



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2011**

**ENGLISH HOME LANGUAGE P2**

**MARKS: 80**

**TIME: 2½ hours**



---

This question paper consists of 25 pages.

---

**INSTRUCTIONS AND INFORMATION**

1. Please read this page carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:  
  
SECTION A: POETRY (30 marks)  
SECTION B: NOVEL (25 marks)  
SECTION C: DRAMA (25 marks)
4. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C. Use the checklist to assist you.
6. Number your answers exactly as the questions have been numbered in the question paper.
7. Start each section on a NEW page.
8. Write neatly and legibly.
9. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
10. LENGTH OF ANSWERS:
  - Essay questions on poetry should be answered in 250 – 300 words.
  - Essay questions on the Novel and Drama sections should be answered in 400 – 450 words.
  - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
11. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA)
  - Answer ONLY questions on the novel and the drama you have studied.
  - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.

## TABLE OF CONTENTS

### SECTION A: POETRY

<b>PRESCRIBED POETRY</b>			
<b>ANSWER ANY TWO QUESTIONS.</b>			
<b>QUESTION 1</b> <i>London</i>	Essay question	10 marks	Page 5
<b>QUESTION 2</b> <i>In detention</i>	Contextual question	10 marks	Page 5
<b>QUESTION 3</b> <i>The Wild Doves at Louis Trichardt</i>	Contextual question	10 marks	Page 6
<b>QUESTION 4</b> <i>When I have fears that I may cease to be</i>	Contextual question	10 marks	Page 7

**AND**

<b>UNSEEN POETRY</b>			
<b>ANSWER ANY ONE QUESTION.</b>			
<b>QUESTION 5</b> <i>Homework</i>	Essay question	10 marks	Page 8
<b>OR</b>			
<b>QUESTION 6</b> <i>Homework</i>	Contextual question	10 marks	Page 9

#### **NOTE:**

In sections B and C, answer ONE ESSAY and ONE CONTEXTUAL question.

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

### SECTION B: NOVEL

**ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.**

<b>ANSWER ANY ONE OF THE FOLLOWING SIX QUESTIONS.</b>			
<b>QUESTION 7</b> <i>Animal Farm</i>	Essay question	25 marks	Page 10
<b>OR</b>			
<b>QUESTION 8</b> <i>Animal Farm</i>	Contextual question	25 marks	Page 10
<b>OR</b>			
<b>QUESTION 9</b> <i>Pride and Prejudice</i>	Essay question	25 marks	Page 12

<b>OR</b>			
<b>QUESTION 10</b> <i>Pride and Prejudice</i>	Contextual question	25 marks	Page 13
<b>OR</b>			
<b>QUESTION 11</b> <i>The Great Gatsby</i>	Essay question	25 marks	Page 15
<b>OR</b>			
<b>QUESTION 12</b> <i>The Great Gatsby</i>	Contextual question	25 marks	Page 16

**SECTION C: DRAMA**

ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.

<b>ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.</b>			
<b>QUESTION 13</b> <i>Othello</i>	Essay question	25 marks	Page 18
<b>OR</b>			
<b>QUESTION 14</b> <i>Othello</i>	Contextual question	25 marks	Page 18
<b>OR</b>			
<b>QUESTION 15</b> <i>The Crucible</i>	Essay question	25 marks	Page 22
<b>OR</b>			
<b>QUESTION 16</b> <i>The Crucible</i>	Contextual question	25 marks	Page 22

**CHECKLIST**

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

SECTION	QUESTION NUMBERS	NO.OF QUESTIONS TO ANSWER	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 and ONE CONTEXTUAL question.**

**SECTION A: POETRY**

Answer ANY TWO of the following questions.

**QUESTION 1 – Prescribed Poetry: Essay Question**

**London:** William Blake

I wander thro' each charter'd street,  
Near where the charter'd Thames does flow.  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every Man, **5**  
In every Infant's cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles I hear

How the Chimney-sweeper's cry **10**  
Every blackning Church appalls,  
And the hapless Soldier's sigh  
Runs in blood down Palace walls

But most thro' midnight streets I hear  
How the youthful Harlot's curse **15**  
Blasts the new-born Infant's tear  
And blights with plagues the Marriage hearse.

In a carefully worded essay, analyse the poet's use of structure, tone and poetic devices to convey his open criticism of the authorities.

