



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

2018

MARKS: 80

TIME: 2½ hours

This question paper consists of 36 pages.

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on pages 4–5 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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SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
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3. 'Lake Morning in Autumn'	Contextual question	10	9
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5. 'A Hard Frost'	Essay question	10	11
6. 'An African Elegy'	Contextual question	10	12
7. 'Funeral Blues'	Contextual question	10	13
8. 'Motho ke Motho ka batho babang'	Contextual question	10	14
AND			
Unseen Poem: COMPULSORY QUESTION			
9. 'Seed'	Contextual question	10	15
SECTION B: NOVEL			
Answer ONE question.*			
10. <i>Animal Farm</i>	Essay question	25	16
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12. <i>Pride and Prejudice</i>	Essay question	25	19
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18. <i>Life of Pi</i>	Essay question	25	26
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SECTION C: DRAMA			
Answer ONE question.*			
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20. <i>Hamlet</i>	Essay question	25	28
21. <i>Hamlet</i>	Contextual question	25	28
22. <i>Othello</i>	Essay question	25	31
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24. <i>The Crucible</i>	Essay question	25	34
25. <i>The Crucible</i>	Contextual question	25	34

***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)	1–8	2	
A: Poetry (Unseen Poem)	9	1	
B: Novel (Essay OR Contextual)	10–19	1	
C: Drama (Essay OR Contextual)	20–25	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: POETRY – ESSAY QUESTION

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

FUTILITY – Wilfred Owen

- 1 Move him into the sun –
- 2 Gently its touch awoke him once,
- 3 At home, whispering of fields unsown,
- 4 Always it woke him, even in France,
- 5 Until this morning and this snow.
- 6 If anything might rouse him now
- 7 The kind old sun will know.

- 8 Think how it wakes the seeds –
- 9 Woke, once, the clays of a cold star.
- 10 Are limbs, so dear-achieved, are sides,
- 11 Full-nerved – still warm – too hard to stir?
- 12 Was it for this the clay grew tall?
- 13 O what made fatuous sunbeams toil
- 14 To break earth's sleep at all?

The poem, 'Futility', focuses on the tragedy of war.

By close reference to **DICTION**, **IMAGERY** and **TONE**, critically discuss the validity of this statement.

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

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

AN ABANDONED BUNDLE – Mbuyiseni Oswald Mtshali

1 The morning mist
2 and chimney smoke
3 of White City Jabavu
4 flowed thick yellow
5 as pus oozing
6 from a gigantic sore.

7 It smothered our little houses
8 like fish caught in a net.

9 Scavenging dogs
10 draped in red bandanas of blood
11 fought fiercely
12 for a squirming bundle.

13 I threw a brick;
14 they bared fangs
15 flicked velvet tongues of scarlet
16 and scurried away,
17 leaving a mutilated corpse –
18 an infant dumped on a rubbish heap –
19 'Oh! Baby in the Manger
20 sleep well
21 on human dung.'

22 Its mother
23 had melted into the rays of the rising sun,
24 her face glittering with innocence
25 her heart as pure as untrampled dew.

- 2.1 Refer to lines 7–8: 'It smothered our ... in a net.'
Explain what the word, 'caught' conveys about life in White City Jabavu. (2)
- 2.2 What is the effect of using 'Its' (line 22) in reference to the infant? (2)
- 2.3 Refer to line 19: 'Baby in the Manger'.
Discuss the significance of the comparison between the infant and the 'Baby in the Manger'. (3)
- 2.4 Refer to lines 22–25: 'Its mother ... as untrampled dew.'
Critically discuss how these lines contribute to the central idea of the poem. (3)

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

LAKE MORNING IN AUTUMN – Douglas Livingstone

1 Before sunrise the stork was there
 2 resting the pillow of his body
 3 on stick legs growing from the water.

4 A flickering gust of pencil-slanted rain
 5 swept over the chill autumn morning:
 6 and he, too tired to arrange

7 his wind-buffed plumage,
 8 perched swaying a little
 9 neck flattened, ruminative,

10 beak on chest, contemplative eye
 11 filmy with star vistas and hollow
 12 black migratory leagues, strangely,

13 ponderously alone and some weeks
 14 early. The dawn struck and everything
 15 sky, water, bird, reeds

16 was blood and gold. He sighed.
 17 Stretching his wings he clubbed
 18 The air; slowly, regally, so very tired,

19 aiming his beak he carefully climbed
 20 inclining to his invisible tunnel of sky,
 21 his feet trailing a long, long time.

- 3.1 How do the words, 'Before sunrise' (line 1) influence the reader's feelings toward the stork? (2)
- 3.2 What impression of the stork is created by the use of the word, 'regally' (line 18)? (2)
- 3.3 Refer to lines 11–12: 'hollow/black migratory leagues'.
 Discuss the appropriateness of this image in the context of the poem. (3)
- 3.4 Refer to lines 16–20: 'He sighed./Stretching ... tunnel of sky'.
 These lines depict a strong creature that accepts its fate. Do you agree with this statement? Justify your response. (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT – William Shakespeare

1 When to the sessions of sweet silent thought
 2 I summon up remembrance of things past,
 3 I sigh the lack of many a thing I sought,
 4 And with old woes new wail my dear time's waste:
 5 Then can I drown an eye (unused to flow)
 6 For precious friends hid in death's dateless night,
 7 And weep afresh love's long since cancelled woe,
 8 And moan the expense of many a vanished sight:
 9 Then can I grieve at grievances foregone,
 10 And heavily from woe to woe tell o'er
 11 The sad account of fore-bemoanéd moan,
 12 Which I new pay as if not paid before.
 13 But if the while I think on thee, dear friend,
 14 All losses are restored and sorrows end.

