



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours



This question paper consists of 22 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. 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 the 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.

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SECTION A: POETRY

PRESCRIBED POETRY			
ANSWER ANY <u>TWO</u> QUESTIONS.			
QUESTION 1 Futility	Essay question	10 marks	Page 5
QUESTION 2 When to the sessions of sweet	Contextual question	10 marks	Page 6
QUESTION 3 Autumn	Contextual question	10 marks	Page 7
QUESTION 4 On the move	Contextual question	10 marks	Page 8
AND			
UNSEEN POETRY			
COMPULSORY QUESTION.			
QUESTION 5 Night Knife	Contextual question	10 marks	Page 9

SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

ANSWER ANY ONE OF THE FOLLOWING SIX QUESTIONS.			
QUESTION 6 Animal Farm	Essay question	25 marks	Page 10
OR			
QUESTION 7 Animal Farm	Contextual question	25 marks	Page 10
OR			
QUESTION 8 Pride and Prejudice	Essay question	25 marks	Page 12
OR			
QUESTION 9 Pride and Prejudice	Contextual question	25 marks	Page 12
OR			
QUESTION 10 The Great Gatsby	Essay question	25 marks	Page 14
OR			
QUESTION 11 The Great Gatsby	Contextual question	25 marks	Page 15

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 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 17
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QUESTION 13 <i>Othello</i>	Contextual question	25 marks	Page 17
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QUESTION 14 <i>The Crucible</i>	Essay question	25 marks	Page 19
OR			
QUESTION 15 <i>The Crucible</i>	Contextual question	25 marks	Page 20

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	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 questions or TWO contextual questions.			

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**SONNET 30: WHEN TO THE SESSIONS OF SWEET –
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-bemoaned 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 Describe 'sessions of sweet silent thought' (line 1) in your own words. (2)
- 2.2 What does the speaker suggest of death when it is described as 'dateless' (line 6)? (2)
- 2.3 Explain the use of metaphors relating to accounting in the last quatrain. Quote in support of your answer. (3)
- 2.4 How does the rhyming end-couplet bring about a complete change in mood and theme? (3)

[10]**OR**

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL 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 noon. 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 redden on your fingers
 Through the lit crystal of the cup. 20

- 3.1 Refer to stanza 1. What is it about Nature that the speaker 'loves' (line 1)? Explain in your own words. (2)
- 3.2 Explain the metaphor in lines 6–7. (2)
- 3.3 Refer to stanza 3. Explain how 'summer lingers' (line 14). (3)
- 3.4 From metaphorical language in stanza 4, how does the poet convey his attitude towards the cyclical nature of life? (3)

[10]**OR**

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**ON THE MOVE – Thom Gunn**

"Man, you gotta Go."

The blue jay scuffling in the bushes follows
Some hidden purpose, and the gust of birds
That spurts across the field, the wheeling swallows, Have
nested in the trees and undergrowth.

Seeking their instinct, or their poise, or both, 5
One moves with an uncertain violence
Under the dust thrown by a baffled sense
Or the dull thunder of approximate words.

On motorcycles, up the road, they come:
Small, black, as flies hanging in heat, the Boys, 10
Until the distance throws them forth, their hum
Bulges to thunder held by calf and thigh.

In goggles, donned impersonality,
In gleaming jackets trophied with the dust,
They strap in doubt – by hiding it, robust – 15
And almost hear a meaning in their noise.

Exact conclusion of their hardiness
Has no shape yet, but from known whereabouts
They ride, direction where the tires press.
They scare a flight of birds across the field: 20
Much that is natural, to the will must yield.
Men manufacture both machine and soul,
And use what they imperfectly control
To dare a future from the taken routes.

It is part solution, after all. 25

One is not necessarily discord
On earth; or damned because, half animal,
One lacks direct instinct, because one wakes
Afloat on movement that divides and breaks.
One joins the movement in a valueless world, 30
Choosing it, till, both hurler and the hurled,
One moves as well, always toward, toward.

