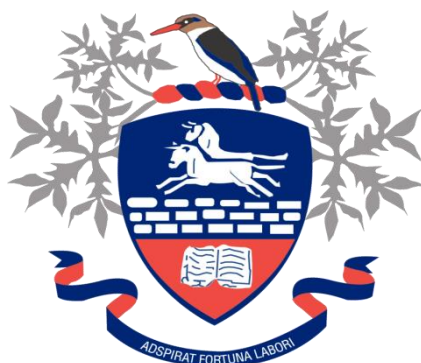


HILLCREST HIGH SCHOOL



November 2016

ENGLISH HOME LANGUAGE

Grade 11

Paper 2 (Literature)

Time: 2 ½ hours

Marks: 80

Examiner: Miss S. Boyce

Moderator: Mrs N. Atkinson

N.B. This question paper consists of 19 pages

INSTRUCTIONS TO CANDIDATES

READ THESE INSTRUCTIONS CAREFULLY BEFORE ANSWERING THE QUESTIONS

1. Draw a 2cm wide margin on the right- hand side of each page of your answer booklet.
2. Read and follow ALL instructions carefully.
3. Rule off on completion of EACH section.
4. It is in your own interests to write and present your work neatly.
5. Use your time carefully. Suggested time management:
 - Section A: approximately 50 minutes
 - Section B: approximately 50 minutes
 - Section C: approximately 50 minutes

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Read the entire question paper.
3. Consult the table of contents on page 3 and read the questions. Choose the ones you are going to answer.
4. This question paper consists of THREE sections (you are required to answer questions from all three sections):
 - a. SECTION A: Poetry (30 marks)
 - b. SECTION B: Novel (25 marks)
 - c. SECTION C: Drama (25 marks)
5. Follow the instructions at the beginning of each section carefully.
6. In Section A (Poetry) there are TWO questions:
 - Prescribed poems: Answer questions on TWO of the four poems.
 - Unseen poem: Answer all the questions set on the poem.
7. Choice of answers for Sections B (Novel) and Section C (Drama):
 - a. Answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL QUESTION**.
 - b. If you answer the essay question in Section B, then you must answer the contextual question in Section C.
 - c. If you answer the contextual question in Section B, then you must answer the essay question in Section C.
 - d. Answer **ONLY** on the novel you have studied.
8. Number your answers correctly according to the numbering system used in this question paper.
9. Length of answers:
 - a. Essay questions on poetry should be answered in about 200 – 250 words
 - b. Essay questions in the Drama section should be answered in 350 – 400 words.
 - c. The length of answers to contextual questions should be determined by the mark allocation. Aim for conciseness and relevance.
10. Write neatly and legibly.

CONTENTS

SECTION A: POETRY		
Prescribed poetry: Answer any TWO questions		
Question number	Question type	Marks
1. <i>Sunstrike</i>	Essay question	10
OR		
2. <i>To me, fair friend (Sonnet 104)</i>	Contextual question	10
OR		
3. <i>The Chimney Sweeper</i>	Contextual question	10
OR		
4. <i>Decomposition</i>	Contextual Question	10
AND		
Unseen poetry		
5. <i>Weather Eye</i>	Contextual question	10
SECTION B: Novel		
6. <i>Tsotsi</i>	Essay question	25
OR		
7. <i>Tsotsi</i>	Contextual Question	25
OR		
8. <i>Buckingham Palace</i>	Essay question	25
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SECTION C: Drama		
12. <i>Macbeth</i>	Essay question	25
OR		
13. <i>Macbeth</i>	Contextual question	25

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

SECTION	QUESTION NUMBER	NUMBER OF QUESTIONS TO ANSWER	TICK
A: Poetry (Prescribed Poetry)	1 – 4	2	
A: Poetry (Unseen Poem)	5	1	
B: Novel Essay/Contextual	6 – 7	1	
C: Drama Essay/Contextual	8 – 10	1	

SECTION A: PRESCRIBED POETRY

Answer TWO of the following questions

QUESTION 1: ESSAY QUESTION

Sunstrike

A solitary prospector
staggered, locked in a vision
of slate hills that capered
on the molten horizon.