4.1 Refer to line 3: 'I sigh the lack of many a thing I sought'.

Explain what the word, 'sigh' suggests about the speaker's state of mind. (2)

4.2 Refer to line 6: 'For precious friends hid in death's dateless night'.

What impression of death is created by this description? (2)

4.3 Refer to lines 9–12: 'Then can I ... not paid before.'

Discuss the effectiveness of the imagery in these lines. (3)

4.4 Refer to lines 13–14: 'But if the ... and sorrows end.'

These lines depict a change in the speaker's attitude toward his circumstances. Do you agree with this statement? Justify your response. (3)

[10]

QUESTION 5: POETRY – ESSAY QUESTION

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

A HARD FROST – Cecil Day Lewis

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

10 The sun looks out, and the fields blaze with diamonds.
11 Mockery spring, to lend this bridal gear
12 For a few hours to a raw country maid,
13 Then leave her all disconsolate with old fairings
14 Of aconite and snowdrop! No, not here
15 Amid this flounce and filigree of death
16 Is the real transformation scene in progress
17 But deep below where frost
18 Worrying the stiff clods unclenches their
19 Grip on the seed and lets our future breathe.

The poem describes how frost plays a role in the transformation of the landscape.

By close reference to **DICTION**, **IMAGERY** and **TONE**, critically discuss the validity of this statement.

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

[10]

QUESTION 6: POETRY – CONTEXTUAL QUESTION

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

AN AFRICAN ELEGY – Ben Okri

1 We are the miracles that God made
 2 To taste the bitter fruit of Time.
 3 We are precious.
 4 And one day our suffering
 5 Will turn into the wonders of the earth.

6 There are things that burn me now
 7 Which turn golden when I am happy.
 8 Do you see the mystery of our pain?
 9 That we bear poverty
 10 And are able to sing and dream sweet things

11 And that we never curse the air when it is warm
 12 Or the fruit when it tastes so good
 13 Or the lights that bounce gently on the waters?
 14 We bless things even in our pain.
 15 We bless them in silence.

16 That is why our music is so sweet.
 17 It makes the air remember.
 18 There are secret miracles at work
 19 That only Time will bring forth.
 20 I too have heard the dead singing.

21 And they tell me that
 22 This life is good
 23 They tell me to live it gently
 24 With fire, and always with hope.
 25 There is wonder here

26 And there is surprise
 27 In everything the unseen moves.
 28 The ocean is full of songs.
 29 The sky is not an enemy.
 30 Destiny is our friend.

- 6.1 Refer to line 3: 'We are precious.'
 Account for the use of the word, 'precious' in the context of the first stanza. (2)
- 6.2 Suggest a reason for the repetition of the word, 'And' throughout the poem. (2)
- 6.3 Refer to line 13: 'Or the lights that bounce gently on the waters?'
 Discuss the effectiveness of this image in the context of the poem. (3)
- 6.4 Refer to lines 22–24: 'This life is good ...gently/With fire'.
 Critically comment on the contradictory advice given to the speaker by the ancestors. (3)

[10]

QUESTION 7: POETRY – CONTEXTUAL QUESTION

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

FUNERAL BLUES – WH Auden

1 Stop all the clocks, cut off the telephone,
 2 Prevent the dog from barking with a juicy bone,
 3 Silence the pianos and with muffled drum
 4 Bring out the coffin, let the mourners come.

5 Let aeroplanes circle moaning overhead
 6 Scribbling on the sky the message He Is Dead,
 7 Put crêpe bows round the white necks of the public doves,
 8 Let the traffic policemen wear black cotton gloves.

9 He was my North, my South, my East and West,
 10 My working week and my Sunday rest,
 11 My noon, my midnight, my talk, my song;
 12 I thought that love would last forever: I was wrong.

13 The stars are not wanted now; put out every one;
 14 Pack up the moon and dismantle the sun;
 15 Pour away the ocean and sweep up the wood;
 16 For nothing now can ever come to any good.

- 7.1 Account for the speaker's desire to 'Stop all the clocks' (line 1). (2)
- 7.2 Suggest a reason for the use of capital letters in 'He Is Dead' (line 6). (2)
- 7.3 Refer to line 9: 'He was my North, my South, my East and West'.
 Discuss the effectiveness of this image in the context of the poem. (3)
- 7.4 Critically comment on how the images in the final stanza convey the speaker's attitude toward the death of his loved one. (3)

[10]

QUESTION 8: POETRY – CONTEXTUAL QUESTION

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

MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin**(A Person is a Person Because of Other People)**

