



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2011

MARKS: 80

TIME: 2½ hours

This question paper consists of 25 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 the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:
SECTION A: Poetry (30)
SECTION B: Novel (25)
SECTION C: Drama (25)
4. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

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

SECTION B: NOVEL
Answer ONE question.

SECTION C: DRAMA
Answer ONE question.
6. Number your answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
9. LENGTH OF ANSWERS:
 - Essay questions 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.
10. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer ONLY questions on the novel and the drama that 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.
11. Write neatly and legibly.

TABLE OF CONTENTS**SECTION A: POETRY****Prescribed poetry: Answer any TWO questions.**

QUESTION 1: Extract from 'Preludes'	Essay question	Page 5
QUESTION 2: 'Refugee Mother and Child'	Contextual question	Page 6
QUESTION 3: 'An Irish Airman Foresees His Death'	Contextual question	Page 7
QUESTION 4: 'You cannot know the fears i have'	Contextual question	Page 8

AND**Unseen poetry: Answer any ONE question.**

QUESTION 5: 'Seven Words of the Woman to the Morning'	Essay question	Page 9
QUESTION 6: 'Seven Words of the Woman to the Morning'	Contextual question	Page 10

NOTE: In SECTIONS B and C, answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.

If you answer an essay question from SECTION B, you must answer a contextual question from SECTION C. If you answer a contextual question from SECTION B, you must answer an essay question from SECTION C.

SECTION B: NOVEL**ANSWER ONLY ON THE NOVEL THAT YOU HAVE STUDIED.**

QUESTION 7: <i>Animal Farm</i>	Essay question	Page 11
QUESTION 8: <i>Animal Farm</i>	Contextual question	Page 11
QUESTION 9: <i>Pride and Prejudice</i>	Essay question	Page 14
QUESTION 10: <i>Pride and Prejudice</i>	Contextual question	Page 14
QUESTION 11: <i>The Great Gatsby</i>	Essay question	Page 16
QUESTION 12: <i>The Great Gatsby</i>	Contextual question	Page 16

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

QUESTION 13: <i>Othello</i>	Essay question	Page 19
QUESTION 14: <i>Othello</i>	Contextual question	Page 19
QUESTION 15: <i>The Crucible</i>	Essay question	Page 22
QUESTION 16: <i>The Crucible</i>	Contextual question	Page 22

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 – 6	1	
B: Novel (Essay or Contextual)	7 – 12	1	
C: Drama (Essay or Contextual)	13 – 16	1	

NOTE: In SECTIONS B and C, answer ONE ESSAY question and ONE CONTEXTUAL question.

SECTION A: POETRY

PREScribed POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY ESSAY QUESTION

Extract from *PRELUDES* – T S ELIOT

I	
The winter evening settles down	
With smell of steaks in passageways.	
Six o'clock.	
The burnt-out ends of smoky days.	
And now a gusty shower wraps	5
The grimy scraps	
Of withered leaves about your feet	
And newspapers from vacant lots;	
The showers beat	
On broken blinds and chimney-pots,	10
And at the corner of the street	
A lonely cab-horse steams and stamps.	
And then the lighting of the lamps.	

With reference to the opening prelude, discuss the poet's comments on life in an early 20th century, urban, working-class area.

Your answer should include references to poetic techniques.

[10]

OR

QUESTION 2: POETRY CONTEXTUAL QUESTION

REFUGEE MOTHER AND CHILD – CHINUA ACHEBE

No Madonna and Child could touch that picture of a mother's tenderness for a son she soon would have to forget.

