basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

MAY/JUNE 2026

MARKS: 80

TIME: 2½ hours

This question paper consists of 27 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 page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

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

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

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

   SECTION B: NOVEL
   Answer ONE question.

   SECTION C: DRAMA
   Answer ONE question.

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

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

6. LENGTH OF ANSWERS:

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

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

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

9. Start EACH section on a NEW page.

10. Suggested time management:

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

11. Write neatly and legibly.

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

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen 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, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

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

In this poem, the speaker shows how a lack of meaningful communication between the apartheid government and the oppressed people leads to isolation and disconnection.

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

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

QUESTION 2: CONTEXTUAL QUESTION

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

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.

2.1 Refer to line 4: 'If hairs be wires, black wires grow on her head.'

What does the word, 'wires' suggest about the mistress's hair? Give TWO points. (2)

2.2 Refer to lines 9–10: 'I love to … more pleasing sound.'

Explain the views presented by the speaker. (2)

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

2.3.1 Identify the figure of speech. (1)

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

2.4 The speaker agrees with the cliché, 'Beauty is in the eye of the beholder.'

Do you agree with this statement? Justify your response with reference to the poem. (3)
[10]

QUESTION 3: CONTEXTUAL QUESTION

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

PRAYER TO MASKS – Léopold Sédar Senghor

Black mask, red mask, you black and white masks,
Rectangular masks through whom the spirit breathes,
I greet you in silence!
And you too, my lionheaded ancestor.
You guard this place, that is closed to any feminine laughter, to any mortal smile.
You purify the air of eternity, here where I breathe the air of my fathers.
Masks of markless faces, free from dimples and wrinkles,
You have composed this image, this my face that bends over the altar of white paper.
In the name of your image, listen to me!
Now while the Africa of despotism is dying – it is the agony of a pitiable princess
Like that of Europe to whom she is connected through the navel –
Now fix your immobile eyes upon your children who have been called
And who sacrifice their lives like the poor man his last garment
So that hereafter we may cry 'here' at the rebirth of the world being the leaven that the white flour needs.
For who else would teach rhythm to the world that has died of machines and cannons?
For who else should ejaculate the cry of joy, that arouses the dead and the wise in a new dawn?
Say, who else could return the memory of life to men with a torn hope?
They call us cotton heads, and coffee men, and oily men,
They call us men of death.
But we are the men of the dance whose feet only gain power when they beat the hard soil.

3.1 Refer to line 2: 'Rectangular masks through whom the spirit breathes'.

What does the word, 'breathes' suggest about the masks? Give TWO points. (2)

3.2 Refer to line 5: 'You guard this … any mortal smile.'

Describe the atmosphere in 'this place'. (2)

3.3 Refer to line 8: 'You have composed … of white paper.'

3.3.1 Identify the figure of speech used in 'the altar of white paper'. (1)

3.3.2 Comment on the effectiveness of the image in line 8. (2)

3.4 The speaker believes that the people of Africa will be a driving force for change in the world.

Do you agree with this statement? Justify your response with reference to lines 12–17. (3)
[10]

QUESTION 4: CONTEXTUAL QUESTION

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

THE SHIPWRECK – Emily Dickinson

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

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

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

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

4.1 Refer to line 4: 'Into the boiling sand.'

What does the word, 'boiling' suggest about the sand? Give TWO points. (2)

4.2 Refer to lines 5–6: 'Ring, for scant salvation! / Toll, for the bonnie souls'.

Explain the contrasting moods presented in these lines. (2)

4.3 Refer to line 10: 'When winter shakes the door'.

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 In this poem, the speaker highlights the far-reaching consequences of natural disasters.

