement in line 24 is ominous. (3)

- 11.9 What say'st thou, noble heart? (Extract E: line 24)

'Villainous whore!'; 'Filth, thou liest!' (Extract F: line 1 and line 3)

As the producer of the play, how would you instruct an actor to act and say these lines from the two extracts? (4)
[25]

OR

HAMLET – WILLIAM SHAKESPEARE

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

QUESTION 12 – ESSAY QUESTION: *HAMLET*

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent women influence the outcome of Hamlet's life.

[25]

OR

QUESTION 13 – CONTEXTUAL QUESTION: *HAMLET***EXTRACT G**

KING	Sweet Gertrude, leave us too, For we have closely sent for Hamlet hither, That he, as 'twere by accident, may here Affront Ophelia. Her father and myself, lawful espials, Will so bestow ourselves, that seeing unseen, We may of their encounter frankly judge, And gather by him as he is behaved, If't be th'affliction of his love or no That thus he suffers for.	5 10
QUEEN	I shall obey you And for your part, Ophelia, I do wish That your good beauties be the happy cause Of Hamlet's wildness. So shall I hope your virtues Will bring him to his wonted way again, To both your honours.	
OPHELIA	Madam, I wish it may.	15
	<i>The Queen off</i>	
POLONIUS	Ophelia, walk you here. Gracious, so please you, We will bestow ourselves . . . Read on this book, <i>He takes a book from the faldstool</i> That show of such an exercise may colour Your loneliness. We are oft to blame in this, ('Tis too much proved) that with devotion's visage And pious action we do sugar o'er The devil himself.	20
KING	(<i>Aside</i>) O, 'tis too true, How smart a lash that speech doth give my conscience. The harlot's cheek, beautied with plast'ring art, Is not more ugly to the thing that helps it, Than is my deed to my most painted word: O heavy burden!	25
POLONIUS	I hear him coming, let's withdraw, my lord. <i>They hide themselves behind the arras. Ophelia kneels at the faldstool.</i> <i>Enter Hamlet, in deep dejection</i>	

[Act 3, Scene 1]

- 13.1 Apart from general concern about Hamlet's state of mind, what other reason might Claudius have for being involved in this matter? (2)
- 13.2 What do Polonius and Claudius want to prove while they spy on Hamlet? (2)
- 13.3 Explain the irony of 'lawful espials' in line 5. (2)
- 13.4 From what Gertrude says in lines 10–15, discuss her feelings towards Hamlet and Ophelia. (3)
- 13.5 Refer to the extract. Critically discuss what type of father Polonius is. (3)
- 13.6 The King refers to a harlot using make-up on her cheeks to hide her ugliness (lines 24–27). How is this metaphor a reflection of his life? (3)

AND

EXTRACT H

Laertes leaps in the grave

LAERTES Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made
T'o'ertop old Pelion, or the skyish head
Of blue Olympus.

HAMLET (*Comes forward*) What is he whose grief
Bears such an emphasis? Whose phrase of sorrow
Conjures the wand'ring stars, and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane.

5

Hamlet leaps in after Laertes

LAERTES (*Grappling with him*) The devil take thy soul

10

HAMLET Thou pray'st not well.
I prithee take thy fingers from my throat,
For though I am not splenitive and rash
Yet have I in me something dangerous,
Which let thy wiseness fear. Hold off thy hand!

15

KING Pluck them asunder.

QUEEN Hamlet, Hamlet!

ALL Gentlemen!

HORATIO Good my lord, be quiet.

Attendants part them, and they come up out of the grave

HAMLET Why, I will fight with him upon this theme
Until my eyelids will no longer wag.

20

QUEEN O my son, what theme?

HAMLET I loved Ophelia, forty thousand brothers
Could not with all their quantity of love
Make up my sum . . . What wilt thou do for her?

25

KING O, he is mad, Laertes.

QUEEN For love of God, forbear him.

[Act 5, scene 1]

- 13.7 Place the extract in context. (3)
- 13.8 Comment on Hamlet's state of mind. Quote in support of your answer. (3)
- 13.9 GERTRUDE: 'I shall obey you' (Extract G: line 11)
GERTRUDE: 'For love of God, forbear him.' (Extract H: line 27)
- Explain how you would direct an actress to say and act these lines. (4)
[25]

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14 – ESSAY QUESTION: *THE CRUCIBLE*

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent women influence the outcome of John Proctor's life.