[illegible]

- | | | |
|-----|---|-------------|
| 2.1 | Provide two details that suggest the setting of the poem. | (2) |
| 2.2 | How does the diction in line 3 evoke sympathy? | (2) |
| 2.3 | In your view, is the image of the Madonna and Child (line 1) effective in depicting the plight of the mother and her son? Motivate your answer. | (3) |
| 2.4 | Refer to lines 16 to 21: 'In another life ... a tiny grave.'
Comment on the use of irony in these lines to conclude the poem. | (3) |
| | | [10] |

OR

QUESTION 3: POETRY CONTEXTUAL QUESTION***AN IRISH AIRMAN FORESEES HIS DEATH – W B YEATS***

I know that I shall meet my fate Somewhere among the clouds above; Those that I fight I do not hate, Those that I guard I do not love; My country is Kiltartan Cross,	5
My countrymen Kiltartan's poor, No likely end could bring them loss Or leave them happier than before. Nor law, nor duty bade me fight, Nor public men, nor cheering crowds,	10
A lonely impulse of delight Drove to this tumult in the clouds; I balanced all, brought all to mind, The years to come seemed waste of breath, A waste of breath the years behind	15
In balance with this life, this death.	

- 3.1 By using a carefully reasoned argument, explain how the airman defends his motivation for going to war. (3)
- 3.2 Refer to lines 5 to 8 ('My country is ... happier than before'). What comment is the airman making about Ireland's involvement in an English war against Germany (World War 1) in these lines? (2)
- 3.3 Account for the poet's use of a dramatic monologue. (3)
- 3.4 In your opinion, is the overall mood of the poem optimistic or pessimistic? Motivate your answer. (2)
- [10]**

OR

QUESTION 4: POETRY CONTEXTUAL QUESTION***you cannot know the fears i have* – SHABBIR BANOOBHAI**

you cannot know the fears i have
as i think about you

i fear that i shall live only at your laughter
lie awake long nights while you sleep
so loneliness does not trouble you
nor hunger, nor thirst

5

overwhelm your waking world with wonder
with the music of other worlds, your earlier home
read to you poems written the night before
while you smiled bewildered

10

or just when my very breathing begins to depend on you
even as your tiny fingers close around mine
some insensitive thing
crushes your butterfly spirit

shadows of a sun-darkened land
flow over you
and the eclipse
closes your eyes

15

i cannot live with the thought of having you, loving you
any other way
a day without such care
has no meaning

20

we shall find for you a name
your name shall bring light

- 4.1 Describe what disturbs the poet as he thinks about his child. (3)
- 4.2 Explain how the use of run-on lines (enjambement) contributes to the poem as a whole. (2)
- 4.3 'your name shall bring light'
Discuss the significance of this concluding line. (2)
- 4.4 The poem could be criticised for being too personal and sentimental.
Do you agree or disagree with this view? Justify your response. (3)
- [10]**

AND

UNSEEN POETRY: *POETRY FROM AFRICA*

Read the following poem and answer EITHER QUESTION 5 (essay question) OR QUESTION 6 (contextual question).

***SEVEN WORDS OF THE WOMAN TO THE MORNING* – JULIA MARTIN**

1.

Cold wind cool wind
breathe away night

2.

Sky blue day
Seven birds are flying

3.

Car smell train noise
travel safely now

5

4.

Words of people in the street
saying

5.

"Morning, you have brushed away my dream"

6.

Sun lighting the leaves
light me today

10

7.

Heart singing the words
burn away fear

QUESTION 5: UNSEEN POETRY ESSAY QUESTION

In sharp, focused descriptions, the poet shares her experience of the morning.

Discuss how the poet captures her reaction to the morning, in this poem.

[10]**OR**

QUESTION 6: UNSEEN POETRY CONTEXTUAL QUESTION

- 6.1 Explain how the title, *Seven Words of the Woman to the Morning*, expresses the main concern of the poem. (2)
- 6.2 Comment on the significance of the birds in the poem. (2)
- 6.3 Discuss how the images in stanzas 3, 4 and 6 celebrate the arrival of morning. (3)
- 6.4 Does the poem end on a positive or a negative note (stanza 7)? Justify your answer. (3)
- [10]**

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

ANIMAL FARM – GEORGE ORWELL

Answer EITHER QUESTION 7 (essay question) OR QUESTION 8 (contextual question).

QUESTION 7: ANIMAL FARM – ESSAY QUESTION

The novel is about leaders and followers.

Critically discuss this statement with specific reference to Napoleon, Squealer, and Boxer.