Do you agree with this statement? Justify your response with reference to the poem. (3)
[10]

AND

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

CITY PEOPLE – Elaine Unterhalter

I saw an old man
in a worn suit
with a cross on the lapel –
sitting in a park,
waiting
for the end of the world.
I saw a woman
who smelt rich,
who talked without meaning,
who went shopping every Wednesday.
I saw a girl
looking for truth,
probing the cracks in the pavement.
I saw a doctor
who did not care.
I saw a lawyer
with cents for eyes.
I saw a cruel man.
I saw a kind man.
And all these people
meant something to somebody
but where is my truth?
what do I mean?

5.1 Refer to lines 7–10: 'I saw a … shopping every Wednesday.'

Explain what impression is created of the woman in these lines. (2)

5.2 Explain the repeated use of the phrase, 'I saw' in the poem. (2)

5.3 Refer to lines 16–17: 'I saw a lawyer / with cents for eyes.'

5.3.1 Identify the figure of speech. (1)

5.3.2 Discuss the effectiveness of the image in these lines. (2)

5.4 Refer to lines 20–23: 'And all these … do I mean?'

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

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

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

Dorian Gray appears to live a life that is carefree and unrestrained; however, his reality is far from this.

With close reference to the novel, critically discuss the validity of the above statement.

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

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

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

EXTRACT A

'I am so glad I have found you, Dorian,' he said, gravely. 'I called last night, and they told me you were at the Opera. Of course I knew that was impossible. But I wish you had left word where you had really gone to. I passed a dreadful evening, half afraid that one tragedy might be followed by another. I think you might have telegraphed for me when you heard of it first. I read of it quite by chance in a late edition of The Globe that I picked up at the club. I came here at once, and was miserable at not finding you. I can't tell you how heart-broken I am about the whole thing. I know what you must suffer. But where were you?

…

'You went to the Opera?' said Hallward, speaking very slowly, and with a strained touch of pain in his voice. 'You went to the Opera while Sibyl Vane was lying dead in some sordid lodging? You can talk to me of other women being charming, and of Patti singing divinely, before the girl you loved has even the quiet of a grave to sleep in?'

…

'Stop, Basil! I won't hear it!' cried Dorian, leaping to his feet. 'You must not tell me about things. What is done is done. What is past is past.'

…

'I don't want to be at the mercy of my emotions. I want to use them, to enjoy them, and to dominate them.'

'Dorian, this is horrible! Something has changed you completely. You look exactly the same wonderful boy who, day after day, used to come down to my studio to sit for his picture. But you were simple, natural, and affectionate then. You were the most unspoiled creature in the whole world. Now, I don't know what has come over you. You talk as if you had no heart, no pity in you. It is all Harry's influence. I see that.'

[Chapter 9]

7.1 Give TWO reasons why Basil is speaking 'gravely' (line 1) to Dorian. (2)

7.2 Refer to lines 3–7: 'I passed a … you must suffer.'

Describe Basil's character as revealed in these lines. (2)

7.3 Refer to lines 10–11: 'You went to … some sordid lodging?'

Explain the differences between Dorian's and Sibyl's lifestyles. (2)

7.4 Refer to lines 20–21: 'You talk as if you had no heart, no pity in you.'

Discuss the extent to which this statement proves to be true for Dorian in the context of the novel as a whole. (3)

7.5 Refer to line 21: 'It is all Harry's influence. I see that.'

Discuss what it is about Lord Henry that makes him influential. (3)

AND

EXTRACT B

A bitter laugh of mockery broke from the lips of the younger man. 'You shall see it yourself, to-night!' he cried, seizing a lamp from the table. 'Come: it is your own handiwork. Why shouldn't you look at it? You can tell the world all about it afterwards, if you choose. Nobody would believe you. If they did believe you, they would like me all the better for it. I know the age better than you do, though you will prate about it so tediously. Come, I tell you. You have chattered enough about corruption. Now you shall look on it face to face.'

There was the madness of pride in every word he uttered. He stamped his foot upon the ground in his boyish insolent manner. He felt a terrible joy at the thought that someone else was to share his secret, and that the man who had painted the portrait that was the origin of all his shame was to be burdened for the rest of his life with the hideous memory of what he had done.

