



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

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)

SECTION B: Novel (25)

SECTION C: Drama (25)

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

SECTION A: POETRY

SEEN POEMS – Answer TWO questions.

UNSEEN POEM – COMPULSORY question.

SECTION B: NOVEL

Answer ONE question.

SECTION C: DRAMA

Answer ONE question.

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

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

6. LENGTH OF ANSWERS

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

7. Follow the instructions at the beginning of each section carefully.
8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.

10. Suggested time management:

SECTION A: approximately 40 minutes

SECTION B: approximately 55 minutes

SECTION C: approximately 55 minutes

11. Write neatly and legibly.

TABLE OF CONTENTS**SECTION A: POETRY**

SEEN (PRESCRIBED) POEMS: ANSWER ANY TWO QUESTIONS.			
QUESTION 1 Autumn	Essay question	10 marks	Page 6
QUESTION 2 When to the Sessions of Sweet Silent Thought	Contextual question	10 marks	Page 7
QUESTION 3 Rugby League Game	Contextual question	10 marks	Page 8
QUESTION 4 The Wild Doves at Louis Trichardt	Contextual question	10 marks	Page 9
AND			
UNSEEN POEM: COMPULSORY			
QUESTION 5 <i>Eating Poetry</i>	Contextual question	10 marks	Page 10

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

ANSWER ANY ONE OF THE FOLLOWING SIX QUESTIONS.			
QUESTION 6 <i>Animal Farm</i>	Essay question	25 marks	Page 11
OR			
QUESTION 7 <i>Animal Farm</i>	Contextual question	25 marks	Page 11
OR			
QUESTION 8 <i>Pride and Prejudice</i>	Essay question	25 marks	Page 13
OR			
QUESTION 9 <i>Pride and Prejudice</i>	Contextual question	25 marks	Page 14
OR			
QUESTION 10 <i>The Great Gatsby</i>	Essay question	25 marks	Page 16
OR			
QUESTION 11 <i>The Great Gatsby</i>	Contextual question	25 marks	Page 16

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

ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.			
QUESTION 12 <i>Othello</i>	Essay question	25 marks	Page 19
OR			
QUESTION 13 <i>Othello</i>	Contextual question	25 marks	Page 20
OR			
QUESTION 14 <i>The Crucible</i>	Essay question	25 marks	Page 22
OR			
QUESTION 15 <i>The Crucible</i>	Contextual question	25 marks	Page 23

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. You may NOT answer TWO essay or TWO contextual questions.

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: Poetry Seen (Prescribed) Poems	1 – 4	2	
A: Poetry (Unseen Poem)	5	1	
B: Novel (Essay or Contextual)	6 – 11	1	
C: Drama (Essay or Contextual)	12 – 15	1	
NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay or TWO contextual questions.			

SECTION A: POETRY

PRESCRIBED POETRY: Answer ANY TWO of the following questions.

QUESTION 1: SEEN (PRESCRIBED) POETRY – ESSAY QUESTION**AUTUMN – Roy Campbell**

I love to see, when leaves depart,
The clear anatomy arrive,
Winter, the paragon of art,
That kills all forms of life and feeling
Save what is pure and will survive. 5

Already now the clanging chains
Of geese are harnessed to the moon;
Stripped are the great sun-clouding planes:
And the dark pines, their own revealing,
Let in the needles of the moon. 10

Strained by the gale the olives whiten
Like hoary wrestlers bent with toil
And, with the vines, their branches lighten
To brim our vats where summer lingers
In the red froth and sun-gold oil. 15

Soon on our hearth's reviving pyre
Their rotted stems will crumble up:
And like a ruby, panting fire,
The grape will linger on your fingers
Through the lit crystal of the cup. 20

With close reference to the **rhyme scheme**, **diction** and **metaphorical language**, discuss how the poet creates the poem's mood.

Your essay must be 250–300 words (about ONE page) in length.