**[10]**

**OR**

**QUESTION 2 – Prescribed Poetry: Contextual Question**

**In detention:** Chris van Wyk

He fell from the ninth floor  
He hanged himself  
He slipped on a piece of soap while washing  
He hanged himself **5**  
He slipped on a piece of soap while washing

He fell from the ninth floor  
He hanged himself while washing  
He slipped from the ninth floor  
He hung from the ninth floor **10**  
He slipped on the ninth floor while washing  
He fell from a piece of soap while slipping  
He hung from the ninth floor  
He washed from the ninth floor while slipping  
He hung from a piece of soap while washing

- 2.1 2.1.1 Explain the meaning of “detention” in this context. (2)
- 2.1.2 The poet satirises a time in South African history. Explain how he achieves this. (2)
- 2.2 Comment on the effect of the repetition of “He” at the start of each line. (2)
- 2.3 The poet deliberately mixes up the first three lines of the poem in various ways in the rest of the poem. Discuss how the confusing sentences contribute to the theme of the poem. (3)
- 2.4 Identify the tone of the poem. (1)
- [10]**

OR

**QUESTION 3 – Prescribed Poetry: Contextual Question**

***The Wild Doves at Louis Trichardt:*** William Plomer

Morning is busy with long files Of ants and men, all bearing loads. The sun’s gong beats, and sweat runs down. A mason-hornet shapes his hanging house. In a wide flood of flowers	<b>5</b>
Two crested cranes are bowing to their food. From the north today there is ominous news.	
Midday, the mad cicada-time. Sizzling from every open valve Of the overheated earth	<b>10</b>
The stridulators din it in – Intensive and continuing praise Of the white-hot zenith, shrilling on Toward a note too high to bear.	
Oven of afternoon, silence of heat.	<b>15</b>
In shadow, or in shaded rooms, This face is hidden in folded arms, That face is now a sightless mask, Tree-shadow just includes those legs.	
The people have all lain down, and sleep In attitudes of the sick, the shot, the dead.	<b>20</b>
And now in the grove the doves begin, Whose neat silk heads are never still, Bubbling their coolest colloquies. The formulae they liquidly pronounce In secret tents of leaves imply (Clearer than man-made music could) Men being absent, Africa is good.	<b>25</b>

- 3.1 Provide a possible reason for the poet making no reference to humans in stanza 2. (2)
- 3.2 Explain the metaphor contained in line 15. (2)
- 3.3 With specific reference to stanza 2 and stanza 4, discuss the poet's use of phonic devices to convey a sense of place. (4)
- 3.4 The last lines reveal a surprising conclusion. Explain. (2)
- [10]**

**OR**

**QUESTION 4 – Prescribed Poetry: Contextual Question**

***When I have fears that I may cease to be:*** John Keats

When I have fears that I may cease to be Before my pen has gleaned my teeming brain, Before high-pilèd books, in charactery, Hold like rich garners the full ripened grain; When I behold, upon the night's starred face,	5
Huge cloudy symbols of a high romance, And think that I may never live to trace Their shadows, with the magic hand of chance; And when I feel, fair creature of an hour, That I shall never look upon thee more,	10
Never have relish in the faery power Of unreflecting love; – then on the shore Of the wide world I stand alone, and think Till love and fame to nothingness do sink.	

- 4.1 Discuss the effectiveness of the extended metaphor in the first quatrain. (3)
- 4.2 To what is Keats alluding in lines 5 – 8 when he refers to “night's starred face” which he “may never live to trace”? (2)
- 4.3 How does the repetition of “never” contribute to the mood of the poem? (2)
- 4.4 The rhyming end couplet is introduced by the semi-colon in line 12. Explain how the resulting change in pace adds to the meaning of the poem. (3)
- [10]**

**AND**

**UNSEEN POETRY**

Read the following poem and answer EITHER QUESTION 5 (Essay Question) OR QUESTION 6 (Contextual Question).

**Homework:** *Allen Ginsberg*

Homage Kenneth Koch

If I were doing my Laundry I'd wash my dirty Iran I'd throw in my United States, and pour on the Ivory Soap, scrub up Africa, put all the birds and elephants back in the jungle,	
I'd wash the Amazon river and clean the oily Carib & Gulf of Mexico, Rub that smog off the North Pole, wipe up all the pipelines in Alaska, Rub a dub dub for Rocky Flats and Los Alamos, Flush that sparkly Cesium out of Love Canal	<b>5</b>
Rinse down the Acid Rain over the Parthenon & Sphinx, Drain the Sludge out of the Mediterranean basin & make it azure again, Put some blueing back into the sky over the Rhine, bleach the little Clouds so snow return white as snow,	<b>10</b>
Cleanse the Hudson, Thames & Neckar, Drain the Suds out of Lake Erie Then I'd throw big Asia in one giant Load & wash out the blood & Agent Orange,	<b>15</b>
Dump the whole mess of Russia and China in the wringer, squeeze out the tattletail Gray of U.S. Central American police state, & put the planet in the drier & let it sit 20 minutes or an Aeon till it came out clean.	