'Yes,' he continued, coming closer to him, and looking steadfastly into his stern eyes, 'I shall show you my soul. You shall see the thing that you fancy only God can see.'

…

Dorian Gray smiled. There was a curl of contempt in his lips. 'Come upstairs, Basil,' he said, quietly. 'I keep a diary of my life from day to day, and it never leaves the room in which it is written. I shall show it to you if you come with me.'

[Chapter 12]

7.6 Place the above extract in context. (2)

7.7 Refer to lines 1–3: 'A bitter laugh … your own handiwork.'

Explain how these lines influence your response to Dorian at this stage of the novel. (2)

7.8 Refer to lines 10–12: 'that the man … he had done.'

Discuss the irony in these lines. (3)

7.9 Refer to lines 16–17: 'I keep a … come with me.'

Comment on the significance of the portrait being compared to a diary. (3)

7.10 Refer to lines 4–5: 'Nobody would believe … than you do'.

Using your knowledge of the novel as a whole, critically discuss how these lines reflect Victorian society's obsession with aesthetic appeal. (3)
[25]

LIFE OF PI – Yann Martel

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

QUESTION 8: *LIFE OF PI* – ESSAY QUESTION

Pi's well-adjusted adulthood defies the reality of his experiences in Pondicherry and at sea.

With close reference to the novel, critically discuss the validity of the above statement.

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

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

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

EXTRACT C

'Come with me,' said Father.

We set out like prisoners off to their execution.

We left the house, went through the gate, entered the zoo. It was early and the zoo hadn't opened yet to the public. Animal keepers and groundskeepers were going about their work. I noticed Sitaram, who oversaw the orang-utans, my favourite keeper.

…

We came to the big cats, our tigers, lions and leopards. Babu, their keeper, was waiting for us. We went round and down the path, and he unlocked the door to the cat house, which was at the centre of a moated island. We entered. It was a vast and dim cement cavern, circular in shape, warm and humid, and smelling of cat urine.

…

The cages were empty – save one: Mahisha, our Bengal tiger patriarch, a lanky, hulking beast of 550 pounds, had been detained. As soon as we stepped in, he loped up to the bars of his cage and set off a full-throated snarl, ears flat against his skull and round eyes fixed on Babu. The sound was so loud and fierce it seemed to shake the whole cat house. My knees started quaking. I got close to Mother. She was trembling, too. Even Father seemed to pause and steady himself.

…

'Tigers are *very* dangerous,' Father shouted. 'I want you to understand that you are never – under *any* circumstances – to touch a tiger, to pet a tiger, to put your hands through the bars of a cage, even to get close to a cage. Is that clear? Ravi?'

Ravi nodded vigorously.

'Piscine?'

I nodded even more vigorously.

…

'I'm going to show you how dangerous tigers are,' he continued. 'I want you to remember this lesson for the rest of your lives.'

[Chapter 8]

9.1 Describe Mr Patel's parenting style as revealed in this extract. (2)

9.2 Refer to line 5: 'I noticed Sitaram … my favourite keeper.'

By referring to later events, state what happens to Orange Juice, the orang-utan. (2)

9.3 Refer to lines 16–23: 'I want you … of your lives.'

Discuss how this lesson proves to be valuable for Pi later in the novel. (3)

9.4 Refer to line 14: 'I got close to Mother. She was trembling, too.'

What does the word 'trembling' suggest about Pi's mother here and how does she change later in the novel? (3)

AND

EXTRACT D

'It's coming right towards us, Richard Parker! Oh, I thank you, Lord Ganesha! Blessed be you in all your manifestations, Allah-Brahman!'

…

'Can you believe it, Richard Parker? People, food, a bed. Life is ours once again. Oh, what bliss!'