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

- 8.1 Explain the significance of the 'mirror' to the prisoners. (2)
- 8.2 Suggest a reason for the reference to 'person' (line 3) and then 'prisoner' (line 4). (2)
- 8.3 Refer to lines 13–14: 'Two fingers are ... like two antennae.'
 Discuss the effectiveness of this image in the context of the poem. (3)
- 8.4 Refer to line 28: 'A black fist.'
 In your view, is this line an appropriate conclusion to the poem? Justify your response. (3)

[10]**AND**

UNSEEN POETRY (COMPULSORY)**QUESTION 9: CONTEXTUAL QUESTION**

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

SEED – Paula Meehan

1 The first warm day of spring
2 and I step out into the garden from the gloom
3 of a house where hope had died
4 to tally the storm damage, to seek what may
5 have survived. And finding some forgotten
6 lupins¹ I'd sown from seed last autumn
7 holding in their fingers a raindrop each
8 like a peace offering, or a promise,
9 I am suddenly grateful and would
10 offer a prayer if I believed in God.
11 But not believing, I bless the power of seed,
12 its casual, useful persistence,
13 and bless the power of sun,
14 its conspiracy with the underground,
15 and thank my stars the winter's ended.

Glossary: ¹lupins – flowering plants

9.1 Refer to lines 2–4: 'I step out ... the storm damage'.

Explain what these lines convey about the speaker's state of mind. (2)

9.2 Refer to lines 13–14: 'and bless the ... with the underground'.

Suggest why the speaker uses the word 'conspiracy' to describe the relationship between the sun and the soil. (2)

9.3 Refer to lines 5–8: 'And finding some ... or a promise'.

Discuss the effectiveness of the imagery in these lines. (3)

9.4 The speaker identifies with the seed.

With close reference to the poem, critically discuss the validity of this statement. (3)
[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

ANIMAL FARM – George Orwell

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

QUESTION 10: ANIMAL FARM – ESSAY QUESTION

Animal Farm is a novel based on a society driven by vanity, pride and intolerance.

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

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

[25]**QUESTION 11: ANIMAL FARM – CONTEXTUAL QUESTION**

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

EXTRACT A

[Boxer's] answer to every problem, every setback, was 'I will work harder!' – which he had adopted as his personal motto.

But everyone worked according to his capacity. The hens and ducks, for instance, saved five bushels of corn at the harvest by gathering up the stray grains. Nobody stole, nobody grumbled over his rations, the quarrelling and biting and jealousy which had been normal features of life in the old days had almost disappeared. Nobody shirked – or almost nobody. 5

...

Old Benjamin, the donkey, seemed quite unchanged since the Rebellion. He did his work in the same slow obstinate way as he had done it in Jones's time, never shirking, and never volunteering for extra work either. About the Rebellion and its results he would express no opinion. 10

...

On Sundays there was no work. Breakfast was an hour later than usual, and after breakfast there was a ceremony which was observed every week without fail. First came the hoisting of the flag. Snowball had found in the harness-room an old green tablecloth of Mrs. Jones's, and had painted on it a hoof and a horn in white. This was run up the flagstaff in the farmhouse garden every Sunday morning. The flag was green, Snowball explained, to represent the green fields of England, while the hoof and horn signified the future Republic of the Animals which would arise when the human race had been finally overthrown. 15

[Chapter 3]

- 11.1 Refer to lines 4–6: 'Nobody stole, ... life had almost disappeared.'
Account for the change in the animals' behaviour at this point in the novel. (3)
- 11.2 Refer to line 8: 'Old Benjamin, the donkey, seemed quite unchanged since the Rebellion.'
Suggest how Benjamin might have contributed to the eventual failure of Animalism. (3)
- 11.3 Refer to lines 16–19: 'The flag was ... been finally overthrown.'
In the light of later events in the novel, discuss the irony in the above lines. (3)
- 11.4 Refer to line 1: 'I will work harder!'
Comment on how Boxer's motto is typical of his character. (3)

AND**EXTRACT B**

These scenes of terror and slaughter were not what they had looked forward to on that night when old Major first stirred them to rebellion. If she [Clover] herself had had any picture of the future, it had been of a society of animals set free from hunger and the whip, all equal, each working according to his capacity, the strong protecting the weak, as she had protected the lost brood of ducklings with her foreleg on the night of Major's speech. Instead – she did not know why – they had come to a time when no one dared speak his mind, when fierce, growling dogs roamed everywhere, and when you had to watch your comrades torn to pieces after confessing to shocking crimes. There was no thought of rebellion or disobedience in her mind. She knew that, even as things were, they were far better off than they had been in the days of Jones, and that before all else it was needful to prevent the return of the human beings. 5 10

...

At last, feeling this to be in some way a substitute for the words she was unable to find, she began to sing 'Beasts of England'. The other animals sitting round her took it up, and they sang it three times over – very tunefully, but slowly and mournfully, in a way they had never sung it before. 15

They had just finished singing it for the third time when Squealer, attended by two dogs, approached them with the air of having something important to say. He announced that, by a special decree of Comrade Napoleon 'Beasts of England' had been abolished. From now onwards it was forbidden to sing it.