[25]**OR****QUESTION 8: ANIMAL FARM – CONTEXTUAL QUESTION**

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

EXTRACT A

However, Benjamin and Clover could only be with Boxer after working hours, and it was in the middle of the day when the van came to take him away. The animals were all at work weeding turnips under the supervision of a pig, when they were astonished to see Benjamin come galloping from the direction of the farm buildings, braying at the top of his voice. It was the first time that they had ever seen Benjamin excited – indeed, it was the first time that anyone had ever seen him gallop. 'Quick, quick!' he shouted. 'Come at once! They're taking Boxer away!' Without waiting for orders from the pig, the animals broke off work and raced back to the farm buildings. Sure enough, there in the yard was a large closed van, drawn by two horses, with lettering on its side and a sly-looking man in a low-crowned bowler hat sitting on the driver's seat. And Boxer's stall was empty.

5

10

The animals crowded round the van. 'Good-bye, Boxer!' they chorused, 'good-bye!'

15

'Fools! Fools!' shouted Benjamin, prancing round them and stamping the earth with his small hoofs. 'Fools! Do you not see what is written on the side of that van?'

That gave the animals pause, and there was a hush. Muriel began to spell out the words. But Benjamin pushed her aside and in the midst of a deadly silence he read:

20

' "Alfred Simmons, Horse Slaughterer and Glue-Boiler, Willingdon. Dealer in Hides and Bone-Meal. Kennels Supplied." Do you not understand what that means? They are taking Boxer to the knacker's!'

[Chapter 9]

- 8.1 Discuss Boxer's role up to this point in the novel. (3)
- 8.2 Discuss the irony in Boxer's removal to the knackers. (3)
- 8.3 What advantage does Benjamin have over the other animals? (2)
- 8.4 Explain why Benjamin might be seen as the voice of reason in this extract. (3)

AND**EXTRACT B**

The animals were hard at work building yet another windmill; when that one was finished, so it was said, the dynamos would be installed. But the luxuries of which Snowball had once taught the animals to dream, the stalls with electric light and hot and cold water, and the three-day week, were no longer talked about. Napoleon had denounced such ideas as contrary to the spirit of Animalism. The truest happiness, he said, lay in working hard and living frugally. 5

Somehow it seemed as though the farm had grown richer without making the animals themselves any richer – except, of course, for the pigs and the dogs. Perhaps this was partly because there were so many pigs and so many dogs. It was not that these creatures did not work, after their fashion. There was, as Squealer was never tired of explaining, endless work in the supervision and organisation of the farm. Much of this work was of a kind that the other animals were too ignorant to understand. For example, Squealer told them that the pigs had to expend enormous labours every day upon mysterious things called 'files', 'reports', 'minutes', and 'memoranda'. These were large sheets of paper which had to be closely covered with writing, and as soon as they were so covered, they were burnt in the furnace. This was of the highest importance for the welfare of the farm, Squealer said. But still, neither pigs nor dogs produced any food by their own labour; and there were very many of them, and their own appetites were always good. 10 15 20

[Chapter 10]

- 8.5 'The animals were hard at work building yet another windmill' (line 1). Explain the necessity for building 'yet another windmill'. (2)
- 8.6 Refer to line 5: 'Napoleon had denounced such ideas as contrary to the spirit of Animalism.' Explain your understanding of the 'spirit of Animalism'. (2)
- 8.7 'Somehow it seemed as though the farm had grown richer' (line 7). Discuss the irony in the above statement. (3)

- 8.8 'There was, as Squealer was never tired ... ignorant to understand' (lines 10 – 13).
Is Squealer's attitude towards the other animals, as revealed in these lines, consistent throughout the novel? Substantiate your response. (3)
- 8.9 In your view, is Orwell's use of characters that are pigs and dogs effective in conveying a comment on dictatorships? Justify your response by referring to the novel as a whole. (4)
[25]

OR

PRIDE AND PREJUDICE – JANE AUSTEN

Answer EITHER QUESTION 9 (essay question) OR QUESTION 10 (contextual question).

QUESTION 9: PRIDE AND PREJUDICE – ESSAY QUESTION

The novel is a reflection on whether young people can develop from ignorance and folly to self-awareness and sensitivity to others.