**Glossary:** *Cesium – a silver-like element*  
*azure – deep sky-blue colour*  
*Agent Orange – extremely toxic chemical that killed most  
things during the Vietnam War*  
*aeon – a very long, indefinite period*

**QUESTION 5 – Essay Question**

In this poem the poet considers cleaning up a dirty Earth as “homework”, i.e. it is similar to fulfilling an ordinary household task. By taking into account his use of diction and imagery, assess to what extent he succeeds in persuading the reader to do “Homework”.

**[10]**

**OR**

**QUESTION 6 – Contextual Question**

- 6.1 Comment on the poet’s use of the first person (“I”, “my”). (2)
- 6.2 Is the poet only concerned with pollution? Justify your answer by referring to the poem. (3)
- 6.3 What is the poet implying about snow in lines 11 – 12? (2)
- 6.4 Assess the effectiveness of the use of colloquial language, and to what extent it contributes to the meaning of the poem. (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 – Essay Question: *Animal Farm***

*Animal Farm* is about shattered dreams.

In a carefully planned essay, discuss whether this is true or not. In your answer, refer to the events that lead to the inspiration of the Seven Commandments simply becoming the rather cynical, mocking slogan, *ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS*, at the end of the novel. **[25]**

**OR**

**QUESTION 8 – Contextual Question: *Animal Farm***

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

**EXTRACT A**

'Ribbons,' he said, 'should be considered as clothes, which are the mark of a human being. All animals should go naked.'

When Boxer heard this he fetched the small straw hat which he wore in summer to keep the flies out of his ears, and flung it on the fire with the rest.

In a very little while the animals had destroyed everything that reminded them of Mr. Jones. Napoleon then led them back to the store-shed and served out a double ration of corn to everybody, with two biscuits for each dog. Then they sang 'Beasts of England' from end to end seven times running, and after that they settled down for the night and slept as they had never slept before. **5**

But they woke at dawn as usual, and suddenly remembering the glorious thing that had happened, they all raced out into the pasture together. A little way down the pasture there was a knoll that commanded a view of most of the farm. The animals rushed to the top of it and gazed round them in the clear morning light. Yes, it was theirs — everything that they could see was theirs. **10**

[Chapter 1]

- 8.1 Place this excerpt in context. (1)
- 8.2 8.2.1 Snowball's reference to ribbons (line1) suggests Mollie's fondness for ribbons. What was her reaction to Snowball's statement? (2)
- 8.2.2 In terms of Communism, Mollie's response would be unacceptable. Provide a possible reason for this. (1)
- 8.3 Boxer's actions in lines 3 – 5 are typical. Explain. (2)

- 8.4 “Napoleon then led them ... and served out a double ration ...” (lines 6 –7). Discuss critically how Napoleon’s actions here reflect on developments later in the novel. (3)
- 8.5 Comment on the irony when the animals refer to the Rebellion as a “glorious thing” (line 10). (2)

**AND**

**EXTRACT B**

When it was all over, the remaining animals, except for the pigs and dogs, crept away in a body. They were shaken and miserable. They did not know which was more shocking – the treachery of the animals who had leagued themselves with Snowball, or the cruel retribution they had just witnessed. In the old days there had often been scenes of bloodshed equally terrible, but it seemed to all of them that it was far worse now that it was happening among themselves. Since Jones had left the farm, until today, no animal had killed another animal. Not even a rat had been killed. They had made their way on to the little knoll where the half-finished windmill stood, and with one accord they all lay down as though huddling together for warmth – Clover, Muriel, Benjamin, the cows, the sheep, and a whole flock of geese and hens – everyone, indeed, except the cat, who had suddenly disappeared just before Napoleon ordered the animals to assemble. For some time nobody spoke. Only Boxer remained on his feet. He fidgeted to and fro, swishing his long black tail against his sides, and occasionally uttering a little whinny of surprise. Finally he said:

5

‘I do not understand it. I would not have believed that such things could happen on our farm. It must be due to some fault in ourselves. The solution, as I see it, is to work harder. From now onwards I shall get up a full hour earlier in the mornings.’

10

And he moved off at his lumbering trot and made for the quarry. Having got there, he collected two successive loads of stone and dragged them down to the windmill before retiring for the night.

15

... As Clover looked down the hillside her eyes filled with tears. If she could have spoken her thoughts, it would have been to say that this was not what they had aimed at when they had set themselves years ago to work for the overthrow of the human race. 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.

