



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2017**

**ENGLISH HOME LANGUAGE P2**

**MARKS: 80**

**TIME: 2½ hours**



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This question paper consists of 26 pages.

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**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.

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<b>AND</b>			
<b>UNSEEN POETRY</b>			
<b>COMPULSORY QUESTION.</b>			
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#### 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.

<b>ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.</b>			
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**SECTION C: DRAMA****ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.**

<b>ANSWER ANY ONE OF THE FOLLOWING SIX QUESTIONS.</b>			
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<b>QUESTION 14</b> <i>Hamlet</i>	Essay question	25 marks	Page 23
<b>OR</b>			
<b>QUESTION 15</b> <i>Hamlet</i>	Contextual question	25 marks	Page 24

**CHECKLIST**

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

<b>SECTION</b>	<b>QUESTION NUMBERS</b>	<b>NO. OF QUESTIONS TO ANSWER</b>	<b>TICK</b>
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	
<b>NOTE:</b> In <b>SECTIONS B and C</b> , answer <b>ONE ESSAY</b> and <b>ONE CONTEXTUAL</b> question.			

**SECTION A: POETRY**

**PRESCRIBED POETRY:** Answer ANY TWO of the following questions.

**QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION****AN AFRICAN THUNDERSTORM – David Rubadiri**

From the west Clouds come hurrying with the wind Turning Sharply Here and there	5
Like a plague of locusts Whirling Tossing up things on its tail Like a madman chasing nothing.	
Pregnant clouds Ride stately on its back Gathering to perch on hills Like dark sinister wings; The Wind whistles by And trees bend to let it pass.	10     15
In the village Screams of delighted children Toss and turn In the din of whirling wind, Women – Babies clinging on their backs – Dart about In and out Madly The Wind whistles by Whilst trees bend to let it pass. Clothes wave like tattered flags Flying off To expose dangling breasts As jagged blinding flashes Rumble, tremble, and crack Amidst the smell of fired smoke and the pelting march of the storm.	20        25      30

In a carefully planned essay, critically discuss how the poet uses structure, imagery and sound devices to indicate the fierceness of the oncoming storm. Your essay must be 250–300 words (about ONE page) in length.

**[10]****OR**

**QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION****REMEMBER – Christina Rossetti –**

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the hand,  
Nor I half turn to go yet turning stay.  
Remember me when no more day by day                    5  
You tell me of our future that you planned:  
Only remember me; you understand  
It will be late to counsel then or pray.  
Yet if you should forget me for a while  
And afterwards remember, do not grieve:                10  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,  
Better by far that you should forget and smile  
Than you should remember and be sad.

- 2.1 Comment on the repetition of the title in the poem. (2)
- 2.2 How does the use of pronouns reveal the nature of the speaker's relationship? (2)
- 2.3 Discuss critically the poet's use of format to indicate different tones. (3)
- 2.4 To what extent do you think that this is a love poem if references are made to 'silent land' (line 2) and 'darkness and corruption' (line 11)? Refer to the whole poem in support of your answer. (3)

**[10]****OR**

**QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION****A HARD FROST – Cecil Day Lewis –**

A frost came in the night and stole my world  
 And left this changeling for it – a precocious  
 Image of spring, too brilliant to be true:  
 White lilac on the windowpane, each grass-blade  
 Furred like a catkin, maydrift loading the hedge. 5  
 The elms behind the house are elms no longer  
 But blossomers in crystal, stems of the mist  
 That hangs yet in the valley below, amorphous  
 As the blind tissue whence creation formed.  
 The sun looks out, and the fields blaze with diamonds. 10

Mockery spring, to lend this bridal gear  
 For a few hours to a raw country maid,  
 Then leave her all disconsolate with old fairings  
 Of aconite and snowdrop! No, not here  
 Amid this flounce and filigree of death 15  
 Is the real transformation scene in progress  
 But deep below where frost  
 Worrying the stiff clods unclenches their  
 Grip on the seed and lets our future breathe.