[10]

OR

QUESTION 2: SEEN (PRESCRIBED) POETRY – CONTEXTUAL QUESTION**WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT****– William Shakespeare**

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

- 2.1 Give a possible explanation for the speaker's 'sweet' (line 1) thoughts. (1)
- 2.2 Account for the slower pace in line 4. (2)
- 2.3 Why is death's night 'dateless' (line 6)? (2)
- 2.4 In lines 7–12 there is reference to bookkeeping as a metaphor for remembering. Explain what the poet compares and quote in support of your answer. (3)
- 2.5 The poem ends on a positive note. Explain how the rhyming end couplet emphasises this. (2)
- [10]**

OR

QUESTION 3: SEEN (PRESCRIBED) POETRY – CONTEXTUAL**RUGBY LEAGUE GAME – James Kirkup**

Sport is absurd, and sad,
 Those grown men, just look
 In those dreary long blue shorts,
 Those ringed stockings, Edwardian,
 Balding pates, and huge
 Fat knees that ought to be heroes'. 5

Grappling, hooking, gallantly tackling;
 Is all this courage really necessary? –
 Taking their good clean fun
 So solemnly, they run each other down 10
 With earnest keenness, for the honour of
 Virility, the cap, the county side.

Like great boys they roll each other
 In the mud of public Saturdays,
 Groping their blind way back 15
 To noble youth, away from the bank,
 The wife, the pram, the spin drier,
 Back to the Spartan freedom of the field.

Back, back to the days when boys
 Were men, still hopeful and untamed, 20
 That was then: a gay
 And golden age ago.
 Now, in vain, domesticated,
 Men try to be boys again.

- 3.1 3.1.1 Refer to stanza 1. The speaker clearly states what he thinks of sport in the first line. Explain in your own words what his attitude is towards sportsmen, and quote from the rest of the stanza in support of your answer. (2)
- 3.1.2 The speaker uses repetition to distance himself from the men in the first stanza. Discuss. (2)
- 3.2 From what you know about the rest of the poem, explain why the men would want to do something to honour their 'Virility' (line 12). (2)
- 3.3 In line 15 the men are 'groping' and 'blind'. What does this suggest about their attempts to regain 'noble youth' (line 16)? (2)
- 3.4 A Spartan (line 18) life is one without luxury. Why would the men want the 'freedom' of such a life? (2)

[10]

OR

QUESTION 4: SEEN (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. The mason-hornet shapes his hanging house. From the north today there is ominous news.	5
Midday, the mad cicada-time. Sizzling from every open valve Of the overheated earth The stridulators din it in – Intensive and continuing praise Of the white-hot zenith, shrilling on Toward a note too high to bear.	10
Oven of afternoon, silence of heat. 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.	15
And now in the grove the wild 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.	20 25

- 4.1 Provide a possible explanation for the inclusion of 'ants' to indicate activity in stanza 1. (1)
- 4.2 Explain how the poet uses the structure of the poem to indicate the passage of time. (2)
- 4.3 Identify and comment on the appropriateness of the sound devices in stanza 2. Quote in support of your answer. (3)
- 4.4 Apart from the heat, which quality of an oven (line 13) does the poet want to highlight? (1)
- 4.5 How is the image of coolness achieved in the last stanza? (2)
- 4.6 Explain what the poet implies about men in Africa (line 26). (1)

[10]

AND

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

This question is compulsory.

EATING POETRY – Mark Strand

Ink runs from the corners of my mouth.
There is no happiness like mine.
I have been eating poetry.

The librarian does not believe what she sees.
Her eyes are sad 5
and she walks with her hands in her dress.

The poems are gone.
The light is dim.
The dogs are on the basement stairs and coming up.

Their eyeballs roll, 10
their blond legs burn like brush.
The poor librarian begins to stamp her feet and weep.

She does not understand.
When I get on my knees and lick her hand,
she screams. 15

I am a new man,
I snarl at her and bark,
I romp with joy in the bookish dark.

5.1 Explain the metaphor in the title. (2)

5.2 5.2.1 Refer to stanzas 1 and 2. What has happened to the speaker?
Quote in support of your answer. (2)

5.2.2 In terms of the extended metaphor, what happened to the poems
that they 'are gone' in line 7? (1)

5.3 Account for the change in the librarian's behaviour. (2)

5.4 The first and last stanzas support the same idea. Explain. (2)

5.5 Identify the tone of the poem. (1)

[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

ANIMAL FARM – GEORGE ORWELL

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

QUESTION 6: ANIMAL FARM – ESSAY QUESTION

The windmill is more a symbol of empty promises than a better life for all.