Waterless he came to where
a river had run, now a band
flowing only in ripples
of white unquenchable sand. 5

Cursing, he dug sporadically
here, here, as deep as his arm,
and sat quite still, eyes thirstily
incredulous on his palm. 10

A handful of alluvial
diamonds leered back and more: mixed
in the scar, glinted globules
of rubies, emeralds, onyx. 15

And then he was swimming in fire
and drinking, splashing hot halos
of glittering drops at the choir
of assembled carrion crows. 20

~ Douglas Livingstone

The tone of foreboding that is evident in the poem is due to the fact that the poet believes the prospector gets what he deserves.

Critically discuss the poet's attitude towards the prospector by referring closely to the diction, tone and imagery.

Your essay should be 200 – 250 words (1 – 1 ½ pages) in length.

OR

[10]

QUESTION 2: CONTEXTUAL QUESTION

To me, fair friend (Sonnet 104)

To me, fair friend, you never can be old,
For as you were when first your eye I eyed,
Such seems your beauty still. Three winters cold
Have from the forests shook three summers' pride,
Three beauteous springs to yellow autumn turn'd 5
In process of the seasons have I seen,
Three April perfumes in three hot Junes burn'd,
Since first I saw you fresh, which yet are green.
Ah! yet doth beauty, like a dial-hand,
Steal from his figure and no pace perceived; 10
So your sweet hue, which methinks still doth stand,
Hath motion and mine eye may be deceived:
For fear of which, hear this, thou age unbred;
Ere you were born was beauty's summer dead.
~ William Shakespeare

- 2.1 How long has it been since the poet last saw his friend? Quote two consecutive words from the first quatrain as your answer. (1)
- 2.2 What effect does the use of the word “shook” (line 4) have? (2)
- 2.3 Identify and explain the figure of speech contained in line 9 – 10. (3)
- 2.4 Rewrite the phrase “thou age unbred” (line 11) into modern English. (1)
- 2.5 Explain in your own words what the message of the poem is. (3)

[10]

OR

QUESTION 3: CONTEXTUAL QUESTION

The Chimney Sweeper: A little black thing among the snow

A little black thing among the snow,
Crying "weep! 'weep!" in notes of woe!
"Where are thy father and mother? say?"
"They are both gone up to the church to pray.

Because I was happy upon the heath, 5
And smil'd among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy and dance and sing,
They think they have done me no injury, 10
And are gone to praise God and his Priest and King,
Who make up a heaven of our misery."

~ William Blake

- 3.1.1 What is the "little black thing" referred to in line 1? (1)
- 3.1.2 Explain why the "thing" is black. (2)
- 3.2 Identify the figure of speech used in line 2. (1)
- 3.3 Why does the child think that he was sold into slavery? Refer to the diction in stanza 2 in your answer. (2)
- 3.4 Discuss why the child's parents believe they have done him "no injury" (line 10). (2)
- 3.5 Explain in your own words what the final line of the poem means. (2)

[10]

OR

QUESTION 4: CONTEXTUAL QUESTION

Decomposition

I have a picture I took in Bombay
of a beggar asleep on the pavement:
grey-haired, wearing shorts and a dirty shirt,
his shadow thrown aside like a blanket.

His arms and legs could be cracks in the stone,
routes for the ants' journeys, the flies' descents,
Brain-washed by the sun into exhaustion,
he lies veined into stone, a fossil man.

5

Behind him there is a crowd passingly
bemused by a pavement trickster and quite
indifferent to this very common sight
of an old man asleep on the pavement.

10

I thought it then a good composition
and glibly called it "The Man in the Street,"
remarking how typical it was of
India that the man in the street lived there.

15

His head in the posture of one weeping
into a pillow chides me now for my
presumption at attempting to compose
art of his hunger and solitude.

20

~ Zulfikar Ghose

- 4.1 Describe the beggar in the photograph that the persona took. Make close reference to the diction in stanza 1 in your answer. (3)
- 4.2 Identify and explain the figure of speech contained in line 5. (3)
- 4.3 Quote one word from stanza 3 that highlights how the people walking past the beggar feel about him. (1)
- 4.4 Does the persona now think that the photograph is a "good composition"? Quote to support your answer. (3)

AND

[10]

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

Read the following poem and answer the questions set on it.

Weather Eye

In summer when the Christmas beetles
filled each day with thin brass shrilling,
heat would wake you, lapping at the sheet,
and drive you up and out into the glare
to find the mulberry's sweet shade 5
or watch ants marching underneath the guava tree.