A minute holds them, who have come to go:
The self-defined, astride the created will
They burst away; the towns they travel through 35
Are home for neither bird nor holiness,
For birds and saints complete their purposes.
At worst, one is in motion; and at best,
Reaching no absolute, in which to rest,
One is always nearer by not standing still. 40

- 4.1 Explain the rider "*Man, you gotta Go.*". (2)
- 4.2 Refer to lines 6–8: ('One moves ... of approximate words.') By referring to the diction, explain how humans live in comparison to the birds mentioned earlier. (3)
- 4.3 Why would 'Boys' (line 10) be written with a capital letter? (2)
- 4.4 Refer to stanza 4. Explain how the repetition of 'one' and 'toward' add to the general tone of the poem. (3)
- [10]**

AND

UNSEEN POETRY: The following question is COMPULSORY.

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

NIGHT KNIFE – Barolong Seboni

At the flick
of a knife
night plunges
sharply on the tender
flank of Soweto

5

Morning shrieks
like sirens
bloodwet with dew

And the day
sprawls empty
gaping in deathly surprise
like a slit throat.

10

- 5.1 Refer to the title. The poet has chosen to change the expression 'night life' to 'night knife'. Do you think it is appropriate? Explain your answer. (2)
- 5.2 What does the speaker suggest about Soweto when he says its 'flank' (line 5) is 'tender' (line 4)? (2)
- 5.3 Refer to stanza 2. Comment on the contrasting images of 'dew' and 'bloodwet'. What is the poet trying to convey? (3)
- 5.4 Refer to the last stanza. The day is 'empty' and 'like a slit throat'. Who in Soweto do you think would experience such a day? Explain 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 6 (essay question) OR QUESTION 7 (contextual question).

QUESTION 6: ESSAY QUESTION – ANIMAL FARM

In a carefully planned essay of 400–450 words (2–2½ pages) in length, critically discuss the role that humans played in the establishment and running of Animal Farm.

[25]**OR****QUESTION 7: CONTEXTUAL QUESTIONS – ANIMAL FARM**

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

EXTRACT A

'He fought bravely at the Battle of the Cowshed,' said somebody.

'Bravery is not enough,' said Squealer. 'Loyalty and obedience are more important. And as to the Battle of the Cowshed, I believe the time will come when we shall find that Snowball's part in it was much exaggerated. Discipline, comrades, iron discipline ! That is the watchword for today. One false step, and our enemies would be upon us. Surely, comrades, you do not want Jones back?'

5

Once again this argument was unanswerable. Certainly the animals did not want Jones back; if the holding of debates on Sunday mornings was liable to bring him back, then the debates must stop. Boxer, who had now had time to think things over, voiced the general feeling by saying: 'if Comrade Napoleon says it, it must be right'. And from then on he adopted the maxim, 'Napoleon is always right,' in addition to his private motto of 'I will work harder.'

10

[Chapter 5]

- 7.1 Describe briefly what happened at the Battle of the Cowshed. (3)
- 7.2 Squealer insists that 'loyalty and obedience are more important' (lines 2–3). In view of the pigs' position on Animal Farm, why would he say this? (3)
- 7.3 Squealer adopts an attitude of 'we against them' in lines 6–9, which is typical of propaganda. Mention TWO techniques he uses here, and explain why they are successful. (3)
- 7.4 Refer to lines 7–12. Explain clearly why the animals would view Squealer's argument as 'unanswerable' (line 7). Quote in support of your answer. (3)

- 7.5 As admirable as Boxer's maxim and motto are, explain how his death is an ironic reward by his leaders. (3)

AND

EXTRACT B

And now, he said finally, he would ask the company to rise on their feet and make certain that their glasses were full. 'Gentlemen,' concluded Mr Pilkington, 'gentlemen, I give you a toast: to the prosperity of Animal Farm!'