Write a carefully planned essay of 400–450 words (2–2½ pages) in length, in which you assess to what extent the quotation is true or not.

[25]

OR

QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION

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

EXTRACT A

The mystery of where the milk went to was soon cleared up. It was mixed every day into the pig's mash. The early apples were now ripening, and the grass of the orchard was littered with windfalls. The animals had assumed as a matter of course that these would be shared out equally; one day, however, the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs. At this some of the other animals murmured, but it was no use. All the pigs were in full agreement on this point, even Snowball and Napoleon. Squealer was sent to make the necessary explanation to the others.

5

‘Comrades!’ he cried. ‘You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brain-workers. The whole management and organizing of the farm depend on us. Day and night we are watching over your welfare. It is for *your* sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,’ cried Squealer almost pleadingly, skipping from side to side and whisking his tail, ‘surely there is no one among you who wants to see Jones come back?’

10

15

20

[Chapter 4]

7.1 Explain why there was ‘mystery’ (line 1) surrounding the milk. (1)

7.2 ‘The animals had assumed as a matter of course ...’ (lines 3–4). At this stage in the novel, are the animals right in making an assumption about the apples? Explain clearly. (3)

- 7.3 What do the animals reveal about themselves when some of them 'murmured' (line 6)? Relate your answer to events later in the novel. (2)
- 7.4 With close reference to lines 9–20, explain how Squealer makes use of propaganda techniques to make the 'necessary explanation' (line 8). (4)
- 7.5 'Do you know what would happen if we pigs failed in our duty?' (lines 16–17). Comment on the irony of Squealer's question. (2)

AND

EXTRACT B

They had won, but they were weary and bleeding. Slowly they began to limp back towards the farm. The sight of their dead comrades stretched upon the grass moved some of them to tears. And for a little while they halted in sorrowful silence at the place where the windmill had once stood. Yes, it was gone; almost the last trace of their labour was gone! Even the foundations were partially destroyed. And in rebuilding it they could not this time, as before, make use of the fallen stones. This time the stones had vanished too. The force of the explosion had flung them to distances of hundreds of yards. It was as though the windmill had never been. 5

As they approached the farm Squealer, who had unaccountably been absent during the fighting, came skipping towards them, whisking his tail and beaming with satisfaction. And the animals heard, from the direction of the farm buildings, the solemn booming of a gun. 10

'What is that gun firing for?' said Boxer.

'To celebrate our victory!' cried Squealer. 15

'What victory?' said Boxer. His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hindleg.

'What victory, comrade? Have we not driven the enemy off our soil – the sacred soil of Animal Farm?'

'But they have destroyed the windmill. And we had worked on it for two years!' 20

'What matter? We will build another windmill. We will build six windmills if we feel like it. You do not appreciate, comrade, the mighty thing that we have done. The enemy was in occupation of this very ground that we stand upon. And how –thanks to the leadership of Comrade Napoleon–we have won every inch of it back again!' 25

[Chapter 8]

- 7.6 Briefly explain what had just happened to leave the animals 'weary and bleeding' (line 1). (1)

- 7.7 7.7.1 Refer to the second paragraph. Provide a possible reason for Squealer's absence. Link your answer to his character. (2)
- 7.7.2 Squealer is 'skipping' and 'beaming' (line 11). What does his behaviour reveal about the pigs' attitude at this critical time? (2)
- 7.8 7.8.1 Refer to lines 14–16. Is Boxer right when he does not see their fighting as a 'victory'? Explain your answer. (2)
- 7.8.2 Boxer's reaction in these lines is unusual. Why? (2)
- 7.9 7.9.1 Refer to the last paragraph. Comment on the irony contained in Squealer's promise that, 'We will build another windmill.' (line 21). (2)
- 7.9.2 Comment on the military diction used by Squealer, and quote in support of your answer. (2)
- [25]**

OR

PRIDE AND PREJUDICE – JANE AUSTEN

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

QUESTION 8: *PRIDE AND PREJUDICE – ESSAY QUESTION*

The possibility of marriage between Darcy and Elizabeth at the start of the novel seems remote. In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss how the reader is eventually convinced, or not, that their marriage will succeed.