And in the house Mommy would start
the daily ritual, whipping curtains closed,
then shutters latched against the sun
and when you crept in, thirsty, from the garden, 10
the house would be a cool, dark cave,

an enclave barricaded against light
and carpeted with shadow, still
except the kitchen where the door was open
to nasturtiums flaming at the steps 15
while on the stove the pressure cooker chugged
in tandem with the steamy day.

And in the evenings when the sun had settled
and crickets started silvering the night,
just home from school, smelling of chalk and sweat, 20
Daddy would do his part of it, the checking,
on the front verandah, of the scientific facts.

Then if the temperature had dropped enough
the stays were loosened and the house undressed
for night. Even the front door wide now 25
for the slightest breeze, a welcoming
of all the season's scents, the jasmine,
someone else's supper, and a neighbour's voice –

out walking labradors, the only time of day
for it, this time of year. How well the world 30
was ordered then. These chill machines
don't do it half as true, the loving regulation
of the burning days. Somehow my judgment isn't quite
as sure when faced with weather-signs. Let me come home
to where you watch the skies and keep things right. 35

~ Isabelle Dixon

(Source: <http://www.poetryinternationalweb.net/pi/site/poem/item/5440/auto/0/WEATHER-EYE>)

- 5.1 How do we know that the persona is referring to her childhood in the poem? Make reference to the diction in stanza 1 and 2 in your answer. (2)
- 5.2 What season is this poem set in? Justify your answer. (2)
- 5.3 What do you think the persona's "Daddy" does for a living? Quote one word to support your answer. (2)
- 5.4 Quote one example of alliteration used in the poem. (1)
- 5.5 Discuss how effectively the poet is able to convey the heat she experienced to the reader. Be sure to refer closely to the diction in your answer. (3)

[10]
Total for Section A: 30 marks

SECTION B: Novel

Answer ONLY on the novel(s) that you have studied.

***Tsotsi* – Athol Fugard**

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

QUESTION 6: *Tsotsi* – Athol Fugard ESSAY QUESTION

These lines are found near the beginning of the novel:

“David!” the man called. “David!” Tsotsi looked away. . . . Tsotsi had closed his ears. He heard it no more, He forgot it.’

These lines are from the very end of the novel:

“Come back,” the woman had said. “Come back, Tsotsi.” I must correct her, he thought. “My name is David Madondo.”

Compare and contrast the character of *Tsotsi* from the beginning of the novel to the end in a well-constructed essay of 350 – 400 (1 ½ - 2 pages) words.

OR

QUESTION 7: *Tsotsi* – Athol Fugard CONTEXTUAL QUESTION

TEXT A

It ended, as always happened at about the same time, when the young one they called Tsotsi, leant forward and brought his slim, delicate hands together, the fingers interlocking in the manner of prayer. The other three looked up at him and waited.

Before that the one called Boston had been telling his story. Boston always had a story. He started early in the afternoon when they came together in Tsotsi’s room and settled down with the first bottle of beer, telling it from then for a long time, almost to the hour when the shadows were long enough and Tsotsi told them what they would be doing that night. He told it slowly, taking his time, the words coming in an easy rhythm between the swallows of beer, ...

The other two were mostly listeners. Die Aap, so called because of his long arms – his knuckles seemed to drag in the dust – listened attentively to every word. Sometimes he had something to say, or asked a question, and he laboured a lot in finding words and putting them together. The last of the four, the one called Butcher...

[Chapter 1]

Refer to Text A

- 7.1.1 What impression do we get of Tsotsi from this extract? Ensure you support your answer with reference to the text. (2)
- 7.1.2 What impression do we get of Boston? Provide evidence. (2)
- 7.1.3 Describe Die Aap's character as presented in this extract, using only your own words. (2)
- 7.1.4 Discuss the significance of Butcher's name and provide evidence to support your answer. (3)

AND

TEXT B

She had stopped her scream and was staring now at the box with horror deeper than her fear of him. With both hands she lifted it, and when nothing happened she held it up to him and for a second time he backed away. With a sudden movement she thrust it into his hands, and he held it clumsily. Tsotsi only had eyes for the box now, and ears too, neither seeing nor hearing the woman as she turned away and with a low sob ran back the way she had come, deep into the white night. The lid had slipped off in the sudden impulse of her generosity. Tsotsi had found himself looking at a face that was small and black and older than anything he had ever seen in his life: it was lined and wrinkled with an age beyond years. The sound that had stopped him, and saved the woman, was the cry of a baby.