The animals were taken aback. 20

[Chapter 7]

- 11.5 Account for Clover's state of mind as reflected in the above extract. (3)
- 11.6 Refer to lines 13–15: 'she began to sing ... sung it before.'
Using these lines as a starting point, explain the significance of abolishing the song, 'Beasts of England'. (3)
- 11.7 Refer to lines 9–10: 'She knew that, ... days of Jones'.
Discuss how propaganda is used to make the animals believe that they are 'far better off than they had been in the days of Jones'. (3)
- 11.8 In the novel, Orwell is critical of power-hungry leaders.
Using this extract as a starting point and drawing on your knowledge of the novel as a whole, discuss the extent to which you agree with this statement. (4)
- [25]**

PRIDE AND PREJUDICE – Jane Austen

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

QUESTION 12: PRIDE AND PREJUDICE – ESSAY QUESTION

Pride and Prejudice is a novel based on a society driven by vanity and intolerance.

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

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

[25]**QUESTION 13: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

EXTRACT C

[Elizabeth to Darcy] 'I heard you before, but I could not immediately determine what to say in reply. You wanted me, I know, to say "Yes," that you might have the pleasure of despising my taste; but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt. I have, therefore, made up my mind to tell you, that I do not want to dance a reel at all – and now despise me if you dare.'

5

'Indeed I do not dare.'

Elizabeth, having rather expected to affront him, was amazed at his gallantry; but there was a mixture of sweetness and archness in her manner which made it difficult for her to affront anybody; and Darcy had never been so bewitched by any woman as he was by her. He really believed, that were it not for the inferiority of her connections, he should be in some danger.

10

Miss Bingley saw, or suspected enough to be jealous; and her great anxiety for the recovery of her dear friend Jane received some assistance from her desire of getting rid of Elizabeth.

She often tried to provoke Darcy into disliking her guest, by talking of their supposed marriage, and planning his happiness in such an alliance.

15

'I hope,' said she, as they were walking together in the shrubbery the next day, 'you will give your mother-in-law a few hints, when this desirable event takes place, as to the advantage of holding her tongue; and if you can compass it, do cure the younger girls of running after the officers. – And, if I may mention so delicate a subject, endeavour to check that little something, bordering on conceit and impertinence, which your lady possesses.'

20

[Chapter 10]

13.1 Refer to lines 12–13: 'her great anxiety for the recovery of her dear friend Jane'.

Account for Jane's presence in the Bingley home.

(3)

13.2 Explain Miss Bingley's desire to 'provoke Darcy into disliking her guest' (line 15).

(3)

- 13.3 Discuss why Elizabeth is 'amazed by his [Darcy's] gallantry' (line 7). (3)
- 13.4 Refer to lines 17–19: ' "I hope," ... holding her tongue'.
Comment on how Miss Bingley's conversation with Darcy is typical of her character. (3)

AND**EXTRACT D**

'Let me be rightly understood. This match, to which you have the presumption to aspire, can never take place. No, never. Mr Darcy is engaged to <i>my daughter</i> . Now, what have you to say?'	
'Only this: that if he is so, you can have no reason to suppose he will make an offer to me.'	5
Lady Catherine hesitated for a moment and then replied –	
'The engagement between them is of a peculiar kind. From their infancy, they have been intended for each other, it was the favourite wish of <i>his</i> mother, as well as of hers. While in their cradles, we planned the union: and now, at the moment when the wishes of both sisters would be accomplished in their marriage, to be prevented by a young woman of inferior birth, of no importance in the world, and wholly unallied to the family! Do you pay no regard to the wishes of his friends – to his tacit engagement with Miss de Bourgh? Are you lost to every feeling of propriety and delicacy? Have you not heard me say that from his earliest hours he was destined for his cousin?'	10
'Yes, and I had heard it before.'	15
...	
If Mr Darcy is neither by honour nor inclination confined to his cousin, why is not he to make another choice? And if I am that choice, why may I not accept him?'	
[Chapter 56]	

- 13.5 Account for Lady Catherine's use of the words, 'presumption to aspire' in lines 1–2. (3)
- 13.6 Refer to line 13: 'Are you lost to every feeling of propriety and delicacy?'
Comment on the irony of Lady Catherine's question. (3)
- 13.7 Discuss how marriage is satirised in this extract. (3)
- 13.8 In Extract C, Elizabeth's character is described as 'bordering on conceit and impertinence' (line 21).
By referring to both extracts and the novel as a whole, discuss the validity of this assessment of Elizabeth's character. (4)

[25]

THE GREAT GATSBY – F Scott Fitzgerald

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

QUESTION 14: THE GREAT GATSBY – ESSAY QUESTION

The Great Gatsby is a novel about a society driven by vanity, pride and intolerance.

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

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

[25]**QUESTION 15: THE GREAT GATSBY – CONTEXTUAL QUESTION**

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

EXTRACT E

After the house, we were to see the grounds and the swimming pool, and the hydroplane and the midsummer flowers – but outside Gatsby's window it began to rain again, so we stood in a row looking at the corrugated surface of the Sound.

'If it wasn't for the mist we could see your home across the bay,' said Gatsby. 'You always have a green light that burns all night, at the end of your dock.'

5

Daisy put her arm through his abruptly, but he seemed absorbed in what he had just said. Possibly it had occurred to him that the colossal significance of that light had now vanished forever.

...

I began to walk about the room, examining various indefinite objects in the half darkness. A large photograph of an elderly man in yachting costume attracted me, hung on the wall over his desk.

10

'Who's this?'