- 3.1 Explain the metaphor in line 1. (2)
- 3.2 Describe how the unusual word 'blossomers' in line 7 helps create an unusual image in the same line. (2)
- 3.3 The speaker suggests that the appearance of the frost is fleeting and misleading. How does he convey this in lines 10–13? (3)
- 3.4 Comment on the poet's use of diction in the last four lines to create the final tone. (3)

**[10]****OR**

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION****AN AFRICAN ELEGY – Ben Okri –**

We are the miracles that God made To taste the bitter fruit of Time. We are precious. And one day our suffering Will turn into the wonders of the earth.	5
There are things that burn me now Which turn golden when I am happy. Do you see the mystery of our pain? That we bear poverty And are able to sing and dream sweet things	10
And that we never curse the air when it is warm Or the fruit when it tastes so good Or the lights that bounce gently on the waters? We bless things even in our pain. We bless them in silence.	15
That is why our music is so sweet. It makes the air remember. There are secret miracles at work That only Time will bring forth. I too have heard the dead singing.	20
And they tell me that This life is good They tell me to live it gently With fire, and always with hope. There is wonder here	25
And there is surprise In everything the unseen moves. The ocean is full of songs. The sky is not an enemy. Destiny is our friend.	30

- 4.1 Refer to lines 6–7. Comment on the use of ‘burn’ and ‘golden’ to indicate a change in feelings. (2)
- 4.2 Refer to lines 11–15. Describe, in your own words, what gives Africans the ability to ‘bless things’. (2)
- 4.3 Discuss critically the poet’s ironic choice of ‘elegy’ in the title. (3)
- 4.4 How does the speaker suggest Africans manage to deal with hardship? Refer to the last two stanzas in support of your answer. (3)

**[10]****AND**

**UNSEEN POETRY:** The following question is compulsory.

**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**

**I THREW IT ALL AWAY – Bob Dylan –**

I once held her in my arms  
 She said she would always stay  
 But I was cruel  
 I treated her like a fool  
 I threw it all away 5

Once I had mountains in the palm of my hand  
 And rivers that ran through every day  
 I must have been mad  
 I never knew what I had  
 Until I threw it all away 10

Love is all there is, it makes the world go 'round  
 Love and only love, it can't be denied  
 No matter what you think about it  
 You just won't be able to do without it  
 Take a tip from one who's tried 15

So if you find someone that gives you all of her love  
 Take it to your heart, don't let it stray  
 For one thing that's certain  
 You will surely be a-hurtin'  
 If you throw it all away 20  
 If you throw it all away

- 5.1 How do the words 'cruel' and 'fool' add to the speaker's opinion of himself in stanza 1? (2)
- 5.2 Refer to lines 6–7. Explain how the metaphors indicate the speaker's love that he had thrown away. (3)
- 5.3 The poet is a well-known composer and singer, who was awarded the Nobel Prize for Literature in 2016. Identify two musical characteristics in the poem. (2)
- 5.4 Refer to the last two stanzas. Identify the tone by close reference to the speaker's instructions in support of your answer. (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: 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 is shaped by his association with Lord Henry.

**[25]****OR**

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

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

**EXTRACT A**

‘I know that look. It depresses me,’ murmured Lord Henry, examining his rings.	
‘The Jew wanted to tell me her history, but I said it did not interest me.’	
‘You were quite right. There is always something infinitely mean about other people’s tragedies.’	
‘Sibyl is the only thing I care about. What is it to me where she came from?’	5
From her little head to her little feet, she is absolutely and entirely divine. Every night of my life I go to see her act, and every night she is more marvelous.’	
‘That is the reason, I suppose, that you never dine with me now. I thought you must have some curious romance on hand. You have; but it is not quite what I expected.’	10
‘My dear Harry, we either lunch or sup together every day, and I have been to the Opera with you several times,’ said Dorian, opening his blue eyes in wonder.	
‘You always come dreadfully late.’	
‘Well, I can’t help going to see Sibyl play,’ he cried, ‘even if it is only for a single act. I get hungry for her presence; and when I think of the wonderful soul that is hidden away in that little ivory body, I am filled with awe.’	15
‘You can dine with me to-night, Dorian, can’t you?’	
He shook his head. ‘To-night she is Imogen,’ he answered, ‘and to-morrow night she will be Juliet.’	
‘When is she Sibyl Vane?’	20
‘Never.’	
‘I congratulate you.’	
‘How horrid you are! She is all the great heroines of the world in one. She is more than an individual. You laugh, but I tell you she has genius. I love her, and I must make her love me. You, who know all the secrets of life, tell me how to charm Sibyl Vane to love me! I want to make Romeo jealous. I want the dead lovers of the world to hear our laughter, and grow sad.’	25
Lord Henry watched him with a subtle sense of pleasure. How different he was now from the shy, frightened boy he had met in Basil Hallward’s studio!	
	[Chapter 4]