20

25

[Chapter 4]

- 8.6 Refer to lines 1 – 10.
- 8.6.1 What was the “cruel retribution” (line 4) that shocked the animals? (1)
- 8.6.2 The animals “all lay down as though huddling together for warmth” (lines 9 – 10). Comment on the choice of words used to describe the animals’ situation. (3)
- 8.7 How relevant is the “half-finished windmill” (line 8) at this stage? (2)

- 8.8 “I do not understand it.” (line 15)  
 “If she could have spoken her thoughts ...” (lines 21 – 22)  
 Boxer and Clover’s inability to understand and put into words their  
 circumstances underline one of the themes from the novel. Discuss. (3)

**AND**

**EXTRACT C**

It was just after the sheep had returned, on a pleasant evening when the animals had finished work and were making their way back to the farm buildings, that the terrified neighing of a horse sounded from the yard. Startled, the animals stopped in their tracks. It was Clover’s voice. She neighed again, and all the animals broke into a gallop and rushed into the yard. Then they saw what Clover had seen. 5

It was a pig walking on his hind legs.

[Chapter 10]

- 8.9 8.9.1 Why would Clover be “terrified” (line 3) by what she had seen? (2)
- 8.9.2 Discuss the cyclical development of the plot with the description of the pigs walking on “hind legs”. (3)
- [25]**

**OR**

**PRIDE AND PREJUDICE – JANE AUSTEN**

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

**QUESTION 9 – Essay Question: *Pride and Prejudice***

***Pride and Prejudice*** is a study of marriage. In a carefully worded essay, consider the marriages of Charlotte, Lydia and Elizabeth that occur in the novel, and how each reflects a different approach to marriage. Finally, assess the relevance of these marriages in the 21<sup>st</sup> century. **[25]**

**OR**

**QUESTION 10 – Contextual Question: *Pride and Prejudice***

Read the extracts below and answer the questions that follow.

**EXTRACT A**

Mrs Hurst sang with her sister, and while they were thus employed, Elizabeth could not help observing, as she turned over some music books that lay on the instrument, how frequently Mr Darcy's eyes were fixed on her. She hardly knew how to suppose that she could be an object of admiration to so great a man; and yet that he should look at her because he disliked her was still more strange. She could only imagine, however, at last, that she drew his notice because there was something about her more wrong and reprehensible, according to his ideas of right, than in any other person present. The supposition did not pain her. She liked him too little to care for his approbation.

5

After playing some Italian songs, Miss Bingley varied the charm by a lively Scotch air; and soon afterwards Mr Darcy, drawing near Elizabeth, said to her – 'Do you not feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?'

10

She smiled, but made no answer. He repeated the question, with some surprize at her silence.

15

...

'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.'

'Indeed I do not dare.'

... 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 connexions, he should be in some danger.

20

[Volume I, Chapter 10]

- 10.1 Explain who Mrs Hurst is. (1)
- 10.2 10.2.1 To what extent can Elizabeth's assumption that Darcy dislikes her be attributed to "prejudice"? Explain clearly. (3)
- 10.2.2 Elizabeth's refusal to dance with Darcy is done in a friendly way. What does this indicate about her attitude towards Darcy, who is regarded as a very eligible bachelor? (2)
- 10.3 Explain why Darcy should be "in some danger" (line 21). (2)

**AND**

**EXTRACT B**

She then spoke of the letter, repeating the whole of its contents as far as they concerned George Wickham. What a stroke was this for poor Jane! who would willingly have gone through the world without believing that so much wickedness existed in the whole race of mankind, as was here collected in one individual. Nor was Darcy's vindication, though grateful to her feelings, capable of consoling her for such discovery. Most earnestly did she labour to prove the probability of error, and seek to clear one without involving the other. **5**

... It was some time, however, before a smile could be extorted from Jane.

'I do not know when I have been more shocked,' said she. 'Wickham so very bad! It is almost past belief. And poor Mr Darcy! dear Lizzy, only consider what he must have suffered. Such a disappointment! and with all the knowledge of your ill opinion too! and having to relate such a thing of his sister! It is really too distressing. I am sure you must feel it so.' **10**

[Volume II, Chapter 40]

10.4 Darcy's revelations in his letter to Elizabeth can be regarded as a turning point in her opinion of him. Discuss. **(3)**

10.5 Elizabeth's observation that Jane would not believe "so much wickedness existed" (lines 3 and 4) indicates a significant difference in the sisters' characters. Explain. **(3)**

**AND****EXTRACT C**

'... Unfortunately an only son (for many years an only *child*), I was spoilt by my parents, who, though good themselves (my father, particularly, all that was benevolent and amiable), allowed, encouraged, almost taught me to be selfish and overbearing; to care for none beyond my own family circle; to think meanly of all the rest of the world; to *wish* at least to think meanly of their sense and worth compared with my own. Such I was, from eight to eight-and-twenty; and such I might still have been but for you, dearest, loveliest Elizabeth! What do I not owe you! You taught me a lesson, hard indeed at first, but most advantageous. By you, I was properly humbled. I came to you without a doubt of my reception. You shewed me how insufficient were all my pretensions to please a woman worthy of being pleased.' **5**

'Had you then persuaded yourself that I should?' **10**

'Indeed I had. What will you think of my vanity? I believe you to be wishing, expecting my addresses.'