Discuss this statement with specific reference to Darcy, Elizabeth and Mr Collins.

[25]**OR****QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

EXTRACT A

'I am afraid, Mr Darcy,' observed Miss Bingley, in a half whisper, 'that this adventure has rather affected your admiration of her fine eyes.'

'Not at all,' he replied; 'they were brightened by the exercise.'

– A short pause followed this speech, and Mrs Hurst began again.

'I have an excessive regard for Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it.' 5

'I think I have heard you say, that their uncle is an attorney in Meryton.'

'Yes; and they have another, who lives somewhere near Cheapside.'

'That is capital,' added her sister, and they both laughed heartily. 10

'If they had uncles enough to fill *all* Cheapside,' cried Bingley, 'it would not make them one jot less agreeable.'

'But it must very materially lessen their chance of marrying men of any consideration in the world,' replied Darcy.

To this speech Bingley made no answer; but his sisters gave it their hearty assent, and indulged their mirth for some time at the expense of their dear friend's vulgar relations. 15

[Chapter 8]

10.1 Refer to lines 1 – 2: 'I am afraid ... of her fine eyes.'

10.1.1 To what 'adventure' does Miss Bingley refer? (2)

10.1.2 Why does Miss Bingley speak 'in a half whisper'? (2)

10.2 Consider 'such low connections' (line 7) and 'men of any consideration' (lines 13 – 14).

Explain the implications these phrases have for marriage in this society. (3)

10.3 'But it must ... replied Darcy' (lines 13 – 14).

10.3.1 In view of later events in the novel, discuss how Darcy's character changes. (3)

10.3.2 Account for Bingley's lack of answer to Darcy's speech in lines 13 – 14. (3)

AND

EXTRACT B

'I will make no promise of the kind.'

'Miss Bennet, I am shocked and astonished. I expected to find a more reasonable young woman. But do not deceive yourself into a belief that I will ever recede. I shall not go away, till you have given me the assurance I require.'

'And I certainly *never* shall give it. I am not to be intimidated into anything so wholly unreasonable. Your ladyship wants Mr Darcy to marry your daughter; but would my giving you the wished-for promise, make *their* marriage at all more probable? Supposing him to be attached to me, would *my* refusing to accept his hand, make him wish to bestow it on his cousin? Allow me to say, Lady Catherine, that the arguments with which you have supported this extraordinary application, have been as frivolous as the application was ill-judged. You have widely mistaken my character, if you think I can be worked on by such persuasions as these. How far your nephew might approve of your interference in *his* affairs, I cannot tell; but you have certainly no right to concern yourself in mine. I must beg, therefore, to be importuned no farther on the subject.'

'Not so hasty, if you please. I have by no means done. To all the objections I have already urged, I have still another to add. I am no stranger to the particulars of your youngest sister's infamous elopement. I know it all; that the young man's marrying her, was a patched-up business, at the expense of your father and uncles. And is *such* a girl to be my nephew's sister? Is *her* husband, is the son of his late father's steward, to be his brother? Heaven and earth! – of what are you thinking? Are the shades of Pemberley to be thus polluted?'

[Chapter 34]

10.4 Why does Lady Catherine wish to extract a 'promise' from Elizabeth (line 1). (2)

10.5 Examine lines 5 to 15: 'And I certainly ... on the subject'. What do these lines reveal about Elizabeth's character? Substantiate with reference to the text. (3)

10.6 'And is *such* a girl ... to be thus polluted?' (lines 20 – 22). Explain how Lady Catherine's use of language contributes to the theme of prejudice in the novel. (4)

10.7 Consider the issue of class distinction that the author addresses in the novel. In your view, is this distinction prevalent today? Justify your response. (3)

[25]

OR

THE GREAT GATSBY – F SCOTT FITZGERALD

Answer EITHER QUESTION 11 (essay question) OR QUESTION 12 (contextual question).

QUESTION 11: THE GREAT GATSBY – ESSAY QUESTION

In Chapter 1 of the novel, Nick states: 'Gatsby turned out all right at the end'.