[25]

OR

QUESTION 15 – CONTEXTUAL QUESTION: *THE CRUCIBLE*

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

EXTRACT I

ABIGAIL	<i>(whispering)</i> : Not I, Sir – Tituba and Ruth.	
PARRIS	<i>(turns now, with new fear, and goes to Betty, looks down at her, and then, gazing off)</i> : Oh, Abigail, what proper payment for my charity! Now I am undone.	
PUTNAM	You are not undone! Let you take hold here. Wait for no one to charge you - declare it yourself. You have discovered witchcraft -	5
PARRIS	In my house? In my house, Thomas? They will topple me with this! They will make of it a -	
	<i>Enter MERCY LEWIS, the Putnams' servant, a fat, sly, merciless girl of eighteen.</i>	
MERCY	Your pardons. I only thought to see how Betty is.	
PUTNAM	Why aren't you home? Who's with Ruth?	
MERCY	Her grandma come. She's improved a little, I think - she give a powerful sneeze before.	10
Mrs PUTNAM	Ah, there's a sign of life?	
MERCY	I'd fear no more, Goody Putnam. It were a grand sneeze; another like it will shake her wits together, I'm sure <i>(she goes to the bed to look.)</i>	
PARRIS	Will you leave me now, Thomas? I would pray a while alone.	15
ABIGAIL	Uncle, you've prayed since midnight. Why do you not go down and –	
PARRIS	No - no. <i>(To Putnam)</i> I have no answer for that crowd. I'll wait till Mr Hale arrives. <i>(To get Mrs Putnam to leave.)</i> If you will, Goody Ann...	20
PUTNAM	Now look you, sir. Let you strike out against the Devil, and the village will bless you for it! Come down, speak to them - pray with them. They're thirsting for your word, Mister! Surely you'll pray with them.	
PARRIS	<i>(swayed)</i> : I'll lead them in a psalm, but let you say nothing of witchcraft yet. I will not discuss it. The cause is yet unknown. I have had enough contention since I came; I want no more.	25

Mrs PUTNAM	Mercy, you go home to Ruth, d'y'hear?	
MERCY	Aye, mum.	
	MRS PUTNAM <i>goes out.</i>	
PARRIS	(<i>to Abigail</i>): If she starts for the window, cry for me at once.	30
ABIGAIL	I will, uncle.	
PARRIS	(<i>to Putnam</i>): There is a terrible power in her arms today.	
	<i>He goes out with Putnam.</i>	
ABIGAIL	(<i>with hushed trepidation</i>): How is Ruth sick?	
	It's weirdish, I know not - she seems to walk like a dead one since last night.	35
MERCY		
ABIGAIL	<i>turns at once and goes to Betty, and now, with fear in her voice</i>): Betty? (BETTY <i>doesn't move. She shakes her.</i>) Now stop this! Betty! Sit up now!	
	BETTY <i>doesn't stir.</i> MERCY <i>comes over.</i>	
[Act 1]		

- 15.1 Refer to line 1. Explain Abigail's lie. (2)
- 15.2 What is the 'charity' (line 3) to which Parris refers to? (2)
- 15.3 What do Putnam and Parris reveal about themselves in lines 1–7? (2)
- 15.4 Why are the Putnams visiting Parris? (3)
- 15.5 Refer to lines 13–14. From what Mercy reports about her, do you think Ruth is cursed? Clearly explain your answer with close reference to the text. (3)
- 15.6 'Uncle, you've prayed since midnight.' (line 16)
- Critically discuss the implication of Abigail's statement. Identify her tone as part of your answer. (3)

AND

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.	5
DANFORTH	<i>(after thinking a moment, then going to Cheever):</i> Give me the list. <i>CHEEVER opens the dispatch case, searches.</i>	
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 –	10
DANFORTH	<i>(studying the list):</i> There will be no postponement.	
PARRIS	Excellency –	
DANFORTH	Now, sir – which of these in your opinion may be brought to God? I will myself strive with him till dawn. <i>(He hands the list to PARRIS, who merely glances at it.)</i>	15
PARRIS	There is not sufficient time till dawn.	
DANFORTH	I shall do my utmost. Which of them do you have hope for?	
PARRIS	<i>(not even glancing at the list now, and in a quavering voice, quietly):</i> Excellency – a dagger – <i>(He chokes up.)</i>	
DANFORTH	What do you say?	20
PARRIS	Tonight, when I open my door to leave my house – a dagger clattered to the ground. <i>(Silence. DANFORTH absorbs this. Now Parris cries out.)</i> You cannot hang this sort. There is danger for me. I dare not step outside at night! <i>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.</i>	
DANFORTH	Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.	25
HALE	<i>(coming to Danforth now):</i> You must pardon them. They will not budge.	

[Act 3]

- 15.7 If you were the director of the play, how would you direct Danforth's tone and body language in lines 9–13? (3)
- 15.8 'Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.' (lines 25–26) (3)
- Comment on the irony of Danforth's greeting.
- 15.9 Refer to Extracts I and J. By referring to Parris's role in each extract, discuss to what extent his character has developed. (4)
- [25]**

TOTAL SECTION C: 25

GRAND TOTAL: 80