'My manners must have been at fault, but not intentionally, I assure you. I never meant to deceive you, but my spirits might often lead me wrong. How you must have hated me after *that* evening!' **15**

'Hate you! I was angry perhaps at first, but my anger soon began to take a proper direction.'

'I am almost afraid of asking what you thought of me, when we met at Pemberley. You blamed me for coming?' **20**

'No indeed; I felt nothing but surprize.'

'Your surprize could not be greater than *mine* in being noticed by you. My conscience told me that I deserved no extraordinary politeness, and I confess that I did not expect to receive more than my due.'

...

After walking several miles in a leisurely manner, and too busy to know anything about it, they found at last, on examining their watches, that it was time to be at home.

25

[Volume III, Chapter 58]

- 10.6 Darcy's revelations about himself in lines 1 – 10 indicate a radical change in him. Explain in your own words what has changed, and why. (2)
- 10.7 What does Darcy mean when he says that his "anger soon began to take a proper direction" in lines 17 – 18? (2)
- 10.8 What is Pemberley (line 20), and why was Elizabeth there? (2)
- 10.9 Is Elizabeth's feeling that she "deserved no extraordinary politeness" (line 23) valid? Explain your answer. (2)
- 10.10 With reference to the excerpt comment on the general tone and character of this conversation, and how it is an indication of the relationship between Darcy and Elizabeth. (3)
- [25]

OR

### **THE GREAT GATSBY – F. Scott Fitzgerald**

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

#### **QUESTION 11 – Essay Question: *The Great Gatsby***

"... Possibly it had occurred to him that the colossal significance of that light had now vanished forever ..." (Chapter 5)

Gatsby's ability to create and pursue his "colossal" dream of being reunited with Daisy becomes a reality when he meets her in Nick's house. In an essay, discuss how Gatsby's dream turns into a harsh and unimaginable reality that eventually destroys him.

[25]

OR

**QUESTION 12 – Contextual Question: *The Great Gatsby***

Read the extracts below and answer the questions that follow.

**EXTRACT A**

“Terrible place, isn’t it,” said Tom, exchanging a frown with Doctor Eckleburg.

“Awful.”

“It does her good to get away.”

“Doesn't her husband object?”

“Wilson? He thinks she goes to see her sister in New York. He’s so dumb he doesn’t know he's alive.” **5**

So Tom Buchanan and his girl and I went up together to New York – or not quite together, for Mrs Wilson sat discreetly in another car. Tom deferred that much to the sensibilities of those East Eggers who might be on the train.

She had changed her dress to a brown figured muslin, which stretched tight over her rather wide hips as Tom helped her to the platform in New York. At the newsstand she bought a copy of *Town Tattle* and a moving-picture magazine, and in the station drug-store some cold cream and a small flask of perfume. Upstairs, in the solemn echoing drive she let four taxicabs drive away before she selected a new one, lavender-coloured with grey upholstery, and in this we slid out from the mass of the station into the glowing sunshine. But immediately she turned sharply from the window and, leaning forward, tapped on the front glass. **10**

“I want to get one of those dogs,” she said earnestly. “I want to get one for the apartment. They’re nice to have – a dog.” **15**

[Chapter 2]

- 12.1 12.1.1 Describe the “terrible place” (line 1) that Tom is referring to here. (2)
- 12.1.2 How does this “terrible place” fit in with the Wilsons’ lives? (2)
- 12.2 12.2.1 Comment on the irony in Tom’s reference to Myrtle as his “girl” (line 7). (2)
- 12.2.2 In lines 11 – 16 Myrtle clearly reveals that she does not belong to the same social class that Tom belongs to. With close reference to the excerpt, explain how this is true. (3)
- 12.3 Why does Tom insist on Nick joining him and Myrtle in their apartment? (3)

**AND**

**EXTRACT B**

“Wait a minute,” snapped Tom, “I want to ask Mr Gatsby one more question.”

“Go on,” Gatsby said politely.

“What kind of a row are you trying to cause in my house anyhow?”

They were out in the open at last and Gatsby was content.

“He isn’t causing a row,” Daisy looked desperately from one to the other. “You’re causing a row. Please have a little self-control.” **5**

“Self-control!” repeated Tom incredulously. “I suppose the latest thing is to sit back, and let Mr Nobody from Nowhere make love to your wife. Well, if that’s the idea you can count me out ... Nowadays people begin by sneering at family life and family institutions, and next they’ll throw everything overboard and have intermarriage between black and white.” **10**

Flushed with his impassioned gibberish, he saw himself standing alone on the last barrier of civilization.