There was enthusiastic cheering and stamping of feet. Napoleon was so gratified that he left his place and came round the table to clink his mug against Mr Pilkington's before emptying it. When the cheering had died down, Napoleon, who had remained on his feet, intimated that he too had a few words to say. 5

Like all of Napoleon's speeches, it was short and to the point. He too, he said, was happy that the period of misunderstanding was at an end. For a long time there had been rumours – circulated, he had reason to think, by some malignant enemy – that there was something subversive and even revolutionary in the outlook of himself and his colleagues. They had been credited with attempting to stir up rebellion among the animals on neighbouring farms. Nothing could be further from the truth! Their sole wish, now and in the past, was to live at peace and in normal business relations with their neighbours. This farm which he had the honour to control, he added, was a cooperative enterprise. The title-deeds, which were in his own possession, were owned by the pigs jointly. 10 15

[Chapter 10]

- 7.6 Place the extract in context. (3)
- 7.7 From what you know about the novel, comment on the irony in Napoleon's assurance that he will not allow any rebellion (lines 12–14). (3)
- 7.8 Considering the philosophy of Animalism, how does Napoleon's speech contradict or support the original ideals? Mention TWO things. (4)

[25]

OR

PRIDE AND PREJUDICE – JANE AUSTEN

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

QUESTION 8: ESSAY QUESTION – PRIDE AND PREJUDICE

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent Elizabeth’s views on marriage are similar to those of her relatives. [25]

OR

QUESTION 9: CONTEXTUAL QUESTIONS – PRIDE AND PREJUDICE

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

EXTRACT A

‘O Mr Bennet, you are wanted immediately; we are all in an uproar. You must come and make Lizzy marry Mr Collins, for she vows she will not have him; and if you do not make haste he will change his mind and not have *her*.’

Mr Bennet raised his eyes from his book as she entered, and fixed them on her face with a calm unconcern, which was not in the least altered by her communication. 5

‘I have not the pleasure of understanding you,” said he, when she had finished her speech. “Of what are you talking?’

‘Of Mr Collins and Lizzy. Lizzy declares she will not have Mr Collins, and Mr Collins begins to say that he will not have Lizzy.’ 10

‘And what am I to do on the occasion? It seems a hopeless business.’

‘Speak to Lizzy about it yourself. Tell her that you insist upon her marrying him.’

‘Let her be called down. She shall hear my opinion.’

Mrs Bennet rang the bell, and Miss Elizabeth was summoned to the library.

‘Come here, child,’ cried her father, as she appeared. ‘I have sent for you on an affair of importance. I understand that Mr. Collins has made you an offer of marriage. Is it true?’ Elizabeth replied that it was. ‘Very well. And this offer of marriage you have refused?’ 15

‘I have, sir.’

‘Very well. We come to the point. Your mother insists upon your accepting it. — Is it not so, Mrs Bennet?’ 20

‘Yes, or I will never see her again.’

'An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do *not* marry Mr Collins, and I will never see you again if you *do*.'

25

[Chapter 20]

- 9.1 Explain Mrs Bennet's distress because Elizabeth has refused Mr Collins's marriage proposal. (3)
- 9.2 Mrs Bennet's request that her husband 'make Lizzie marry Mr Collins' (line 2) reveals much about her understanding of Elizabeth and Mr Bennet. Explain. (3)
- 9.3 What can the reader learn about the Bennet marriage when Mr Bennet's only response to his wife's emotional outburst is 'calm unconcern' (line 5)? (3)
- 9.4 By referring to the rest of the novel, how sensible is Elizabeth in refusing Mr Collins's marriage proposal? Explain. (3)
- 9.5 Describe how Mr Bennet's attitude in lines 23–25 informs the reader about his relationship with Elizabeth. (3)

AND

EXTRACT B

Elizabeth, who was left by herself, now smiled at the rapidity and ease with which an affair was finally settled that had given them so many previous months of suspense and vexation.

'And this,' said she, 'is the end of all his friend's anxious circumspection, of all his sister's falsehood and contrivance — the happiest, wisest, and most reasonable end!'

5

In a few minutes she was joined by Bingley, whose conference with her father had been short and to the purpose.

'Where is your sister?' said he hastily, as he opened the door.

'With my mother upstairs. She will be down in a moment, I daresay.'

10

He then shut the door, and coming up to her, claimed the good wishes and affection of a sister. Elizabeth honestly and heartily expressed her delight in the prospect of their relationship. They shook hands with great cordiality; and then, till her sister came down, she had to listen to all he had to say of his own happiness, and of Jane's perfections; and in spite of his being a lover, Elizabeth really believed all his expectations of felicity to be rationally founded, because they had for basis the excellent understanding and superexcellent disposition of Jane, and a general similarity of feeling and taste between her and himself.