'That? That's Mr Dan Cody, old sport.'

The name sounded faintly familiar.

'He's dead now. He used to be my best friend years ago.'

15

...

'Come here *quick!*' cried Daisy at the window.

The rain was still falling, but the darkness had parted in the west, and there was a pink and golden billow of foamy clouds above the sea.

'Look at that,' she whispered, and then after a moment: 'I'd like to just get one of those pink clouds and put you in it and push you around.'

20

[Chapter 5]

- 15.1 Refer to lines 1–2: 'After the house ... the midsummer flowers'.
Account for Gatsby's desire to show Daisy every part of his house. (3)
- 15.2 Refer to line 13: 'That's Mr Dan Cody, old sport.'
Describe the role Dan Cody plays in shaping Gatsby's life. (3)
- 15.3 Refer to lines 7–8: 'Possibly it had ... now vanished forever.'
Critically discuss why Nick makes this comment about Gatsby. (3)
- 15.4 Refer to lines 19–20: 'Look at that ... push you around.'
Comment on how Daisy's words are typical of her character. (3)

AND**EXTRACT F**

I became aware now of a hollow, wailing sound which issued incessantly from the garage, a sound which as we got out of the coupé and walked toward the door resolved itself into the words 'Oh, my God!' uttered over and over in a gasping moan.

'There's some bad trouble here,' said Tom excitedly.

He reached up on tiptoes and peered over a circle of heads into the garage, which was lit only by a yellow light in a swinging metal basket overhead. Then he made a harsh sound in his throat, and with a violent thrusting movement of his powerful arms pushed his way through. 5

...

At first I couldn't find the source of the high, groaning words that echoed clamorously through the bare garage – then I saw Wilson standing on the raised threshold of his office, swaying back and forth and holding to the doorposts with both hands. Some man was talking to him in a low voice and attempting, from time to time, to lay a hand on his shoulder, but Wilson neither heard nor saw. His eyes would drop slowly from the swinging light to the laden table by the wall, and then jerk back to the light again, and he gave out incessantly his high, horrible call: 10 15

'Oh, my Ga-od! Oh, my Ga-od! Oh, Ga-od! Oh, my Ga-od!'

Presently Tom lifted his head with a jerk and, after staring around the garage with glazed eyes, addressed a mumbled incoherent remark to the policeman.

[Chapter 7]

- 15.5 Place this extract in context. (3)
- 15.6 Refer to line 4: ' "There's some bad trouble here," said Tom excitedly.'
Critically discuss how the 'bad trouble' will have an impact on Tom. (3)

- 15.7 Refer to lines 13–15: 'His eyes would ... high, horrible call'.
Discuss how these lines effectively convey the mood of the scene. (3)
- 15.8 The novel illustrates that, despite the differences in people's backgrounds, they respond to shared misfortune in similar ways.
Using this extract as a starting point, discuss the validity of the above statement in relation to Tom Buchanan and George Wilson. (4)
[25]

THE PICTURE OF DORIAN GRAY – Oscar Wilde

Answer EITHER QUESTION 16 (essay question) OR QUESTION 17 (contextual question).

QUESTION 16: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

The Picture of Dorian Gray illustrates the dangers of a society without moral boundaries.

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

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

[25]**QUESTION 17: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT G

'Mr Dorian Gray is in the studio, sir,' said the butler, coming into the garden.

'You must introduce me now,' cried Lord Henry, laughing.

The painter turned to his servant, who stood blinking in the sunlight. 'Ask Mr Gray to wait, Parker: I shall be in in a few moments.' The man bowed and went up the walk.

Then he looked at Lord Henry. 'Dorian Gray is my dearest friend,' he said. 'He has a simple and a beautiful nature. Your aunt was quite right in what she said of him. Don't spoil him. Don't try to influence him. Your influence would be bad. The world is wide, and has many marvellous people in it. Don't take away from me the one person who gives to my art whatever charm it possesses: my life as an artist depends on him. Mind, Harry, I trust you.' He spoke very slowly, and the words seemed wrung out of him almost against his will.

'What nonsense you talk!' said Lord Henry, smiling, and, taking Hallward by the arm, he almost led him into the house.

[Chapter 1]

- 17.1 Refer to line 2: 'You must introduce me now'.
Explain why Lord Henry is eager to be introduced to Dorian Gray. (3)
- 17.2 Refer to lines 10–11: 'He spoke very ... against his will.'
Account for Basil's feelings in this sentence. (3)
- 17.3 Refer to lines 5–6: 'He has a simple and a beautiful nature.'
Explain what this assessment of Dorian suggests about Basil's character. (3)
- 17.4 Refer to line 7: 'Don't try to influence him. Your influence would be bad.'
Comment critically on the influence that Lord Henry's ideas have on Dorian. (3)

AND

EXTRACT H

Dorian winced, and looked round at the grotesque things that lay in such fantastic postures on the ragged mattresses. The twisted limbs, the gaping mouths, the staring lustreless eyes, fascinated him. He knew in what strange heavens they were suffering, and what dull hells were teaching them the secret of some new joy. They were better off than he was. He was prisoned in thought. Memory, like a horrible malady, was eating his soul away. From time to time he seemed to see the eyes of Basil Hallward looking at him. Yet he felt he could not stay. The presence of Adrian Singleton troubled him. He wanted to be where no one would know who he was. He wanted to escape from himself. 5

...