“We’re all white here,” murmured Jordan.

“I know I’m not very popular. I don’t give big parties. I suppose you’ve got to make your house into a pigsty in order to have any friends – in the modern world.” **15**

Angry as I was, as we all were, I was tempted to laugh ... [Chapter 7]

12.4 Explain why Gatsby is “content” (line 4) yet Daisy is desperate. (3)

12.5 Tom’s bigotry (prejudice) is very obvious here. Discuss. (3)

12.6 12.6.1 What is Nick’s opinion of Tom? Quote in support of your answer. (2)

12.6.2 How does your answer for QUESTION 12.6.1 differ from Nick’s observation at the start of the novel that he is “inclined to reserve all judgements”? (2)

**AND**

**EXTRACT C**

“I told him the truth,” he said. “He came to the door while we were getting ready to leave, and when I sent down word that we weren’t in he tried to force his way upstairs. He was crazy enough to kill me if I hadn’t told him who owned the car. His hand was on a revolver in his pocket every minute he was in the house –” He broke off defiantly. “What if I did tell him? That fellow had it coming to him. He threw dust into your eyes just like he did in Daisy’s, but he was a tough one. He ran over Myrtle like you’d run over a dog and never even stopped his car.” **5**

There was nothing I could say, except the one unutterable fact that it wasn’t true.

“And if you think I didn’t have my share of suffering – look here, when I went to give up that flat and saw that damn box of dog biscuits sitting there on the sideboard, I sat down and cried like a baby. By God it was awful – ” **10**

I couldn’t forgive him or like him, but I saw that what he had done was, to him, entirely justified. It was all very careless and confused. They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made ... **15**

I shook hands with him; it seemed silly not to, for I felt suddenly as though I were talking to a child. Then he went into the jewellery store to buy a pearl necklace – or perhaps only a pair of cuff buttons – rid of my provincial squeamishness for ever.

[Chapter 9]

- 12.7 Comment on the truthfulness or otherwise of Tom's remark that he "cried like a baby" (line 11). (3)  
[25]

TOTAL SECTION B: 25

AND

**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 – Essay Question: *Othello***

Iago tells Roderigo: "*I am not what I am.*" (Act 1 scene 1, line 65)

In a carefully planned essay, discuss how Iago stays true to this statement in his relationships with Othello, Roderigo and Cassio. [25]

OR

**QUESTION 14 – Contextual Question: *Othello***

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

**EXTRACT A**

**DUKE**

Why, what's the matter?

**BRABANTIO**

My daughter! O, my daughter!

**SENATORS**

Dead?

**BRABANTIO**

Ay, to me.

She is abused, stolen from me, and corrupted  
By spells and medicines bought of mountebanks;  
For nature so preposterously to err,  
Being not deficient, blind, or lame of sense,  
Sans witchcraft could not.

5

<b>DUKE</b>	Whoe'er he be that in this foul proceeding Hath thus beguiled your daughter of herself And you of her, the bloody book of law You shall yourself read in the bitter letter After its own sense, yea, though our proper son Stood in your action.	<b>10</b>
<b>BRABANTIO</b>	Humbly I thank your grace. Here is the man, this Moor, whom now it seems Your special mandate for the state affairs Hath hither brought.	<b>15</b>
<b>ALL</b>	We are very sorry for it.	
<b>DUKE</b>	( <i>To Othello</i> ) What in your own part can you say to this?	<b>20</b>
<b>BRABANTIO</b>	Nothing, but this is so.	
<b>OTHELLO</b>	Most potent, grave, and reverend signiors, My very noble and approved good masters, That I have ta'en away this old man's daughter, It is most true; true, I have married her. The very head and front of my offending Hath this extent, no more. Rude am I in my speech And little blessed with the set phrase of peace, ...	<b>25</b>
	[Act 1, Scene 3]	

- 14.1 Briefly explain why Othello and Brabantio are before the Duke. (2)
- 14.2 Refer to lines 10 – 15. Comment on the Duke's response to Brabantio's accusations and explain how he ensures a fair hearing for all parties concerned. (3)
- 14.3 Dramatically, this scene relies on a change in tone and pace to enhance Othello's character. Explain. (3)

**AND**

**EXTRACT B****OTHELLO**

Farewell, farewell.

If more thou dost perceive, let me know more;  
Set on thy wife to observe. Leave me, Iago.

**IAGO**

*(Going)* My lord, I take my leave.