Discuss the extent to which you agree with Nick's evaluation of Gatsby.

[25]**OR****QUESTION 12: THE GREAT GATSBY – CONTEXTUAL QUESTION**

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

EXTRACT A

'We ought to plan something,' yawned Miss Baker, sitting down at the table as if she were getting into bed.

'All right,' said Daisy. 'What'll we plan?' She turned to me helplessly: 'What do people plan?'

Before I could answer her eyes fastened with an awed expression on her little finger. 5

'Look!' she complained; 'I hurt it.'

We all looked — the knuckle was black and blue.

'You did it, Tom,' she said accusingly. 'I know you didn't mean to, but you *did* do it. That's what I get for marrying a brute of a man, a great, big, hulking physical specimen of a —' 10

'I hate that word hulking,' objected Tom crossly, 'even in kidding.'

'Hulking,' insisted Daisy.

Sometimes she and Miss Baker talked at once, unobtrusively and with a bantering inconsequence that was never quite chatter that was as cool as their white dresses and their impersonal eyes in the absence of all desire. They were here, and they accepted Tom and me, making only a polite pleasant effort to entertain or to be entertained. They knew that presently dinner would be over and a little later the evening too would be over and casually put away. It was sharply different from the West, where an evening was hurried from phase to phase toward its close, in a continually disappointed anticipation or else in sheer nervous dread of the moment itself. 15 20

'You make me feel uncivilized, Daisy,' I confessed on my second glass of corky but rather impressive claret. 'Can't you talk about crops or something?'

[Chapter 1]

- 12.1 Account for Nick's visit to the Buchanans at their home. (2)
- 12.2 'All right,' said Daisy. 'What'll we plan? ... What do people plan?' (lines 3 – 4). What do these words reveal about Daisy's position in society? (2)
- 12.3 What is Nick's impression of the Buchanans' marriage at this stage of the novel? Substantiate your response. (4)

AND**EXTRACT B**

The little dog was sitting on the table looking with blind eyes through the smoke, and from time to time groaning faintly. People disappeared, reappeared, made plans to go somewhere, and then lost each other, searched for each other, found each other a few feet away. Some time toward midnight Tom Buchanan and Mrs Wilson stood face to face discussing, in impassioned voices, whether Mrs Wilson 5 had any right to mention Daisy's name.

'Daisy! Daisy! Daisy!' shouted Mrs Wilson. 'I'll say it whenever I want to! Daisy! Dai —'

Making a short deft movement, Tom Buchanan broke her nose with his open hand.

10

[Chapter 2]

- 12.4 Outline the events that lead up to this moment in the novel. (3)
- 12.5 Discuss the significance of 'the little dog' (line 1) in this extract. (2)
- 12.6 Comment on Myrtle Wilson's attitude to Daisy Buchanan, as revealed in this extract. (3)

AND

EXTRACT C

Daisy and Tom were sitting opposite each other at the kitchen table, with a plate of cold fried chicken between them, and two bottles of ale. He was talking intently across the table at her, and in his earnestness his hand had fallen upon and covered her own. Once in a while she looked up at him and nodded in agreement.

5

They weren't happy, and neither of them had touched the chicken or the ale — and yet they weren't unhappy either. There was an unmistakable air of natural intimacy about the picture, and anybody would have said that they were conspiring together.

As I tiptoed from the porch I heard my taxi feeling its way along the dark road toward the house. Gatsby was waiting where I had left him in the drive.

10

'Is it all quiet up there?' he asked anxiously.

'Yes, it's all quiet.' I hesitated. 'You'd better come home and get some sleep.'

He shook his head.

'I want to wait here till Daisy goes to bed. Good night, old sport.'

15

He put his hands in his coat pockets and turned back eagerly to his scrutiny of the house, as though my presence marred the sacredness of the vigil. So I walked away and left him standing there in the moonlight — watching over nothing.