The ship came closer still. It looked like an oil tanker. The shape of its bow was becoming distinct. Salvation wore a robe of black metal with white trim.

…

In less than twenty minutes a ship of three hundred thousand tons became a speck on the horizon. When I turned away, Richard Parker was still looking in its direction. After a few seconds he turned away too and our gazes briefly met. My eyes expressed longing, hurt, anguish, loneliness. All he was aware of was that something stressful and

momentous had happened, something beyond the outer limits of his understanding. He did not see that it was salvation barely missed. He only saw that the alpha here, this odd, unpredictable tiger, had been very excited. He settled down to another nap. His sole comment on the event was a cranky meow.

'I love you!' The words burst out pure and unfettered, infinite. The feeling flooded my chest. 'Truly I do. I love you, Richard Parker. If I didn't have you now, I don't know what I would do. I don't think I would make it. No, I wouldn't. I would die of hopelessness. Don't give up, Richard Parker, don't give up. I'll get you to land, I promise, I promise!'

[Chapter 86]

9.5 Refer to lines 13–14: 'He settled down … a cranky meow.'

Give TWO reasons for Richard Parker's reaction in these lines. (2)

9.6 Refer to lines 7–8: 'In less than … on the horizon.'

Explain what these lines reveal about Pi's current state of mind. (2)

9.7 Refer to lines 15–16: 'I love you … you, Richard Parker.'

Discuss how Pi's feelings towards Richard Parker in these lines differ from his feelings earlier in the novel. (2)

9.8 Based on your knowledge of the novel as a whole, discuss why Richard Parker regards Pi as the 'alpha' (line 12). (3)

9.9 Refer to lines 16–18: 'If I didn't … promise, I promise!'

Comment on the significance of these lines in relation to the human story. (3)

9.10 Refer to lines 1–2: 'Oh, I thank … your manifestations, Allah-Brahman!'

Using your knowledge of the novel as a whole, critically discuss the importance of faith in Pi's life. (3)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer ONLY on the play you have studied.

HAMLET – William Shakespeare

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

QUESTION 10: *HAMLET* – ESSAY QUESTION

Claudius's desire for power has a negative impact on many characters in the play.

Critically discuss the extent to which you agree with the above statement. Make reference to a minimum of THREE characters.

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

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

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

EXTRACT E

HAMLET
That it should come to this!
But two months dead, nay! not so much, not two …,
So excellent a king, that was to this
Hyperion to a satyr, so loving to my mother,
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth!
Must I remember? Why, she would hang on him
As if increase of appetite had grown
By what it fed on, and yet within a month …
Let me not think on't … Frailty, thy name is woman!
A little month or ere those shoes were old
With which she followed my poor father's body
Like Niobe, all tears, why she, even she
(O God! a beast that wants discourse of reason
Would have mourned longer) married with my uncle,
My father's brother, but no more like my father
Than I to Hercules, within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing in her galléd eyes,
She married. O most wicked speed … to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good …
But break, my heart, for I must hold my tongue.

Enter Horatio, Marcellus and Bernardo
HORATIO
Hail to your lordship!
HAMLET
I am glad to see you well.
Horatio, or I do forget myself!
HORATIO
The same, my lord, and your poor servant ever.
HAMLET
Sir, my good friend, I'll change that name with you.
They clasp hands
And what make you from Wittenberg, Horatio?