15

[Chapter 55]

- 9.6 Bingley has just proposed to Jane. Who and what is Elizabeth referring to in lines 4–6? (3)
- 9.7 Comment critically on Elizabeth’s opinion that Jane’s proposed marriage is ‘the happiest, wisest, and most reasonable end’ (lines 5–6). (3)
- 9.8 Refer to lines 15–18: In your own words, assess to what extent Elizabeth’s admiration of Jane’s suitability as a marriage partner is valid. (4)
- [25]

OR

THE GREAT GATSBY – F. SCOTT FITZGERALD

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

QUESTION 10: ESSAY QUESTION – THE GREAT GATSBY

In a carefully planned essay of 400–450 words (2–2½ pages) in length, comment critically on Nick’s reliability as the narrator in the novel.

[25]

OR

QUESTION 11: CONTEXTUAL QUESTIONS – THE GREAT GATSBY

Read the extracts below and answer the questions that follow.

EXTRACT A

'He's afraid, he's waited so long. He thought you might be offended. You see, he's regular tough underneath it all.'

Something worried me.

'Why didn't he ask you to arrange a meeting?'

'He wants her to see his house,' she explained. 'And your house is right next door.' 5

'Oh!'

'I think he half expected her to wander into one of his parties, some night,' went on Jordan, 'but she never did. Then he began asking people casually if they knew her, and I was the first one he found. It was that night he sent for me at his dance, and you should have heard the elaborate way he worked up to it. Of course, I immediately suggested a luncheon in New York – and I thought he'd go mad: 10

'I don't want to do anything out of the way!' he kept saying. 'I want to see her right next door.' 15

'When I said you were a particular friend of Tom's, he started to abandon the whole idea. He doesn't know very much about Tom, though he says he's read a Chicago paper for years just on the chance of catching a glimpse of Daisy's name.'

[Chapter 4]

- 11.1 Jordan Baker has just explained to Nick that Gatsby and Daisy had met 5 years before. Briefly describe the short relationship between Gatsby and Daisy at that time. (3)
- 11.2 Do you agree with Jordan's assertion that Gatsby is 'regular tough underneath it all' (line 2)? Support your answer by referring to the whole novel. (3)
- 11.3 How realistic do you think Gatsby's assumption was that Daisy would attend his parties? Explain clearly. (3)
- 11.4 'I thought he'd go mad:' 'I don't want to do anything out of the way!' (lines 12–14). From what you know about Gatsby, explain his strong response to Jordan's suggestion that he meets Daisy for lunch in New York. (3)
- 11.5 Comment on Jordan's willingness to arrange a meeting between her friend, a married woman, and Gatsby. (3)

- 11.6 Refer to lines 17–19: Mention TWO things that would describe Gatsby's attitude towards Daisy here. (3)

AND

EXTRACT B

It was Gatsby's father, a solemn old man, very helpless and dismayed, bundled up in a long cheap ulster against the warm September day. His eyes leaked continuously with excitement, and when I took the bag and umbrella from his hands he began to pull so incessantly at his sparse grey beard that I had difficulty in getting off his coat. He was on the point of collapse, so I took him into the music-room and made him sit down while I sent for something to eat. But he wouldn't eat, and the glass of milk spilled from his trembling hand. 5

'I saw it in the Chicago newspaper,' he said. 'It was all in the Chicago newspaper. I started right away.'

'I didn't know how to reach you.' 10

His eyes, seeing nothing, moved ceaselessly about the room. 'It was a madman,' he said. 'He must have been mad.'

'Wouldn't you like some coffee?' I urged him.

'I don't want anything. I'm all right now, Mr –

'Carraway.' 15

'Well, I'm all right now. Where have they got Jimmy?'

I took him into the drawing-room, where his son lay, and left him there. Some little boys had come up on the steps and were looking into the hall; when I told them who had arrived, they went reluctantly away.