[25]

OR

QUESTION 9: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION

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

EXTRACT A

When dinner was over, she returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room. Her manners were pronounced to be very bad indeed – a mixture of pride and impertinence: she had no conversation, no style, no taste, no beauty. Mrs Hurst thought the same, and added, –

5

“She has nothing, in short, to recommend her but being an excellent walker. I shall never forget her appearance this morning. She really looked almost wild.”

“She did indeed, Louisa. I could hardly keep my countenance. Very nonsensical to come at all! Why must *she* be scampering about the country because her sister had a cold? – her hair so untidy, so blowsy!”

10

“Yes; and her petticoat – I hope you saw her petticoat. Six inches deep in mud, I am absolutely certain, and the gown which had been let down to hide it not doing its office.”

“Your picture may be very exact, Louisa,” said Bingley; “but this was all lost upon me. I thought Miss Elizabeth Bennet looked remarkably well when she came into the room this morning. Her dirty petticoat quite escaped my notice.”

15

“*You* observed it, Mr Darcy, I am sure,” said Miss Bingley; “and I am inclined to think that you would not wish to see your sister make such an exhibition.”

“Certainly not.”

“To walk three miles, or four miles, or five miles, or whatever it is, above her ankles in dirt, and alone, quite alone! what could she mean by it? It seems to me to show an abominable sort of conceited independence, a most country-town indifference to decorum.”

20

“It shows an affection for her sister that is very pleasing,” said Bingley.

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

25

“Not at all,” he replied: “they were brightened by the exercise.”

[Chapter 8]

- 9.1 Briefly explain why Elizabeth and Jane are guests of the Bingleys. (2)
- 9.2 Refer to lines 1–5. How accurate is Miss Bingley’s ‘abuse’ of Elizabeth’s character? (2)
- 9.3 Miss Bingley tries to elicit some response from Darcy in this extract. Why? (2)

- 9.4 9.4.1 Mr Bingley comes to Elizabeth's defence. What does this say about him? (1)
- 9.4.2 Mr Darcy, however, seems to agree with the ladies' impression of Elizabeth. How is this typical of Darcy's character? (2)
- 9.4.3 Despite Darcy's reluctance to contradict the Bingley sisters' impressions of Elizabeth, he does concede that her eyes 'were brightened by the exercise' (line 27). Why would he notice this? (2)
- 9.5 Comment on how Jane Austen makes fun of the British class system in this extract. (3)

AND

EXTRACT B

"There *is* something a little stately in him, to be sure," replied her aunt; "but it is confined to his air, and is not unbecoming. I can now say with the housekeeper that, though some people may call him proud, / have seen nothing of it."

"I was never more surprised than by his behaviour to us. It was more than civil – it was really attentive; and there was no necessity for such attention. His acquaintance with Elizabeth was very trifling." 5

"To be sure, Lizzy," said her aunt, "he is not so handsome as Wickham, or rather he has not Wickham's countenance, for his features are perfectly good. But how came you to tell us that he was so disagreeable?"

[Chapter 43]

- 9.6 Briefly relate what occurs when Elizabeth and the Gardiners visit Darcy's estate. (2)
- 9.7 Why would Mrs Gardiner agree with Darcy's housekeeper, Mrs Reynolds, that Darcy is not 'proud' (line 3)? (2)
- 9.8 9.8.1 Why does Mrs Gardiner refer to Wickham? (1)
- 9.8.2 From what you know about the rest of the novel, is it fair to draw a comparison between 'handsome' Wickham and Darcy? Explain. (2)
- 9.9 Account for the different way in which Darcy treats the Gardiners and the way in which he views Elizabeth's immediate family. (2)
- 9.10 With close reference to the title of the novel, explain why Elizabeth does not find Darcy so 'disagreeable' (line 9) anymore. (2)

[25]

OR

THE GREAT GATSBY – F. SCOTT FITZGERALD

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

QUESTION 10: THE GREAT GATSBY – ESSAY QUESTION

Nick says that Tom and Daisy ‘smash up things’. In a carefully planned essay of 400–450 words (2–2½ pages) in length, comment critically on the truth or otherwise of this statement.