Callous, concentrated on evil, with stained mien, and soul hungry for rebellion, Dorian Gray hastened on, quickening his step as he went, but as he darted aside into a dim archway, that had served him often as a short cut to the ill-famed place where he was going, he felt himself suddenly seized from behind, and before he had time to defend himself he was thrust against the wall, with a brutal hand round his throat. 10

He struggled madly for life, and by a terrible effort wrenched the tightening fingers away. In a second he heard the click of a revolver, and saw the gleam of a polished barrel pointing straight at his head, and the dusky form of a short thick-set man facing him. 15

'What do you want?' he gasped.

'Keep quiet,' said the man. 'If you stir, I shoot you.' 20

'You are mad. What have I done to you?'

[Chapter 16]

- 17.5 Place this extract in context. (3)
- 17.6 Explain why Dorian is attacked. (3)
- 17.7 Refer to lines 8–9: 'He wanted to escape from himself.'
Discuss why Dorian's sentiments are ironic. (3)
- 17.8 Refer to line 10: 'Callous, concentrated on evil, with stained mien'.
Comment on the validity of this description of Dorian Gray in light of the novel as a whole. (4)
- [25]**

LIFE OF PI – Yann Martel

Answer EITHER QUESTION 18 (essay question) OR QUESTION 19 (contextual question).

QUESTION 18: LIFE OF PI – ESSAY QUESTION

In *The Life of Pi*, the establishment of boundaries is essential for survival.

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

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

[25]**QUESTION 19: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT I

[Mother] looked beautiful. And sad. For she was leaving India, India of the heat and monsoons, of rice fields and the Cauvery River, of coastlines and stone temples, of bullock carts and colourful trucks, of friends and known shopkeepers, of Nehru Street and Goubert Salai, of this and that, India so familiar to her and loved by her. While her men – I fancied myself one already, though I was only sixteen – were in a hurry to get going, were Winnipeegers at heart already, she lingered.

5

The day before our departure she pointed at a cigarette wallah and earnestly asked, 'Should we get a pack or two?'

Father replied, 'They have tobacco in Canada. And why do you want to buy cigarettes? We don't smoke.'

10

Yes, they have tobacco in Canada – but do they have Gold Flake cigarettes? Do they have Arun ice cream? Are the bicycles Heroes? Are the televisions Onidas? Are the cars Ambassadors? Are the bookshops Higginbothams'? Such, I suspect, were the questions that swirled in Mother's mind as she contemplated buying cigarettes.

...

As the ship was worked out of the dock and piloted out to sea, I wildly waved goodbye to India. The sun was shining, the breeze was steady, and seagulls shrieked in the air above us. I was terribly excited.

15

[Chapter 35]

- 19.1 Account for Pi's father's decision to emigrate to Canada. (3)
- 19.2 Refer to lines 4–6: 'While her men ... at heart already'.
Explain how Pi and Ravi's attitudes, in these lines, contrast with their initial reaction to leaving India. (3)

SECTION C: DRAMA

Answer ONLY on the play you have studied.

HAMLET – William Shakespeare

Answer EITHER QUESTION 20 (essay question) OR QUESTION 21 (contextual question).

QUESTION 20: HAMLET – ESSAY QUESTION

Hamlet's behaviour throughout the play has unintended consequences.

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

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

[25]**QUESTION 21: HAMLET – CONTEXTUAL QUESTION**

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

EXTRACT K

CLAUDIUS

But now, my cousin Hamlet, and my son—

HAMLET

A little more than kin, and less than kind.

CLAUDIUS

How is it that the clouds still hang on you?

HAMLET

Not so, my lord, I am too much i'th' sun.

GERTRUDE

Good Hamlet, cast thy nightly colour off,
And let thine eye look like a friend on Denmark.

5

Do not for ever with thy vailèd lids

Seek for thy noble father in the dust.

Thou know'st 'tis common—all that lives must die,
Passing through nature to eternity.

10

HAMLET

Ay, madam, it is common.

GERTRUDE

If it be,

Why seems it so particular with thee?

HAMLET

Seems, madam? Nay, it is. I know not 'seems'.

'Tis not alone my inky cloak, good mother,

15

Nor customary suits of solemn black,

Nor windy suspiration of forced breath

No, nor the fruitful river in the eye

Nor the dejected haviour of the visage,

Together with all forms, moods, shows of grief

20

That can denote me truly. These indeed 'seem',

For they are actions that a man might play;
But I have that within which passeth show—
These but the trappings and the suits of woe.

CLAUDIUS

'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father;
But you must know your father lost a father;
That father lost, lost his; and the survivor bound
In filial obligation for some term

25

To do obsequious sorrow. But to persever

30

In obstinate condolment is a course
Of impious stubbornness, 'tis unmanly grief,
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,
An understanding simple and unschooled.

35

[Act 1, Scene 2]

21.1 Refer to line 2: 'A little more than kin, and less than kind.'

Account for Hamlet's reaction to Claudius's greeting.

(3)

21.2 Refer to lines 5–10: 'Good Hamlet, cast ... nature to eternity.'

Suggest what motivates Gertrude to utter these words in the above lines.