After a little while Mr Gatz opened the door and came out, his mouth ajar, his face flushed slightly, his eyes leaking isolated and unpunctual tears. He had reached an age where death no longer has the quality of ghastly surprise, and when he looked around him now for the first time and saw the height and splendour of the hall and the great rooms opening out from it into other rooms, his grief began to be mixed with an awed pride. I helped him to a bedroom upstairs; while he took off his coat and vest I told him that all arrangements had been deferred until he came. 20
[Chapter 9] 25

- 11.7 Comment on the fact that *Mr Gatz* had read about his son *Gatsby's* death 'in the Chicago newspaper' (lines 8–9). (3)

- 11.8 Comment critically on the contrasting images of Gatsby's body lying in one of the splendid rooms of his mansion in Extract B, and the realisation of his dream to meet Daisy in Extract A. (4)
[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: ESSAY QUESTION – OTHELLO

In a carefully planned essay of 400–450 words (2–2½ pages) in length, discuss to what extent Shakespeare is able to show the dramatic demise of Othello's character in the play.

[25]**OR****QUESTION 13: CONTEXTUAL QUESTION – OTHELLO**

Read the extracts below and answer the questions that follow.

EXTRACT A

DUKE Be it as you shall privately determine,
 Either for her stay or going. Th'affair cries haste,
 And speed must answer it. You must hence tonight.

DESDEMONA Tonight, my lord?

DUKE This night.

OTHELLO With all my heart.

DUKE At nine i'the morning, here we'll meet again. 5
 Othello, leave some officer behind
 And he shall our commission bring to you
 With such things else of quality and respect
 As doth import you.

OTHELLO So please your grace, my ancient: 10
 A man he is of honesty and trust.
 To his conveyance I assign my wife,
 With what else needful your good grace shall think
 To be sent after me.

DUKE Let it be so. 15
 Good night to everyone. [To Brabantio] And noble signior,
 If virtue no delighted beauty lack,
 Your son-in-law is far more fair than black.

FIRST SENATOR	Adieu, brave Moor; use Desdemona well.	
BRABANTIO	Look to her, Moor, if thou hast eyes to see: She has deceiv'd her father and may thee.	20
OTHELLO	My life upon her faith!	
[Act 1 Scene 3]		

- 13.1 Place the extract in context. (3)
- 13.2 Discuss how Othello's reply 'With all my heart' (line 4) is typical of him at this stage in the play. (3)
- 13.3 Describe the dramatic irony in Othello's description of Iago as a man of *honesty* and *trust* (line 11). (3)
- 13.4 Explain the metaphor in lines 16–17, and how it reveals the attitude of the Venetian authorities towards Othello. (3)
- 13.5 Brabantio's prediction about his daughter (lines 19–20) is ambiguous. Explain. (3)
- 13.6 How does line 21 prove to be dramatically ironic? (3)

AND

EXTRACT B		
<i>Outside Bianca's house: enter Iago and Roderigo</i>		
IAGO	Here, stand behind this bulk, straight will he come. Wear thy good rapier bare, and put it home. Quick, quick, fear nothing; I'll be at thy elbow. It makes us or it mars us; think on that, And fix most firm thy resolution.	5
RODERIGO	Be near at hand; I may miscarry in't.	
IAGO	Here, at thy hand; be bold, and take thy stand. <i>He retires</i>	
RODERIGO	I have no great devotion to the deed, And yet he hath given me satisfying reasons. 'Tis but a man gone. Forth my sword! He dies!	10
IAGO	[<i>Aside</i>] I have rubb'd this young quat almost to the sense, And he grows angry. Now, whether he kill Cassio, Or Cassio him, or each do kill the other, Every way makes my gain.	
[Act 5 Scene 1]		

13.7 Refer to the whole extract to describe the relationship between Iago and Roderigo at this stage. (3)

13.8 Refer to Extract A and Extract B. As the director of the play, explain how you would use lighting to create the appropriate mood for each scene. (4)
[25]

OR

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: ESSAY QUESTION – *THE CRUCIBLE*

In a carefully planned essay of 400–450 words (2–2½ pages) in length, critically assess the roles that people in authority play in Proctor’s demise. [25]