[25]**OR****QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

EXTRACT A

Tom Buchanan, who had been hovering restlessly about the room, stopped and rested his hand on my shoulder.

“What you doing, Nick?”

“I’m a bond man.”

“Who with?”

I told him.

“Never heard of them,” he remarked decisively.

This annoyed me.

“You will,” I answered shortly. “You will if you stay in the East.”

“Oh, I’ll stay in the East, don’t you worry,” he said, glancing at Daisy and then back at me, as if he were alert for something more. “I’d be a God damned fool to live anywhere else.”

At this point Miss Baker said: “Absolutely!” with such suddenness that I started – it was the first word she had uttered since I came into the room. Evidently it surprised her as much as it did me, for she yawned and with a series of rapid, deft movements stood up into the room.

“I’m stiff,” she complained, “I’ve been lying on that sofa for as long as I can remember.”

“Don’t look at me,” Daisy retorted, “I’ve been trying to get you to New York all afternoon.”

“No, thanks,” said Miss Baker to the four cocktails just in from the pantry. “I’m absolutely in training.”

[Chapter 1]

- 11.1 Place the extract in context. (2)
- 11.2 11.2.1 Refer to lines 1–8. Explain Nick’s annoyance with Tom’s response in line 7. (2)
- 11.2.2 Tom’s response is typical of him. Discuss. (2)
- 11.2.3 To what extent does your impression of the characters from these lines change in the course of the novel? Explain your answer. (3)
- 11.3 11.3.1 With reference to the rest of the novel, comment on the irony in Tom’s reply that he will definitely ‘stay in the East’ (line 10). (2)
- 11.3.2 Comment on the illusion that Nick had about being a ‘bond man’ (line 4) in the ‘East’ (line 9). (2)
- 11.4 11.4.1 Miss Baker and Daisy have been ‘lying on that sofa’ (line 17) for a long time. Why is this typical? (2)
- 11.4.2 Although she and Daisy are friends, Jordan Baker differs from Daisy. How? (2)

AND

EXTRACT B

We had luncheon in the dining-room, darkened too against the heat, and drank down nervous gaiety with the cold ale.

“What’ll we do with ourselves this afternoon?” cried Daisy, “and the day after that, and the next thirty years?”

“Don’t be morbid,” Jordan said. “Life starts all over again when it gets crisp in the fall.” 5

“But it’s so hot,” insisted Daisy, on the verge of tears, “and everything’s so confused. Let’s all go to town!”

Her voice struggled on through the heat, beating against it, moulding its senselessness into forms. 10

“I’ve heard of making a garage out of a stable,” Tom was saying to Gatsby, “but I’m the first man who ever made a stable out of a garage.”

“Who wants to go to town?” demanded Daisy insistently. Gatsby’s eyes floated toward her. “Ah,” she cried, “you look so cool.”

Their eyes met, and they stared together at each other, alone in space. With an effort she glanced down at the table. 15

“You always look so cool,” she repeated.

She had told him that she loved him, and Tom Buchanan saw. He was astounded. His mouth opened a little, and he looked at Gatsby, and then back at Daisy as if he had just recognized her as someone he knew a long time ago. 20

[Chapter 7]

11.5 ‘Life starts all over again when it gets crisp in the fall’ (lines 5–6). How true are Jordan’s words if you consider what happens to the Buchanans at the end of the novel? (2)

11.6 Daisy is ‘on the verge of tears’ and ‘confused’ (lines 7–8). Account for her state of mind. (2)

11.7 11.7.1 Refer to line 18. Had Daisy really said the words ‘I love you’? Explain your answer. (1)

11.7.2 Explain why Tom is ‘astounded’ (line 19) when he realises what had just happened. Refer to his relationship with Daisy in your answer. (3)

[25]

TOTAL SECTION B: 25

AND

SECTION C: DRAMA

Answer ONLY on the drama you have studied.

OTHELLO – WILLIAM SHAKESPEARE

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

QUESTION 12: OTHELLO – ESSAY QUESTION

‘Though I do hate him as I do hell’s pains, I must show ... a sign of love.’