(3)

21.3 Refer to lines 30–32: 'But to persever ... 'tis unmanly grief'.

In the light of later events, comment on whether Claudius is being sincere.

(3)

21.4 Refer to line 33: 'It shows a will most incorrect to heaven'.

Discuss the irony in this line in the context of the play.

(3)

AND

EXTRACT L

HAMLET

(to GERTRUDE) Madam, how like you this play?

GERTRUDE

The lady protests too much, methinks.

HAMLET

O, but she'll keep her word.

CLAUDIUS

Have you heard the argument? Is there no
offence in't?

5

HAMLET

No, no, they do but jest, poison in jest. No
offence i'th' world.

CLAUDIUS

What do you call the play?

HAMLET

The Mousetrap. Marry, how? Tropically. This
play is the image of a murder done in Vienna. Gonzago

10

is the Duke's name, his wife Baptista. You shall see anon. 'Tis a knavish piece of work; but what o' that? Your majesty, and we that have free souls, it touches us not. Let the galled jade wince, our withers are unwrung. <i>Enter PLAYER LUCIANUS</i>	15
This is one Lucianus, nephew to the King. ... HAMLET (To LUCIANUS) Begin, murderer. Pox, leave thy damnable faces and begin. Come: 'the croaking raven doth bellow for revenge'.	20
PLAYER LUCIANUS Thoughts black, hands apt, drugs fit, and time agreeing, Confederate season, else no creature seeing; Thou mixture rank of midnight weeds collected, With Hecate's ban thrice blasted, thrice infected, Thy natural magic and dire property On wholesome life usurp immediately. <i>He pours the poison in the PLAYER KING'S ear</i>	25
HAMLET He poisons him i'th' garden for's estate. His name's Gonzago. The story is extant, and writ in choice Italian. You shall see anon how the murderer gets the love of Gonzago's wife.	30
OPHELIA The King rises. HAMLET What, frightened with false fire? GERTRUDE (to CLAUDIUS) How fares my lord?	35
POLONIUS Give o'er the play. CLAUDIUS Give me some light. Away.	
	[Act 3, Scene 2]

- 21.5 Refer to lines 4–5: 'Have you heard ... no/offence in't?'
Account for Claudius's question. (3)
- 21.6 Discuss the significance of Hamlet's choice of play, *The Mousetrap* (line 9). (3)
- 21.7 Refer to lines 17–20: '(To LUCIANUS)/Begin, murderer. ... bellow for/ revenge.'
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)
- 21.8 Hamlet resorts to deception to serve his own interests.
Do you agree with this statement? Justify your response. (4)
- [25]**

OTHELLO – William Shakespeare

Answer EITHER QUESTION 22 (essay question) OR QUESTION 23 (contextual question).

QUESTION 22: OTHELLO – ESSAY QUESTION

Othello's behaviour throughout the play has unintended consequences.

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

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

[25]**QUESTION 23: OTHELLO – CONTEXTUAL QUESTION**

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

EXTRACT M

IAGO

You, Roderigo? Come, sir, I am for you.

OTHELLO

Keep up your bright swords, for the dew will rust them.

Good signior, you shall more command with years
Than with your weapons.

BRABANTIO

O thou foul thief! Where hast thou stowed my daughter? 5

Damned as thou art, thou hast enchanted her,

For I'll refer me to all things of sense,

(If she in chains of magic were not bound)

Whether a maid, so tender, fair, and happy,

So opposite to marriage that she shunned 10

The wealthy curled darlings of our nation,

Would ever have, to incur a general mock,

Run from her guardage to the sooty bosom

Of such a thing as thou – to fear, not to delight.

Judge me the world, if 'tis not gross in sense, 15

That thou hast practised on her with foul charms,

Abused her delicate youth with drugs or minerals

That weakens motion: I'll have't disputed on;

'Tis probable, and palpable to thinking.

I therefore apprehend and do attach thee 20

For an abuser of the world, a practiser

Of arts inhibited and out of warrant.

Lay hold upon him. If he do resist,

Subdue him at his peril.

...

It were not for your quiet nor your good,
Nor for my manhood, honesty or wisdom,
To let you know my thoughts.

OTHELLO

Zounds!

15

IAGO

Good name in man and woman, dear my lord,
Is the immediate jewel of their souls.
Who steals my purse, steals trash: 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands.
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed.

20

OTHELLO

By heaven, I'll know thy thoughts.

IAGO

You cannot, if my heart were in your hand,
Nor shall not, whilst 'tis in my custody.

25

OTHELLO

Ha!

IAGO

O, beware, my lord, of jealousy!
It is the green-eyed monster which doth mock
The meat it feeds on. That cuckold lives in bliss
Who, certain of his fate, loves not his wronger.
But O, what damned minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!

30

OTHELLO

O misery!

[Act 3, Scene 3]

23.5 Refer to lines 1–3: 'Thou dost conspire ... to thy thoughts.'

Account for Othello's belief that Iago is not being honest with him.

(3)

23.6 Refer to lines 8–11: 'I entreat you... and unsure observance.'

Discuss the irony in these lines in the context of the play.