[Chapter 3]

Refer to Text B

- 7.2.1 Place this extract in context. (3)
- 7.2.2 Explain the irony of the word 'white' being used to describe the night. (2)
- 7.2.3 Describe the future relationship between Tsotsi and this baby. (3)

AND

TEXT C

He heard the bulldozer and saw the dust a long way away. It was a strange noise, and he had been hearing it for a long time. When he turned the corner and saw them, he stopped and stared. The slum clearance had entered a second and decisive stage. The white township had grown impatient. The ruins, they said, were being built up again and as many were still coming in as they carried off in lorries to the new locations or in vans to the jails. So they had sent in the bulldozers to raze the buildings completely to the ground.

He started running from the bottom of the street, and half way up he started shouting: "No! Stop! Stop it!"

...

They unearthed him minutes later. All agreed that his smile was beautiful, and strange for a tsotsi ...

[Chapter 3]

Refer to Text C

- 7.3.1 Why did Tsotsi run to the ruins? (2)
- 7.3.2 Discuss the change which occurs in Tsotsi from the beginning of the novel to the end. (3)
- 7.3.3 Do you think this is an appropriate ending to this novel? Give valid reasons, based on the text, for your answer. (3)

[25]

OR

Buckingham Palace – Richard Rive

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

QUESTION 8: Buckingham Palace – Richard Rive ESSAY QUESTION

At their final gathering before having to leave their beloved District Six, Zoot proposes a toast to Mary. He refers to Mary as “the mother of the Casbah and of Winsor Park”. Later in the final part of the novel Zoot makes Pretty-Boy a promise that “our children and the children of those who are doing this to us, will join together and they will see that this will never happen again”.

Compare and contrast the characters of Mary and Zoot in a well-constructed essay of 350 – 400 (1 ½ - 2 pages) words.

[25]

OR

QUESTION 9: Buckingham Palace CONTEXTUAL QUESTION

TEXT D

The picnic party met outside the Casbah. The Girls wore blouses, shorts, sandals and sun-glasses. Zoot and The Boys sported coloured tropical shirts procured for them by Pretty-Boy. The Abrahamses arrived out of breath, having left Mr Abrahams at home where he preferred to stay with his newspaper and the radiogram on which he was going to listen to the cricket at Newlands. Moena Lelik chatted excitedly to her cousin, with whom the family were now reconciled. The Jungle Boys helped with the packing. Laughing and joking, with The Butterfly’s portable playing loudly, they took their baskets or carrier bags or blankets and made their way down past Castle Bridge to the already crowded station. Mary generously paid for everyone, and the party squeezed into the third-class compartment.

ƒMoena Lelik

Refer to text D

- 9.1.1 What day of the year did this extract take place on? (1)
- 9.1.2 Provide the English word for “lelik”. (1)
- 9.1.3 Explain how Moena Lelik got her name. (3)
- 9.1.4 The shirts the Boys wear in the extract were “procured” by Pretty-Boy. What do you think this means? (1)
- 9.1.5 How is Mary able to afford to pay for everyone’s train ticket? (2)
- 9.1.6 The writer makes use of the word “generously” to describe Mary’s actions. Do you think this is a fitting description of her character? Explain your answer. (3)
- 9.1.7 Why do you think this chapter is called “*Moena Lelik*”? (2)

AND
TEXT E

They drank steadily and as the evening waned they became more sentimental. Finally Zoot got up shakily and said he wanted to propose a toast. He told everyone to stand but asked Mary to remain seated. ‘Will you please fill up for the last time. My guardian angel has told me that I must say the last few words in the Casbah. As you know, for years I have had a very talented guardian angel. It used to help me with my poetry when I was young and with my tap-dancing. Then later it used to help me with my speeches. But my guardian angel also speaks about retiring, although as guardian angels go it is still young. I have asked it to help me now especially with the hardest speech I have ever made. ‘I want to speak about Mary, a woman who, although she had no children of her own, was nevertheless the mother of the Casbah and Winsor Park. When I came to Buckingham Palace, it was Mary who gave me my first job as bouncer and handyman in this house. When I shifted into Winsor Park, it was Mary who helped me. Over the years, when I needed assistance, there was always Mary. When I was depressed, there was always Mary. When I was happy and wanted someone to laugh with, there was always Mary. She says she is leaving us to look after her father, but I know that her heart will always be here. The Casbah will be empty tomorrow but Mary will still be here. And even when District ix is gone, there will still be Marys here. Because they can never destroy our Marys. Mary is District Six.