[Chapter 7]

- 12.7 Refer to lines 1 – 5: 'Daisy and Tom ... nodded in agreement.'
Discuss the significance of this scene for Gatsby. (3)
- 12.8 'I want to wait here till Daisy goes to bed' (line 15).
Discuss how a major theme of the novel is indicated in this line. (3)
- 12.9 Nick contrasts two ideas: 'the sacredness of the vigil' (line 17) and 'watching over nothing'. (line 18).
Comment on the significance of this comparison. (3)

[25]**TOTAL SECTION B: 25**

SECTION C: DRAMA

Answer ONLY on the drama you have studied.

OTHELLO – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 13 (essay question) OR QUESTION 14 (contextual question).

QUESTION 13: *OTHELLO* – ESSAY QUESTION

Both Iago and Desdemona are responsible for the downfall of Othello.

Discuss the extent to which you agree with this statement.

[25]

OR

QUESTION 14: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT A

BRABANTIO

A maiden never bold of spirit,	
So still and quiet, that her motion	
Blushed at herself – and she, in spite of nature,	
Of years, of country, credit, everything,	
To fall in love with what she feared to look on?	5
It is a judgment maimed and most imperfect	
That will confess perfection so could err	
Against all rules of nature, and must be driven	
To find out practices of cunning hell	
Why this should be. I therefore vouch again	10
That with some mixtures powerful o'er the blood,	
Or with some dram conjured to this effect,	
He wrought upon her.	

DUKE OF VENICE

To vouch this is no proof
 Without more wider and more overt test
 Than these thin habits and poor likelihoods
 Of modern seeming do prefer against him.

FIRST SENATOR

But, Othello, speak,
Did you by indirect and forced courses
Subdue and poison this young maid's affections?
Or came it by request and such fair question
As soul to soul affordeth?

OTHELLO

I do beseech you,
Send for the lady to the Sagittary,
And let her speak of me before her father.
If you do find me foul in her report,
The trust, the office I do hold of you
Not only take away, but let your sentence
Even fall upon my life.

25

DUKE OF VENICE

Fetch Desdemona hither.

Some attendants move towards the door.

OTHELLO

Ancient, conduct them. You best know the place.

[Act 1 Scene 3]

- 14.1 Briefly describe the circumstances that have led to this confrontation between Brabantio and Othello. (3)
- 14.2 Explain how Brabantio's opening speech (lines 1 – 13) reveals his personal prejudice. (3)
- 14.3 Refer to lines 17 – 19: 'But, Othello, speak,/Did you by indirect and forced courses/Subdue and poison this young maid's affections?' Discuss what the First Senator is suggesting about Othello's motives. (2)
- 14.4 What does Othello's reaction to the accusations reveal of his character at this early stage in the play? Justify your answer. (3)
- 14.5 'Ancient, conduct them. You best know the place' (line 28). Discuss the dramatic irony of Othello's instructions. (3)

AND**EXTRACT B**

OTHELLO

By the world,
I think my wife be honest, and think she is not.
I think that thou art just, and think thou art not.
I'll have some proof. My name, that was as fresh
As Dian's visage, is now begrimed and black
As mine own face. If there be cords, or knives,
Poison or fire or suffocating streams,
I'll not endure it. Would I were satisfied!

5

IAGO

I see, sir, you are eaten up with passion.
I do repent me that I put it to you.

10

[Act 3 Scene 3]

- 14.6 Explain how lines 1 to 3 ('By the world ... and think thou art not') indicate the confusion Othello is experiencing. (3)
- 14.7 'My name ... As mine own face' (lines 4 to 6).
Suggest why Othello mentions his colour when referring to his name. (3)
- 14.8 'I do repent me that I put it to you' (line 10).
What might be ironic in an actor's speaking these lines in a concerned tone? (2)

AND

EXTRACT C

OTHELLO

Set you down this:
And say besides that in Aleppo once
Where a malignant and a turbaned Turk
Beat a Venetian and traduced the State,
I took by the throat the circumcised dog —
And smote him thus.
Othello stabs himself.

5

[Act 5 Scene 2]

- 14.9 Discuss how this final speech provides a reason for Othello's suicide. (3)
[25]

OR

THE CRUCIBLE – ARTHUR MILLER

Answer EITHER QUESTION 15 (essay question) OR QUESTION 16 (contextual question).