[Act 1, Scene 2]

11.1 What has occurred between Hamlet, Claudius and Gertrude just prior to this extract? (2)

11.2 Based on your reading of this extract, describe Hamlet's view of King Hamlet and Gertrude's marriage. (2)

11.3 Refer to line 23: 'But break, my heart, for I must hold my tongue.'

Account for Hamlet's decision to hold his tongue. (2)

11.4 Refer to line 10: 'Frailty, thy name is woman!'

Comment on Danish society's view of women as expressed by Hamlet in this line. (3)

11.5 Refer to lines 20–21: 'O most wicked … to incestuous sheets!'

If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)

AND

EXTRACT F

CLAUDIUS
O, this is the poison of deep grief, it springs
All from her father's death. And now behold!
O Gertrude, Gertrude,
When sorrows come, they come not single spies,
But in battalions. First her father slain,
Next your son gone, and he most violent author
Of his own just remove, the people muddied,
Thick and unwholesome in their thoughts and whispers,
For good Polonius' death–and we have done but greenly,
In hugger-mugger to inter him. Poor Ophelia

Divided from herself and her fair judgement,
Without the which we are pictures or mere beasts.
Last, and as much containing as all these,
Her brother is in secret come from France,
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father's death,
Wherein necessity, of matter beggared,
Will nothing stick our person to arraign
In ear and ear. O my dear Gertrude, this
Like to a murdering-piece in many places
Gives me superfluous death!
(A noise outside)
GERTRUDE
Alack! what noise is this?
CLAUDIUS
(Calls) Attend!
(An attendant enters)
Where are my Switzers? Let them guard the door.

…

Laertes, armed, bursts into the room with Danes following
LAERTES
Where is this king? Sirs, stand you all without.
DANES
No, let's come in,
LAERTES
I pray you, give me leave.
DANES
We will, we will.
They retire
LAERTES
I thank you, keep the door. O thou vile king,
Give me my father.

[Act 4, Scene 5]

11.6 Refer to lines 1–2: 'O, this is … her father's death.'

Describe the events that have led to Ophelia's father's death. (2)

11.7 Refer to lines 6–7: 'Next your son … own just remove'.

Explain Claudius's attitude towards Hamlet at this point in the play. (2)

11.8 Refer to lines 10–11: 'Poor Ophelia / Divided from herself and her fair judgement'.

Discuss how these lines reflect the change in Ophelia's character. (3)

11.9 Refer to lines 34–35: 'O thou vile king, / Give me my father.'

Comment on what these lines reveal about Laertes. (3)

11.10 Refer to lines 7–9: 'the people muddied … good Polonius' death'.

Critically discuss the significance of these lines in highlighting the political climate in Denmark. (3)
[25]

OTHELLO – William Shakespeare

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

QUESTION 12: *OTHELLO* – ESSAY QUESTION

Iago's desire for power has a negative impact on many characters in the play.

Critically discuss the extent to which you agree with the above statement. Make reference to a minimum of THREE characters.

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

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

IAGO
In following him, I follow but myself:
Heaven is my judge, not I for love and duty,
But seeming so for my peculiar end,
For when my outward action doth demonstrate
The native act and figure of my heart
In complement extern, 'tis not long after
But I will wear my heart upon my sleeve
For doves to peck at. I am not what I am.
RODERIGO
What a full fortune does the thick-lips owe
If he can carry it thus!
IAGO
Call up her father,
Rouse him, make after him, poison his delight,
Proclaim him in the streets, incense her kinsmen,
And, though he in a fertile climate dwell,
Plague him with flies. Though that his joy be joy,
Yet throw such changes of vexation on't
As it may lose some colour.
RODERIGO
Here is her father's house. I'll call aloud.
IAGO
Do–with like timorous accent and dire yell
As when, by night and negligence, the fire
Is spied in populous cities.
RODERIGO
What ho, Brabantio! Signor Brabantio, ho!
IAGO
Awake! What ho, Brabantio! Thieves, thieves, thieves!
Look to your house, your daughter, and your bags!
Thieves, thieves!