[*The Casbah*]

Refer to Text E

- 9.2.1 Place this extract into context. (3)
- 9.2.2 Provide a description of one occasion when Zoot’s guardian angel helped him to get out of trouble. (2)
- 9.2.3 Why do you think this is the “hardest speech” that Zoot has ever had to give? (3)
- 9.2.4 Describe the relationship between Zoot and Mary. (2)
- 9.2.5 How is the writer able to convey the sadness of the characters in the extract above? Refer to the diction in your answer. (2)

OR

[25]

Nineteen-Eighty Four – George Orwell

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

QUESTION 10: *Nineteen-Eighty Four – George Orwell* ESSAY QUESTION

Winston writes in his journal: “To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone – to a time when truth exists and what is done cannot be undone: From the age of uniformity, from the age of solitude, from the age of Big Brother, from the age of doublethink – greetings!” (Part 1 Chapter 2)

By dedicating the journal of rebellion to the future or to the past, Winston is interested in large or grand scale rebellion – the type that perpetuates itself and leads to the overthrow of the Party. However, Julia’s ideas about rebellion differ greatly from this.

Compare and contrast the characters of Winston and Julia as well as their ideas about rebellion against the Party in a well-constructed essay of 350 – 400 (1 ½ -2 pages) words.

[25]

OR

QUESTION 11: *Nineteen-Eighty Four – George Orwell* CONTEXTUAL QUESTION

TEXT F

“We may be together for another six months – a year – there’s no knowing. At the end we’re certain to be apart. Do you realize how utterly alone we shall be? When once they get hold of us there will be nothing, literally nothing, that either of us can do for the other. If I confess, they’ll shoot you, and if I refuse to confess they’ll shoot you just the same. Nothing that I can do or say, or stop myself from saying, will put off your death for as much as five minutes. Neither of us will even know whether the other is alive or dead. We shall be utterly without power of any kind. The one thing that matters is that we shouldn’t betray one another, although even that can’t make the slightest difference.”

“if you mean confessing,” she said, “we shall do that, right enough. Everybody always confesses. You can’t help it. They torture you.”

“I don’t mean confessing. Confession is not a betrayal. What you say or do doesn’t matter: only feelings matter. If they could make me stop loving you – that would be the real betrayal.”

She thought it over. “They can’t do that,” she said finally. “It’s the one thing they can’t do. They can make you say anything – anything – but they can’t make you believe it. They can’t get inside you.”

“No,” he said a little more hopefully, “no; that’s quite true. They can’t get inside you. If you feel that staying human is worthwhile, even when it can’t have any result whatever, you’ve beaten them.”

[Part 2 Chapter 7]

Refer to Text F

- 11.1.1 Where does this extract take place? (1)
- 11.1.2 Where do both Winston and Julia work? (1)
- 11.1.3 What is the name of the crime that Winston and Julia are committing? (1)
- 11.1.4 Orwell depicts a totalitarian world in “Nineteen-Eighty Four”. Discuss the truth of this statement. (3)
- 11.1.5 Explain the irony in Julia’s words when she says: “They can make you say anything – anything – but they can’t make you believe it. They can’t get inside you. (3)
- 11.1.6 Why is the relationship that Winston and Julia have seen as a threat by the Party? (3)
- 11.1.7 Discuss how ordinary human relationships are distorted in the novel. (3)

TEXT G

There was a heavy tramp of boots in the passage. The steel door opened with a clang. O’Brien walked into the cell. Behind him were the waxen-faced officer and the black-uniformed guards.

“Get up,” said O’Brien. “Come here.”

Winston stood opposite him. O’Brien took Winston’s shoulders between his strong hands and looked at him closely.

“You have had thoughts of deceiving me,” he said. “That was stupid. Stand up straighter. Look me in the face.”

He paused, and went on in a gentler tone:

“You are improving. Intellectually there is very little wrong with you. It is only emotionally that you have failed to make progress. Tell me, Winston – and remember, no lies: you know that I am always able to detect a lie – tell me, what are your true feelings towards Big Brother?”

“I hate him.”