QUESTION 15: THE CRUCIBLE – ESSAY QUESTION

The play presents a situation where a severe trial of faith and belief produces something new and morally worthwhile.

Discuss this statement with regard to John and Elizabeth Proctor.

[25]

OR

QUESTION 16: THE CRUCIBLE – CONTEXTUAL QUESTION

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

EXTRACT A

Reverend Hale enters.

He appears to be loaded down with half a dozen heavy books.

HALE: Pray you, someone take these!

PARRIS (*delighted*): Mr Hale! Oh! it's good to see you again! (*Taking some books.*) My, they're heavy!

5

HALE (*setting down his books*): They must be; they are weighted with authority.

PARRIS (*a little scared*): Well, you do come prepared!

HALE: We shall need hard study if it comes to tracking down the Old Boy. (*Noticing Rebecca.*) You cannot be Rebecca Nurse?

REBECCA: I am, sir. Do you know me?

10

HALE: It's strange how I knew you, but I suppose you look as such a good soul should. We have all heard of your great charities in Beverly.

PARRIS: Do you know this gentleman? Mr Thomas Putnam. And his good wife Ann.

HALE: Putnam! I had not expected such distinguished company, sir.

15

PUTNAM (*pleased*): It does not seem to help us today, Mr Hale. We look to you to come to our house and save our child.

HALE: Your child ails too?

MRS PUTNAM: Her soul, her soul seems flown away. She sleeps and yet she walks ...

20

PUTNAM: She cannot eat.

HALE: Cannot eat! (*Thinks on it. Then, to Proctor and Giles Corey.*) Do you men have afflicted children?

PARRIS: No, no, these are farmers. John Proctor –

GILES COREY: He don't believe in witches. 25

PROCTOR (*to Hale*): I never spoke on witches one way or the other. Will you come, Giles?

GILES: No – no, John, I think not. I have some few queer questions of my own to ask this fellow.

PROCTOR: I've heard you to be a sensible man, Mr Hale. I hope you will leave 30 some of it in Salem.

PROCTOR goes. HALE stands embarrassed for an instant.

[ACT 1]

- 16.1 Briefly recount the circumstances that have brought Reverend Hale to Salem. (2)
- 16.2. Hale refers to Rebecca as a 'good soul' (line 11).
Do you agree with Hale's assessment of Rebecca? Give a reason for your response. (2)
- 16.3 Refer to lines 15 – 16: 'Putnam, I had not expected ... (pleased)'.
The stage direction refers to Putnam as being 'pleased' to be referred to as 'distinguished company'.
Explain what Putnam's reaction ('pleased') indicates about his character. (2)
- 16.4 Proctor: I never spoke on witches one way or the other (line 26).
Proctor: I've heard you to be a sensible man, Mr Hale. I hope you leave some of it in Salem' (lines 30 – 31).
What do these remarks indicate about Proctor's attitude to the events in Salem? (3)
- 16.5 The stage direction states that '*HALE stands embarrassed*' (line 32).
Explain why, later in the play, he has reason to be ashamed. (3)

EXTRACT B

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? 5

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! 10

DANFORTH: Marshal! Take him and Corey with him to the jail! 15

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.*)

DANFORTH (*calling to him in a fury*): Mr Hale! Mr Hale! 20

THE CURTAIN FALLS

[ACT 3]

- 16.6 Immediately before this extract, Abigail and the girls act out, in court, the scene with the 'bird'.
Explain how this incident influences Proctor's claim that 'God is dead' (line 8). (3)
- 16.7 In line 15 Giles Corey is taken to jail.
In your view, is Corey's death heroic? Justify your response. (3)

- 16.8 Here Proctor claims, 'You are pulling Heaven down and raising up a whore!' (line 17).
In terms of past events, is Proctor's claim justified? Substantiate your opinion. (3)
- 16.9 The act concludes with Hale's denouncing the proceedings, while Danforth calls him back 'in a fury' (line 20).
Comment on the dramatic effect of this as a means to bring Act 3 to an end. (4)
[25]
- TOTAL SECTION C: 25**
GRAND TOTAL: 80