[Act 1, Scene 1]

13.1 Refer to line 11: 'Call up her father'.

Account for Iago's instruction to Roderigo. (2)

13.2 Refer to lines 2–3: 'Heaven is my judge … my peculiar end'.

Explain Iago's reasons for not feeling 'love and duty' towards Othello. (2)

13.3 Describe the relationship between Iago and Roderigo at this point. (2)

13.4 Refer to lines 9–10: 'What a full … carry it thus!'

Do Roderigo's words reflect the general attitude of Venetian society to Othello? Motivate your response. (3)

13.5 Refer to lines 11–15: 'Call up her … him with flies.'

Discuss the significance of the language used in these lines in the context of the play. (3)

AND

EXTRACT H

EMILIA
(At the door) O, good my lord, I'd speak a word with you.
OTHELLO
Yes, 'tis Emilia … By and by … She's dead.
'Tis like she comes to speak of Cassio's death.
The noise was here. Ha! No more moving?
Still as the grave. Shall she come in? Were't good?
I think she stirs again. No. What's best to do?
If she come in, she'll sure speak to my wife–
My wife! my wife! What wife? I have no wife.
O, insupportable! O heavy hour!
Methinks it should be now a huge eclipse
Of sun and moon, and that the affrighted globe
Should yawn at alteration.
EMILIA
(At the door) I do beseech
That I may speak with you. O good my lord!
OTHELLO
I had forgot thee. O, come in, Emilia.
Soft; by and by. Let me the curtains draw.
Where art thou?
(Unlocks the door) What's the matter with thee now?
Enter Emilia
EMILIA
O, my good lord, yonder's foul murders done.
OTHELLO
What, now?
EMILIA
But now, my lord.

OTHELLO
It is the very error of the moon.
She comes more nearer earth than she was wont
And makes men mad.
EMILIA
Cassio, my lord, hath killed a young Venetian
Called Roderigo.
OTHELLO
Roderigo killed?
And Cassio killed?
EMILIA
No, Cassio is not killed.
OTHELLO
Not Cassio killed! Then murder's out of tune,
And sweet revenge grows harsh.
DESDEMONA
O, falsely, falsely murdered!
EMILIA
O Lord! What cry is that?
OTHELLO
That? What?
EMILIA
Out and alas! It is my lady's voice!
Emilia draws back the bed-curtains
Help, help, ho, help! O, lady, speak again!
Sweet Desdemona, O sweet mistress, speak!
DESDEMONA
A guiltless death I die.
EMILIA
O, who has done this deed?
DESDEMONA
Nobody; I myself. Farewell.
Commend me to my kind lord. O, farewell!
Desdemona dies
OTHELLO
Why, how should she be murdered?
EMILIA
Alas, who knows?
OTHELLO
You heard her say herself it was not I.
EMILIA
She said so–I must needs report the truth.
OTHELLO
She's like a liar gone to burning hell.
'Twas I that killed her.
EMILIA
O, the more angel she,
And you the blacker devil!

[Act 5, Scene 2]

13.6 Place the above extract in context. (2)

13.7 Refer to line 15: 'I had forgot thee. O, come in, Emilia.'

What does Othello's reaction to Emilia's arrival suggest about his state of mind at this point in the scene? (2)

13.8 Refer to lines 40–42: 'A guiltless death … Nobody; I myself.'

Comment on what Desdemona's final words reveal about her at this point in the play. (3)

13.9 Refer to line 50: 'Twas I that killed her.'

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)

13.10 Refer to lines 51–52: 'O, the more … the blacker devil!'

Critically discuss how these lines highlight the tragedy that has occurred throughout the play. (3)
[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

Abigail's desire for power has a negative impact on many characters in *The Crucible*.

Critically discuss the extent to which you agree with the above statement. Make reference to a minimum of THREE characters.