**OTHELLO**

Why did I marry? This honest creature doubtless  
Sees and knows more, much more, than he unfolds. **5**

**IAGO**

*(Returning)* My lord, I would I might entreat your honour

To scan this thing no further. Leave it to time.

Though it be fit that Cassio has his place

*(For sure he fills it up with great ability)* **10**

Yet if you please to hold him off a while,

You shall by that perceive him and his means;

Note if your lady strain his entertainment

With any strong or vehement importunity.

Much will be seen in that. In the meantime, **15**

Let me be thought too busy in my fears

*(As worthy cause I have to fear I am)*

And hold her free, I do beseech your honour.

...

*(Off)*

**OTHELLO**

This fellow's of exceeding honesty,

And knows all qualities, with a learned spirit, **20**

Of human dealings. If I do prove her haggard,

Though that her jesses were my heart-strings,

I'd whistle her off and let her down the wind

To prey at fortune. Haply, for I am black

And have not those soft parts of conversation **25**

That chamberers have, or for I am declined

Into the vale of years (yet that's not much),

She's gone. I am abused, and my relief

Must be to loathe her. O, curse of marriage, **30**

That we can call these delicate creatures ours

And not their appetites! I had rather be a toad

And live upon the vapour of a dungeon

Than keep a corner in the thing I love

For others' uses.

...

... Look where she comes. **35**

*Re-enter Desdemona and Emilia*

**DESDEMONA**

How now, my dear Othello!

...

Why do you speak so faintly? Are you not well?

[Act 3, Scene 3]

- 14.4 14.4.1 What does Othello want Iago to do (lines 2 – 3)? Explain in your own words. (2)
- 14.4.2 Othello's request to Iago in lines 2 – 3 indicates a shift in roles. Explain. (2)
- 14.5 Explain the heavy irony in Othello's words in lines 5 – 6. (2)
- 14.6 In his soliloquy, Othello refers to his relationship with Desdemona. Comment on his state of mind, with close reference to lines 19 – 34. (4)
- 14.7 How does Shakespeare emphasise Desdemona's character in lines 36 – 37? (2)

**AND**

**EXTRACT C**

**OTHELLO**

Now, how dost thou look now? O ill-starred wench!  
 Pale as thy smock! When we shall meet at compt  
 This look of thine will hurl my soul from heaven  
 And fiends will snatch at it. Cold, cold, my girl,  
 Even like thy chastity.

**5**

O cursed, cursed slave! Whip me, ye devils,  
 From the possession of this heavenly sight!  
 Blow me about in winds! Roast me in sulphur!  
 Wash me in steep-down gulfs of liquid fire!  
 O Desdemona! dead Desdemona: dead!

**10**

*Oh Oh!*

*Enter Lodovico, Montano, Soldiers with Iago prisoner and Cassio in a chair*

[Act 5, Scene 2]

- 14.8 Discuss how the repetition of certain words in lines 1 – 10 is an indication of Othello's state of mind. (3)
- 14.9 Explain the relevance of this scene taking place in Othello and Desdemona's bedroom. Refer to at least ONE theme from the play in your answer. (2)

**[25]**

**OR**

**THE CRUCIBLE – ARTHUR MILLER**

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

**QUESTION 15: Essay Question: *The Crucible***

Arthur Miller's character, John Proctor, is a Seventeenth Century farmer, yet he is a convincing hero for a modern audience. In your essay, with close reference to the text, consider which of John Proctor's qualities make him a modern hero.

**[25]****OR****QUESTION 16: Contextual Question: *The Crucible***

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

**EXTRACT A**

**Proctor** Mr Parris, you are the first minister ever did demand the deed to the house –

**Parris** Man! Don't a minister deserve a house to live in?

**Proctor** To live in, yes. But to ask ownership is like you shall own the meeting house itself; the last meeting I were at you spoke so long on deeds and mortgages I thought it were an auction. **5**

**Parris** I want a mark of confidence, is all! I am your third preacher in seven years. I do not wish to be put out like the cat whenever some majority feels the whim. You people seem not to comprehend that a minister is the Lord's man in the parish; a minister is not to be so lightly crossed and contradicted – **10**

**Putnam** Aye!

**Parris** There is either obedience or the church will burn like Hell is burning!

**Proctor** Can you speak one minute without we land in Hell again? I am sick of Hell! **15**

<b>Parris</b>	It is not for you to say what is good for you to hear!	
<b>Proctor</b>	I may speak my heart, I think!	
<b>Parris</b>	<i>(in a fury)</i> : What, are we Quakers? We are not Quakers here yet, Mr Proctor. And you may tell that to your followers!	<b>20</b>
<b>Proctor</b>	My followers!	
[ACT ONE]		