- 7.1 Lord Henry and Dorian Gray are discussing Sibyl Vane's mother. What are Sibyl's circumstances? (3)
- 7.2 Mention two things evident about Lord Henry's character in lines 1–4. (3)
- 7.3 Refer to lines 8–13. Explain how Lord Henry tries to manipulate Dorian. (3)
- 7.4 What impression is created of Dorian's relationship with Sibyl in this extract? (3)
- 7.5 What are the reasons for Lord Henry's 'subtle sense of pleasure' (line 28)? (3)

**AND**

**EXTRACT B**

'We are very proud to-night,' she sneered.	
'For God's sake don't talk to me,' cried Dorian, stamping his foot on the ground. 'What do you want? Money? Here it is. Don't ever talk to me again.'	
Two red sparks flashed for a moment in the woman's sodden eyes, then flickered out, and left them dull and glazed. She tossed her head, and raked the coins off the counter with greedy fingers. Her companion watched her enviously.	5
'It's no use,' sighed Adrian Singleton. 'I don't care to go back. What does it matter? I'm quite happy here.'	
'You will write to me if you want anything, won't you?' said Dorian, after a pause.	
'Perhaps.'	10
'Good-night, then.'	
'Good-night,' answered the young man, passing up the steps, and wiping his parched mouth with a handkerchief.	
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 hiccupped in a hoarse voice.	15
[Chapter 16]	

- 7.6 Place the extract in context. (3)
- 7.7 Critically discuss the relationship between Dorian and Adrian Singleton. (3)
- 7.8 Account for the change in Dorian Gray's character from the enthusiastic lover in Extract A to the world-weary opium den visitor in Extract B. (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 determination to survive is shaped by external circumstances.

**[25]****OR**

**QUESTION 9: CONTEXTUAL QUESTIONS – LIFE OF PI**

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

**EXTRACT C**

It was with pride that I waved the ticket collector's hand away and showed Mr Kumar into the zoo.

He marvelled at everything, at how tall trees came tall giraffes, how carnivores were supplied with herbivores and herbivores with grass, how some creatures crowded the day and others the night, how some that needed sharp beaks had sharp beaks and others that needed limber limbs had limber limbs. It made me happy that he was so impressed. 5

He quoted from the Holy Qur'an: 'In all this there are messages indeed for a people who use their reason.'

We came to the zebras. Mr Kumar had never heard of such creatures, let alone seen one. He was dumbfounded. 10

'They're called zebras,' I said.

'Have they been painted with a brush?'

'No. no. They look like that naturally.'

'What happens when it rains?' 15

'Nothing.'

'The stripes don't melt?'

'No.'

I had brought some carrots. There was one left, a large and sturdy specimen. I took it out of the bag. At that moment I heard a slight scraping of gravel to my right. It was Mr Kumar, coming up to the railing in his usual rolling and limping gait. 20

'Hello, sir.'

'Hello, Pi.'

The baker, a shy but dignified man, nodded at the teacher, who nodded back.