“You hate him. Good. Then the time has come for you to take the last step. You must love Big Brother. It is not enough to obey him: you must love him.”

He released Winston with a little push towards the guards.

“Room 101,” he said.

[Part 3 Chapter 4]

Refer to Text G

- 11.2.1 Place this extract into context. (3)
- 11.2.2 Why is it so important that Winston “must love Big Brother”? (3)
- 11.2.3 What building is Room 101 in? (1)
- 11.2.4 Explain the significance of Room 101. (3)

[25]

Total for Section B: 25 marks

SECTION C: DRAMA

***Macbeth* – William Shakespeare**

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

QUESTION 12: *Macbeth* – William Shakespeare ESSAY QUESTION

LADY MACBETH

Yet do I fear thy nature;
It is too full o' th' milk of human kindness
To catch the nearest way: thou wouldst be great,
Art not without ambition, but without
The illness should attend it. What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win.
(Act 1 Scene 5)

Lady Macbeth's description of Macbeth leads us to believe that she thinks he is weak as he is too kind. In contrast, Lady Macbeth is often described as Macbeth's fiend-like queen.

Compare and contrast the characters of Macbeth and Lady Macbeth as they are revealed throughout the play in a well-constructed essay of 350 – 400 (1 ½ - 2 pages) words.

[25]

OR

QUESTION 13: *Macbeth* – William Shakespeare CONTEXTUAL QUESTION

TEXT H

BANQUO All's well. I dreamt last night of the three weird sisters: To you they have show'd some truth. MACBETH I think not of them: Yet, when we can entreat an hour to serve, We would spend it in some words upon that business, If you would grant the time.	5
---	---

BANQUO At your kind'st leisure.	
MACBETH If you shall cleave to my consent, when 'tis, It shall make honour for you.	10
BANQUO So I lose none In seeking to augment it, but still keep My bosom franchised and allegiance clear, I shall be counsell'd.	15
MACBETH Good repose the while!	
BANQUO Thanks, sir: the like to you! <i>Exeunt BANQUO and FLEANCE</i>	
MACBETH Go bid thy mistress, when my drink is ready, She strike upon the bell. Get thee to bed. <i>Exit Servant</i>	20
Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee. I have thee not, and yet I see thee still. Art thou not, fatal vision, sensible To feeling as to sight? or art thou but A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain? I see thee yet, in form as palpable As this which now I draw. Thou marshall'st me the way that I was going; And such an instrument I was to use. Mine eyes are made the fools o' the other senses, Or else worth all the rest; I see thee still, And on thy blade and dudgeon gouts of blood, Which was not so before. There's no such thing: It is the bloody business which informs Thus to mine eyes.	25
(Act 2 Scene 1)	35

Refer to Text H

- 13.1.1 Place this extract into context. (3)
- 13.1.2 What “truth” (line 3) have the weird sisters shown Macbeth? (2)
- 13.1.3 Briefly discuss the very different reactions that Banquo and Macbeth have had to the prophecies given to them by the weird sisters. (2)

- 13.1.4 Explain the dramatic irony contained in 'I think not of them' (line 5). (2)
- 13.1.5 Who is Fleance and what is his significance to the play? (3)
- 13.1.6 Why do you think Macbeth is seeing a hallucination of a dagger in this scene? (3)

AND

TEXT I

MACBETH She should have died hereafter; There would have been a time for such a word. To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing. <i>Enter a Messenger</i> Thou comest to use thy tongue; thy story quickly.	5
MESSENGER Gracious my lord, I should report that which I say I saw, But know not how to do it.	10
MACBETH Well, say, sir.	
MESSENGER As I did stand my watch upon the hill, I look'd toward Birnam, and anon, methought, The wood began to move.	15
MACBETH Liar and slave!	
MESSENGER Let me endure your wrath, if't be not so: Within this three mile may you see it coming; I say, a moving grove. (Act 5 Scene 5)	20

Refer to Text I

- 13.2.1 Whose death is Macbeth referring to in line 1? (1)
- 13.2.2 Discuss Macbeth's character at this stage of the play. Use the above extract as a starting point for your discussion. (4)
- 13.2.3 Discuss the significance of the news the messenger brings Macbeth. (3)
- 13.2.4 What happens to Macbeth shortly after this scene? (2)

[25]

Total for Section C: 25 marks

Total for Paper: 80 marks