In a carefully planned essay of 400–450 words (2–2½ pages) in length, show how Iago’s ‘sign(s) of love’ formed the basis of Othello’s disastrous end.

[25]**OR**

QUESTION 13: OTHELLO – CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT A

OTHELLO

Iago is most honest.

Michael, good night. Tomorrow with your earliest

Let me have speech with you. (*To Desdemona*) Come, my dear love.

The purchase made, the fruits are to ensue;

The profit's yet to come 'tween me and you.

5

Good night.

Othello, Desdemona and Attendants off

Enter Iago

CASSIO

Welcome, Iago. We must to the watch.

IAGO

Not this hour, lieutenant; 'tis not yet ten o'clock. Our General cast us thus early for the love of his Desdemona—who let us not therefore blame. He hath not yet made wanton the night with her, and she is sport for Jove.

10

CASSIO

She is a most exquisite lady.

IAGO

And, I'll warrant her, full of game.

CASSIO

Indeed, she is a most fresh and delicate creature.

IAGO

What an eye she has! Methinks it sounds a parley to provocation.

CASSIO

An inviting eye, and yet methinks right modest.

15

IAGO

And when she speaks, is it not an alarum to love?

CASSIO

She is indeed perfection.

IAGO

Well, happiness to their sheets! . . . Come, lieutenant, I have a stoup of wine, and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.

20

CASSIO

Not tonight, good Iago. I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.

IAGO

O, they are our friends! But one cup. I'll drink for you.

[Act 2, Scene 3]

13.1 Comment on the irony of Othello's remark in line 1. (2)

13.2 Refer to lines 1–6. Mention 2 aspects of Othello's character evident here. (2)

- 13.3 Comment on the dramatic effect that Shakespeare achieves by writing the dialogue between Iago and Cassio in prose form. (2)
- 13.4 In lines 11–20 it is clear that Cassio and Iago’s impressions of Desdemona differ. Explain what this conversation reveals about the two characters. Quote in support of your answer. (4)
- 13.5 13.5.1 Why does Iago insist that Cassio has a drink? (1)
- 13.5.2 Briefly relate the dire consequences for Cassio when he does drink with Iago. (2)

AND

EXTRACT B

CASSIO Dear General, I never gave you cause.	
OTHELLO I do believe it, and I ask you pardon. Will you, I pray, demand that demi-devil Why he hath thus ensnared my soul and body?	
IAGO Demand me nothing. What you know, you know. From this time forth I never will speak word.	5
LODOVICO What, not to pray?	
GRATIANO Torments will ope your lips.	
OTHELLO Well, thou dost best.	
LODOVICO Sir, you shall understand what hath befallen, Which, as I think, you know not. Here is a letter Found in the pocket of the slain Roderigo, And here another. The one of them imports The death of Cassio, to be undertook By Roderigo.	10 15
	[Act 5, Scene 2]

- 13.6 What does Cassio show when he addresses Othello as ‘Dear General’ (line 1)? (2)
- 13.7 13.7.1 Explain why Othello’s use of the metaphor in line 4 is so appropriate. (3)
- 13.7.2 Why, do you think, does Othello not direct his question at Iago in lines 2–4? (1)

- 13.8 13.8.1 What do Iago's last words reveal about him? (2)
- 13.8.2 As a director of the play, how would you direct the actor to say lines 5 and 6? Explain your answer. (2)
- 13.9 Explain how the significance of this scene taking place in Desdemona's bedchamber creates the appropriate mood. (2)
- [25]

OR

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

Miller explores the role of power in *The Crucible*. In a carefully planned essay of 400–450 words (2–2½ pages) in length, assess to what extent you agree with this statement.