(3)

23.7 Refer to lines 16–19: 'Good name in man ... slave to thousands.'

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

(3)

23.8 Othello's jealousy plays a significant role in the tragedy of the play.

Do you agree with this statement? Justify your response.

(4)

[25]

THE CRUCIBLE – Arthur Miller

Answer EITHER QUESTION 24 (essay question) OR QUESTION 25 (contextual question).

QUESTION 24: THE CRUCIBLE – ESSAY QUESTION

John Proctor's behaviour throughout the play has unintended consequences.

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

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

[25]**QUESTION 25: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

EXTRACT O

PARRIS	Now, look you, Goody Putnam, she never – (<i>Enter THOMAS PUTNAM, a well-to-do, hard-handed landowner, near fifty.</i>) Oh, good morning, Mr Putnam.	
PUTNAM	It is a providence the thing is out now! It is a providence. (<i>He goes directly to the bed.</i>)	5
PARRIS	What's out, sir, what's – ?	
	MRS PUTNAM <i>goes to the bed.</i>	
PUTNAM	(<i>looking down at Betty</i>): Why, her eyes is closed! Look you, Ann.	
MRS PUTNAM	Why, that's strange. (<i>To Parris.</i>) Ours is open.	
PARRIS	(<i>shocked</i>): Your Ruth is sick?	10
MRS PUTNAM	(<i>with vicious certainty</i>): I'd not call it sick; the Devil's touch is heavier than sick. It's death, y'know, it's death drivin' into them, forked and hoofed.	
PARRIS	Oh, pray not! Why, how does Ruth ail?	
MRS PUTNAM	She ails as she must – she never waked this morning, but her eyes open and she walks, and hears naught, sees naught, and cannot eat. Her soul is taken, surely.	15
	PARRIS <i>is struck.</i>	
PUTNAM	(<i>as though for further details</i>): They say you've sent for Reverend Hale of Beverly?	20
PARRIS	(<i>with dwindling conviction now</i>): A precaution only. He has much experience in all demonic arts, and I –	
MRS PUTNAM	He has indeed; and found a witch in Beverly last year, and let you remember that.	
PARRIS	Now, Goody Ann, they only thought that were a witch, and I am certain there be no element of witchcraft here.	25
PUTNAM	No witchcraft! Now look you, Mr Parris –	
PARRIS	Thomas, Thomas, I pray you, leap not to witchcraft. I know that you – you least of all, Thomas, would ever wish so disastrous a charge laid upon me. We cannot leap to witchcraft. They will howl me out of Salem for such corruption in my house.	30
	[Act 1]	

- 25.1 Place the extract in context. (3)
- 25.2 Explain Parris's reasons for sending for Reverend Hale of Beverly. (3)
- 25.3 Based on your knowledge of the play as a whole, discuss the Putnams' motives for supporting the witch hunt. (3)
- 25.4 Refer to lines 30–31: 'They will howl me out of Salem'.
Discuss whether Parris's reaction is typical of him. (3)

AND**EXTRACT P**

MARY	I made a gift for you today, Goody Proctor. I had to sit long hours in a chair, and passed the time with sewing.	
ELIZABETH	<i>(perplexed, looking at the doll)</i> : Why, thank you, it's a fair poppet.	
MARY	<i>(with a trembling, decayed voice)</i> : We must all love each other now, Goody Proctor.	5
ELIZABETH	<i>(amazed at her strangeness)</i> : Aye, indeed we must.	
MARY	<i>(glancing at the room)</i> : I'll get up early in the morning and clean the house. I must sleep now. <i>(She turns and starts off.)</i>	
PROCTOR	Mary. <i>(She halts.)</i> Is it true? There be fourteen women arrested?	10
MARY	No, sir. There be thirty-nine now – <i>(She suddenly breaks off and sobs and sits down, exhausted.)</i>	
ELIZABETH	Why, she's weepin'! What ails you, child?	
MARY	Goody Osburn – will hang! <i>There is a shocked pause, while she sobs.</i>	15
PROCTOR	Hang! <i>(He calls into her face.)</i> Hang, y'say?	
MARY	<i>(through her weeping)</i> : Aye.	
PROCTOR	The Deputy Governor will permit it?	
MARY	He sentenced her. He must. <i>(To ameliorate it.)</i> But not Sarah Good. For Sarah Good confessed, y'see.	20
PROCTOR	Confessed! To what?	
MARY	That she – <i>(in horror at the memory)</i> – she sometimes made a compact with Lucifer, and wrote her name in his black book.	
	...	
PROCTOR	But – surely you know what a jabberer she is. Did you tell them that?	
MARY	Mr Proctor, in open court she near to choked us all to death.	25
PROCTOR	How, choked you?	
MARY	She sent her spirit out.	

[Act 2]

- 25.5 Refer to line 1: 'I made a gift for you today'.
Explain the significance of Mary's gift. (3)
- 25.6 Refer to lines 4–5: 'We must all love each other now, Goody Proctor.'
Discuss the irony of these words in the context of the play. (3)

- 25.7 Refer to line 16: 'Hang! (*He calls into her face.*) Hang, y'say?' and to line 18: 'The Deputy Governor will permit it?'

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

(3)

- 25.8 Superstition plays a significant role in the tragedy of the play.

Do you agree with this statement? Justify your response.

(4)

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