OR

QUESTION 15: CONTEXTUAL QUESTION – THE CRUCIBLE

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

EXTRACT A

HALE	Proctor, I cannot think God be provoked so grandly by such a petty cause. The jails are packed – our greatest judges sit in Salem now – and hangin's promised. Man, we must look to cause proportionate. Were there murder done, perhaps, and never brought to light? Abomination! Some secret blasphemy that stinks to Heaven? Think on cause, man, and let you help me to discover it. For there's your way, believe it, there is your only way, when such confusion strikes upon the world. <i>(He goes to Giles and Francis.)</i> Let you counsel among yourselves; think on your village and what may have drawn from heaven such thundering wrath upon you all. I shall pray God open up our eyes.	5
	Hale goes out.	
FRANCIS	<i>(struck by Hale's mood):</i> I never heard no murder done in Salem.	
PROCTOR	<i>(he has been reached by Hale's words):</i> Leave me, Francis, leave me.	
GILES	<i>(shaken):</i> John – tell me, are we lost?	15
PROCTOR	Go home now, Giles. We'll speak on it tomorrow.	
GILES	Let you think on it. We'll come early, eh?	
PROCTOR	Aye. Go now, Giles.	
GILES	Good night, then.	
	Giles Corey goes out. After a moment:	
MARY	<i>(in a fearful squeak of a voice):</i> Mr Proctor, very likely they'll let her come home once they're given proper evidence.	20
PROCTOR	You're coming to the court with me, Mary. You will tell it in the court.	
MARY	I cannot charge murder on Abigail.	
PROCTOR	<i>(moving menacingly toward her):</i> You will tell the court how that poppet come here and who stuck the needle in.	25
MARY	She'll kill me for sayin' that! <i>(Proctor continues toward her.)</i> Abby'll charge lechery on you, Mr Proctor!	
PROCTOR	<i>(halting):</i> She's told you!	

MARY	I have known it, sir. She'll ruin you with it, I know she will.	30
PROCTOR	<i>(hesitating, and with deep hatred of himself):</i> Good. Then her saintliness is done with. <i>(Mary backs from him.)</i> We will slide together into our pit; you will tell the court what you know. [Act 2]	

- 15.1 Place the extract in context. (3)
- 15.2 What does Giles mean when he asks Proctor if they are 'lost' (line 15)? (3)
- 15.3 Provide at least TWO reasons why Mary is 'fearful' (line 20). (3)
- 15.4 Refer to lines 22–26. What characteristics about himself does Proctor reveal here? (3)
- 15.5 Assess to what extent Mary's words, 'She'll ruin you with it, I know she will.' (line 30) are prophetic. (3)
- 15.6 Identify Proctor's state of mind and explain what he means when he says, 'We will slide together into our pit; you will tell the court what you know.' (3)

AND

EXTRACT B

PROCTOR	<i>(numbed)</i> : Mary, how – ?	
MARY	I'll not hang with you! I love God, I love God.	
DANFORTH	<i>(to Mary)</i> : He bid you do the Devil's work?	
MARY	<i>(hysterically indicating Proctor)</i> : He come at me by night and every day to sign, to sign, to –	5
DANFORTH	Sign what?	
PARRIS	The Devil's book? He come with a book?	
MARY	<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!	10
	<i>Danforth's head jerks toward Proctor, shock and horror in his face.</i>	
	<i>(turning, appealing to Hale)</i> : Mr Hale!	
PROCTOR	<i>(her sobs beginning)</i> : He wake me every night, his eyes were like	
MARY	coals and his fingers claw my neck, and I sign, I sign ...	
HALE	Excellency, this child's gone wild!	
	<i>(as Danforth's wide eyes pour on him)</i> : Mary, Mary!	
PROCTOR	<i>(screaming at him)</i> : No, I love God; I go your way no more. I love	15
MARY	God, I bless God. <i>(Sobbing, she rushes to Abigail.)</i> Abby, Abby, I'll never hurt you more! <i>(They all watch, as Abigail, out of her infinite charity, reaches out and draws the sobbing Mary to her, and then looks up to Danforth.)</i>	
	[Act 3]	

15.7 Parris's response in line 7 ('The Devil's book? He come with a book?') casts doubt on the fairness of the trial. Comment critically. (3)

15.8 As director of the play, describe and explain your instructions to the actors playing Proctor and Mary. Refer specifically to tone of voice and body language. (4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