- 16.1 Comment on the suitability of Parris's demand for a house while he is next to his daughter's sickbed. What does it say about him? (2)
- 16.2 Proctor is challenging Parris. With close reference to the text, suggest how an actor could play Proctor in this scene. Consider his tone of voice and his actions for this scene. (3)
- 16.3 To what does Proctor's exclamation in lines 15 – 16 ("I am sick of Hell!") allude? (3)
- 16.4 What is the false accusation levelled against Proctor here? (2)

### AND

<b>EXTRACT B</b>		
<b>Danforth</b>	<i>(to Mary)</i> : He bid you do the Devil's work?	
<b>Mary</b>	<i>(hysterically, indicating Proctor)</i> : He come at me by night and every day to sign, to sign, to –	
<b>Danforth</b>	Sign what?	
<b>Parris</b>	The Devil's book? He come with a book?	<b>5</b>
<b>Mary</b>	<i>(hysterically, pointing at Proctor, fearful of him)</i> : My name, he want my name. 'I'll murder you,' he says, 'if my wife hangs! We must go and overthrow the court,' he says!  <i>Danforth's head jerks towards Proctor, shock and horror in his face.</i>	
<b>Proctor</b>	<i>(turning, appealing to Hale)</i> : Mr Hale!	<b>10</b>
<b>Mary</b>	<i>(her sobs beginning)</i> : He wake me every night, his eyes were like coals and his fingers claw my neck, and I sign, I sign...	
<b>Hale</b>	Excellency, this child's gone wild!	
<b>Proctor</b>	<i>(as Danforth's wide eyes pour on him)</i> : Mary, Mary!	
[ACT TWO]		

- 16.5 How wise is John Proctor in using Mary Warren as a witness here? Explain your answer. (2)
- 16.6 Hale arrived in Salem as the voice of reason and science. Account for his role in this excerpt, and to what extent he has changed since his arrival in Salem. (2)

## AND

EXTRACT C		
<b>Proctor</b>	I mean to deny nothing!	
<b>Danforth</b>	Then explain to me, Mr Proctor, why you will not let –	
<b>Proctor</b>	<i>(with a cry of his soul):</i> Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust of the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!	<b>5</b>
<b>Danforth</b>	<i>(pointing at the confession in Proctor's hand):</i> Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister? <i>(PROCTOR is motionless.)</i> You will give me your honest confession in my hand, or I cannot keep you from the rope. <i>(PROCTOR does not reply.)</i> Which way do you go, Mister?  <i>His breast heaving, his eyes staring, PROCTOR tears the paper and crumples it, and he is weeping in fury, but erect.</i>	<b>10</b>
<b>Danforth</b>	Marshal!	<b>15</b>
<b>Parris</b>	<i>(hysterically, as though the tearing paper were his life):</i> Proctor, Proctor!	
<b>Hale</b>	Man, you will hang! You cannot!	
<b>Proctor</b>	<i>(his eyes full of tears):</i> I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. <i>(ELIZABETH, in a burst of terror, rushes to him and weeps against his hand.)</i> Give them no tear! Tears pleasure them! Show honour now, show a stony heart and sink them with it! <i>(He has lifted her, and kisses her now with great passion.)</i>	<b>20</b>  <b>25</b>
<b>Rebecca</b>	Let you fear nothing! Another judgement waits us all!	
<b>Danforth</b>	Hang them high over the town! Who weeps for these, weeps for corruption! <i>(He sweeps out past them. HERRICK starts to lead REBECCA, who almost collapses, but PROCTOR catches her, and she glances up at him apologetically.)</i>	<b>30</b>
<b>Rebecca</b>	I've had no breakfast.	

<b>Herrick</b>	Come, man.  <i>HERRICK escorts them out, HATHORNE and CHEEVER behind them. ELIZABETH stands staring at the empty doorway.</i>	<b>35</b>
<b>Parris</b>	<i>(in deadly fear to Elizabeth):</i> Go to him, Goody Proctor! There is yet time!  <i>From outside a drumroll strikes the air. PARRIS is startled. ELIZABETH jerks about toward the window.</i>	
<b>Parris</b>	Go to him! <i>(He rushes out the door, as though to hold back his fate.)</i> Proctor! Proctor!	<b>40</b>
[ACT FOUR]		

- 16.7 This is the last scene from the play, and Proctor is clearly in charge. Explain why he is acting like this, and justify your answer from the text. (4)
- 16.8 Provide a possible reason for Parris's "deadly fear" (line 36). (2)
- 16.9 What does Danford's character represent? (2)
- 16.10 What, if any, is the relevance of this play in 2011? Be specific. (3)
- [25]**

**TOTAL SECTION C: 25**

**GRAND TOTAL: 80**