[25]

OR

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

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

EXTRACT A		
HALE	I have. I - I have indeed. <i>(It is his own suspicion, but he resists it. He glances at Elizabeth, then at John.)</i> And you – would you testify to this in court?	
PROCTOR	I – had not reckoned with goin' into court. But if I must I will.	
HALE	Do you falter here?	5
PROCTOR	I falter nothing, but I may wonder if my story will be credited in such a court. I do wonder on it, when such a steady-minded minister as you will suspicion such a woman that never lied, and cannot, and the world knows she cannot! I may falter somewhat, Mister; I am no fool.	10
HALE	<i>(quietly – it has impressed him):</i> Proctor, let you open with me now, for I have a rumour that troubles me. It's said you hold no belief that there may even be witches in the world. Is that true, sir?	
PROCTOR	<i>(he knows this is critical, and is striving against his disgust with Hale and with himself for even answering):</i> I know not what I have said, I may have said it. I have wondered if there be witches in the world – although I cannot believe they come among us now.	15
HALE	Then you do not believe –	
PROCTOR	I have no knowledge of it; the Bible speaks of witches, and I will not deny them.	20
HALE	And you, woman?	
ELIZABETH	I – I cannot believe it.	
HALE	<i>(shocked):</i> You cannot!	
PROCTOR	Elizabeth, you bewilder him!	25
ELIZABETH	<i>(to Hale):</i> I cannot think the Devil may own a woman's soul, Mr Hale, when she keeps an upright way, as I have. I am a good woman, I know it; and if you believe I may do only good work in the world, and yet be secretly bound to Satan, then I must tell you, sir, I do not believe it.	30
HALE	But, woman, you do believe there are witches in –	
ELIZABETH	If you think that I am one, then I say there are none.	
HALE	You surely do not fly against the Gospel, the Gospel –	
PROCTOR	She believe in the Gospel, every word!	
ELIZABETH	Question Abigail Williams about the Gospel, not myself! <i>Hale stares at her.</i>	35
PROCTOR	She do not mean to doubt the Gospel, sir, you cannot think it. This be a Christian house, sir, a Christian house.	

[Act 2]

- 15.1 Hale urges Proctor to testify in court. Briefly explain why Hale would want this. (2)
- 15.2 Comment on Proctor's tone of voice in lines 6–10, and what it should reveal about him in this context. (3)

- 15.3 15.3.1 To whom does Proctor refer in lines 7–9? (1)
- 15.3.2 How accurate is his assessment of this person? Explain your answer. (2)
- 15.4 Why is the stage instruction for Hale in line 11 ironic? (2)
- 15.5 15.5.1 What does Proctor mean when he says that Elizabeth 'bewilder(s)' (line 25) Hale? (1)
- 15.5.2 What does Proctor's admonishment say about his relationship with Elizabeth? (2)
- 15.6 In lines 26–30 Elizabeth reveals an uncharacteristic confidence and strength. Discuss. (3)
- 15.7 What does Elizabeth imply about Abigail when she tells Hale to question her 'about the Gospel' (line 35)? (2)

AND

EXTRACT B

DANFORTH Why? Do you mean to deny this confession when you are free?
 PROCTOR I mean to deny nothing!
 DANFORTH Then explain to me, Mr Proctor, why you will not let –
 PROCTOR *(with a cry of his soul)*: Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! 5
 Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!
 DANFORTH *(pointing at the confession in Proctor's hand)*: 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! *(Proctor is motionless.)* You will give me your honest confession in my hand, or I cannot keep you from the rope. 10
(Proctor does not reply.) Which way do you go, Mister? *His breast heaving, his eyes staring, Proctor tears the paper and crumples it, and he is weeping in fury, but erect.*
 DANFORTH Marshal!
 PARRIS *(hysterically, as though the tearing paper were his life)*: Proctor, Proctor! 15
 HALE Man, you will hang! You cannot!
 PROCTOR *(his eyes full of tears)*: 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. 20
(Elizabeth, in a burst of terror, rushes to him and weeps against his hand.) Give them no tear! Tears pleasure them! Show honour now, show a stony heart and sink them with it! *(He has lifted her, and kisses her now with great passion.)*

[Act 4]

- 15.8 15.8.1 To what 'confession' (line 1) does Danforth refer? (1)
- 15.8.2 In Proctor's outcry (lines 4–8) he emphasises that he only has his name. Explain the significance of these lines. (2)
- 15.9 Comment on the irony of Danforth's words, 'I will not deal in lies, Mister!' (lines 10–11). (2)
- 15.10 In lines 18–24 Proctor strongly shows his character. What does he show, and quote to support your answer. (2)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80