An alert zebra had noticed my carrot and had come up to the low fence. It twitched its ears and stamped the ground softly. I broke the carrot in two and gave one half to Mr Kumar and one half to Mr Kumar. 'Thank you, Piscine,' said one; 'Thank you, Pi' said the other. Mr Kumar went first, dipping his hand over the fence. The zebra's thick, strong, black lips grasped the carrot eagerly. 25

[Chapter 31]

9.1 Pi had invited Mr Kumar to the zoo. Describe their relationship. (3)

9.2 What type of person is Mr Kumar? Refer to lines 3–15 in support of your answer. (3)

- 9.3 Mr Kumar's first visit to the zoo indicates a reversal of roles between him and Pi. Discuss. (3)
- 9.4 Refer to lines 20–24. Discuss the roles of the two Mr Kumars in Pi's life and provide an explanation for the fact that both men share exactly the same name. (3)
- 9.5 How does this encounter with the zebra keenly eating the carrot (line 29) compare to a later encounter with a zebra on the boat? (3)

**AND**

**EXTRACT D**

He landed upon me heavily. We fell half onto the tarpaulin, half onto the middle bench. His hands reached for my throat.

'Brother,' I gasped through his overeager embrace, 'my heart is with you, but I must urgently suggest we repair to another part of my humble ship.'

'You're damn right your heart is with me!' he said. 'And your liver and your flesh!' 5

I could feel him moving off the tarpaulin onto the middle bench and, fatally, bringing a foot down to the floor of the boat.

'No, no, my brother! Don't! We're not –'

I tried to hold him back. Alas, it was too late. Before I could say the word *alone*, I was alone again. I heard the merest clicking of claws against the bottom of the boat, no more than the sound of a pair of spectacles falling to the floor, and the next moment my dearest brother shrieked in my face like I've never heard a man shriek before. He let go of me. 10

This was the terrible cost of Richard Parker. He gave me life, my own, but at the expense of taking one. He ripped the flesh off the man's frame and cracked his bones. The smell of blood filled my nose. Something in me died that has never come back to life. 15

[Chapter 90]

- 9.6 At this stage Pi is blind. Discuss Pi's state of mind when he euphemistically refers to the castaway's 'overeager embrace' (line 3) and calls him 'brother' (line 3). (3)
- 9.7 'This was the terrible cost of Richard Parker.' (line 14) Critically comment on the nature of the relationship between Pi and Richard Parker. (3)
- 9.8 'Something in me died that has never come back to life.' (lines 16–17). Briefly relate how the confident Pi from Extract C has become Pi who carries death in his soul in Extract D. (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**

*'A tragic hero is a character who comes to misfortune through a fatal character flaw.'*

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent the quotation is true about Othello.

**[25]****OR**

**QUESTION 11: CONTEXTUAL QUESTION – OTHELLO**

Read the extracts below and answer the questions that follow.

**EXTRACT E**

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 with 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. <i>[Exeunt Othello, Desdemona, and Attendants</i> <i>Enter Iago</i>	10
CASSIO	Welcome, Iago; we must to the watch.	
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.	15
CASSIO	She's most exquisite lady.	
IAGO	And I'll warrant her full of game.	
CASSIO	Indeed she is a most fresh and delicate creature.	20
IAGO	What an eye she has! Methinks it sounds a parley to provocation.	
CASSIO	An inviting eye, and yet methinks right modest.	
IAGO	And when she speaks, is it not an alarum to love?	
CASSIO	She is indeed perfection.	25
IAGO	Well, happiness to their sheets!	
<i>[Act 2, Scene 3]</i>		

- 11.1 Place the extract in context. (3)
- 11.2 Describe the relationship between Othello and Cassio at this stage. (3)
- 11.3 Comment critically on the situation where Michael Cassio is in charge of Iago. (3)

- 11.4 Explain the irony of Othello's utterance that 'Iago is most honest.' (line 7) (3)
- 11.5 In lines 14–26 Iago and Cassio are discussing Desdemona. With close reference to these lines, point out the different attitudes the men reveal when they talk about Desdemona. (3)
- 11.6 Cassio eventually agrees to go out drinking with Iago. How does this decision determine his fate in the rest of the play? (3)

**AND**

**EXTRACT F**

OTHELLO	She turned to folly and she was a whore.	
EMILIA	Thou dost belie her, and thou art a devil.	
OTHELLO	She was false as water.	
EMILIA	Thou art rash as fire to say That she was false. O, she was heavenly true!	5
OTHELLO	Cassio did top her: ask thy husband else. O, I were damn'd beneath all depth in hell But that I did proceed upon just grounds To this extremity. Thy husband knew it all.	
EMILIA	My husband?	10
OTHELLO	Thy husband.	
EMILIA	That she was false to wedlock?	
OTHELLO	Ay, with Cassio. Nay, had she been true, If heaven would make me such another world Of one entire and perfect chrysolite, I'd not have sold her for it.	15
EMILIA	My husband?	
OTHELLO	Ay, 'twas he that told me on her first; An honest man he is, and hates the slime That sticks on filthy deeds.	20
EMILIA	My husband?	
OTHELLO	What needs this iteration, woman? I say thy husband.	