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

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT I

ELIZABETH	I think you must go to Salem, John. *(He turns to her.)* I think so. You must tell them it is a fraud.	
PROCTOR	*(thinking beyond this.)*: Aye, it is, it is surely.	
ELIZABETH	Let you go to Ezekiel Cheever – he knows you well. And tell him what she said to you last week in her uncle's house. She said it had naught to do with witchcraft, did she not?	5
PROCTOR	*(in thought)*: Aye, she did, she did. *(Now, a pause.)*	
ELIZABETH	*(quietly, fearing to anger him by prodding)*: God forbid you keep that from the court, John. I think they must be told.	
PROCTOR	*(quietly, struggling with his thought)*: Aye, they must, they must. It is a wonder they do believe her.	10
ELIZABETH	I would go to Salem now, John – let you go tonight.	
PROCTOR	I'll think on it.	
ELIZABETH	*(with her courage now)*: You cannot keep it, John.	
PROCTOR	*(angering)*: I know I cannot keep it. I say I will think on it!	15
ELIZABETH	*(hurt, and very coldly)*: Good, then, let you think on it. *(She stands and starts to walk out of the room.)*	
PROCTOR	I am only wondering how I may prove what she told me, Elizabeth. If the girl's a saint now, I think it is not easy to prove she's fraud, and the town gone so silly. She told it to me in a room alone – I have no proof for it.	20
ELIZABETH	You were alone with her?	
PROCTOR	*(stubbornly)*: For a moment alone, aye.	
ELIZABETH	Why, then, it is not as you told me.	

[Act 2]

15.1 Place the above extract in context. (2)

15.2 Refer to lines 1–2: 'You must tell them it is a fraud.'

Account for Elizabeth's use of the word 'fraud' in this context. (2)

15.3 Describe the relationship between Elizabeth and John Proctor at this point. (2)

15.4 Refer to lines 18–20: 'If the girl's … gone so silly.'

Comment on the response of the villagers to the girls' accusations. (3)

15.5 Refer to line 24: 'Why, then, it is not as you told me.'

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)

AND

EXTRACT J

MARY	*(screaming at him)*: No, I love God; I go your way no more. I love God, I bless God. *(Sobbing, she rushes to Abigail.)* Abby, Abby, I'll never hurt you more! *(They all watch, as Abigail, out of her infinite charity, reaches out and draws the sobbing Mary to her, and then looks up to Danforth.)*
DANFORTH	*(to Proctor)*: What are you? *(*PROCTOR *is beyond speech in his anger.)* You are combined with anti-Christ, are you not? I have seen your power; you will not deny it! What say you, Mister?
HALE	Excellency –
DANFORTH	I will have nothing from you, Mr Hale! *(To Proctor.)* Will you confess yourself befouled with Hell, or do you keep that black allegiance yet? What say you?
PROCTOR	*(his mind wild, breathless)*: I say – I say – God is dead!
PARRIS	Hear it, hear it!
PROCTOR	*(laughs insanely, then)*: A fire, a fire is burning! I hear the boot of Lucifer, I see his filthy face! And it is my face, and yours, Danforth! For them that quail to bring men out of ignorance, as I have quailed, and as you quail now when you know in all your black hearts that this be fraud – God damns our kind especially, and we will burn, we will burn together!
DANFORTH	Marshal! Take him and Corey with him to the jail!
HALE	*(starting across to the door)*: I denounce these proceedings!
PROCTOR	You are pulling Heaven down and raising up a whore!
HALE	I denounce these proceedings, I quit this court! *(He slams the door to the outside behind him.)*

[Act 3]

15.6 Refer to lines 2–3: 'Abby, Abby, I'll never hurt you more!'

What has led Mary to make this statement? Give TWO reasons. (2)

15.7 Refer to line 9: 'I will have nothing from you, Mr Hale!'

Explain Danforth's attitude towards Hale at this point. (2)

15.8 Refer to line 21: 'You are pulling Heaven down and raising up a whore!'

Discuss what the statement in this line conveys about Abigail. (3)

15.9 Refer to line 22: 'I denounce these proceedings, I quit this court!'

Comment on what this line reveals about the transformation Reverend Hale has undergone. (3)

15.10 Refer to lines 14–18: 'A fire, a fire … will burn together!'

Critically discuss how these lines highlight the hypocrisy in Salem. (3)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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