[Act 5, Scene 2]

- 11.7 How accurate, in your opinion, is the metaphorical language used in lines 1–5 to describe Othello and Desdemona? (3)
- 11.8 Othello reveals two different approaches towards Desdemona in Extract E and Extract F. How should an actor use his voice to show his attitude in each extract? (4)

**[25]**

**OR**

**THE CRUCIBLE – ARTHUR MILLER**

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

**QUESTION 12: ESSAY QUESTION – THE CRUCIBLE**

*'A tragic hero is a character who comes to misfortune through a fatal character flaw.'*

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent the quotation is true about John Proctor.

**[25]****OR**

**QUESTION 13: CONTEXTUAL QUESTION – THE CRUCIBLE**

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

**EXTRACT G**

	<i>He appears loaded down with half a dozen heavy books.</i>	
HALE	Pray you, someone take these!	
PARRIS	<i>(delighted):</i> Mr Hale! Oh! It's good to see you again! <i>(Taking some books.)</i> My, they're heavy!	
HALE	<i>(setting down his books.)</i> They must be; they are waited with authority.	5
PARRIS	<i>(a little scared):</i> Well, you do come prepared!	
HALE	We shall need hard study if it comes to tracking down the Old Boy. <i>(Noticing Rebecca.)</i> You cannot be Rebecca Nurse?	
REBECCA	I am, sir. Do you know me?	
HALE	It's strange how I knew you, but I suppose you look as such a good soul should. We have all heard of your great charities in Beverly.	10
PARRIS	Do you know this gentleman? Mr Thomas Putnam. And his good wife Ann.	
HALE	Putnam! I had not expected such distinguished company, sir.	15
PUTNAM	<i>(pleased):</i> It does not seem to help us today, Mr Hale. We look to you to come to our house and save our child	
HALE	Your child ails too?	
MRS PUTNAM	Her soul, her soul seems flown away. She sleeps and yet she walks –	20
PUTNAM	She cannot eat.	
HALE	Cannot eat! <i>(Thinks on it. Then, to Proctor and Giles Corey.)</i> Do you men have afflicted children?	
PARRIS	No, no, these are farmers. John Proctor –	25

GILES	He don't believe in witches.	
PROCTOR	( <i>to Hale</i> ): I never spoke on witches one way or the other. Will you come, Giles?	
GILES	No – no, John, I think not. I have some few queer questions of my own to ask this fellow.	30
PROCTOR	I've heard you to be a sensible man, Mr Hale. I hope you'll leave some of it in Salem.	
		[Act 1]

- 13.1 Relate the circumstances under which Reverend Hale is visiting Salem. (3)
- 13.2 Comment on the dramatic impact the books would have as part of Hale's entrance to the stage. (3)
- 13.3 Refer to lines 7–12. Provide a possible reason for Hale recognising and meeting Rebecca before anybody else. (3)
- 13.4 From what you know about Parris, what does he imply when he explains 'No, no, these are farmers.' (line 25)? (3)
- 13.5 What does the audience learn from John Proctor's words in lines 31–32? Mention two things. (3)

**AND**

## EXTRACT H

HATHORNE	<i>(astonished)</i> : She have robbed you?	
PARRIS	Thirty-one pound is gone. <i>(He covers his face and sobs.)</i>	
DANFORTH	Mr Parris, you are a brainless man! <i>(He walks in thought, deeply worried.)</i>	
PARRIS	Excellency, it profit nothing you should blame me. I cannot think they would run off except they fear to keep in Salem any more. <i>(He is pleading.)</i> Mark it, sir, Abigail had close knowledge of the town, and since the news of Andover has broken here –	5
DANFORTH	Andover is remedied. The court returns here on Friday, and will resume examinations.	10
PARRIS	I am sure of it, sir. But the rumour here speaks rebellion in Andover, and it –	
DANFORTH	There is no rebellion in Andover!	
PARRIS	I tell you what is said here, sir. Andover have thrown out the court, they say, and will have no part of witchcraft. There be a faction here, feeding on that news, and I tell you true, sir, I fear there will be riot here.	15
HATHORNE	Riot! Why at every execution I have seen naught but high satisfaction in the town.	
PARRIS	Judge Hathorne – it were another sort that hanged till now. Rebecca Nurse is no Bridget that lived three year with Bishop before she married him. John Proctor is not Isaac Ward that drank his family to ruin. <i>(To Danforth)</i> I would to God it were not so, Excellency, but these people have great weight yet in the town. Let Rebecca stand upon the gibbet and send up some righteous prayer, and I fear she'll wake a vengeance on you.	20 25
HATHORNE	Excellency, she is condemned a witch. The court have –	
DANFORTH	<i>(in deep concern, raising a hand to Hathorne)</i> : Pray you. <i>(To Parris.)</i> How do you propose, then?	
PARRIS	Excellency, I would postpone these hangin's for a time.	30
DANFORTH	There will be no postponement.	

[Act 4]

- 13.6 To what extent is Danforth's accusation that Parris is 'a brainless man' (line 3) true? Refer to the whole play in support of your answer. (3)
- 13.7 Comment critically on Danforth and Hathorne's responses to the explanation that neighbouring Andover's court has decided not to continue with prosecuting witchcraft cases. (3)
- 13.8 Refer to Extracts G and H. How would you instruct an actor playing Parris to use his voice to convey the different moods in each extract? (4)

[25]

OR

**HAMLET – WILLIAM SHAKESPEARE**

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

**QUESTION 14: ESSAY QUESTION – HAMLET**

*'A tragic hero is a character who comes to misfortune through a fatal character flaw.'*

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent the quotation is true about Hamlet.

**[25]**

OR



- 15.1 Place the extract in context. (3)
- 15.2 Comment on the dramatic effect the ghost would have on an Elizabethan audience. (3)
- 15.3 Refer to lines 10–24. How does the ghost try to persuade Hamlet to avenge his murder? Mention two things. (3)
- 15.4 Why does the ghost refer to his murder as ‘strange and unnatural’ (line 29)? (3)
- 15.5 Explain how Hamlet’s intention he expresses in lines 30–32 is ironic. (3)

**AND**

**EXTRACT J**

HAMLET	How does the queen?	
KING	She swoons to see them bleed.	
QUEEN	No, no, the drink, the drink – O my dear Hamlet – The drink, the drink! I am poisoned!	
	<i>She dies</i>	
HAMLET	O villainy! Ho! let the door be locked! Treachery! seek it out.	5
LAERTES	It is here, Hamlet. Hamlet, thou art slain, No medicine in the world can do thee good. In thee there is not half an hour of life. The treacherous instrument is in thy hand, Unbated and envenomed. The foul practice Hath turned itself on me, lo, here I lie, Never to rise again. Thy mother’s poisoned. I can no more. The king, the king’s to blame.	10
HAMLET	The point envenomed too Then, venom, to thy work.	15
	<i>He stabs the King</i>	
ALL	Treason! treason!	
KING	O, yet defend me, friends, I am but hurt.	
HAMLET	Here, thou incestuous, murderous, damnéd Dane, <i>He forces him to drink</i> Drink off this potion. Is thy union here? Follow my mother.	20
Act 5, Scene 2		

- 15.6 What do you think Gertrude implies when she calls for her son and not the King just before she dies? Mention two things. (3)
- 15.7 Suggest how an actor should act and speak Laertes's words in lines 7–14. (3)
- 15.8 Refer to lines 19–21. Hamlet is a man of action in this scene. How does he finally avenge his parents' deaths? (4)

**[25]****TOTAL SECTION C: 25****GRAND TOTAL: 80**











