



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

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 TWO QUESTIONS.			
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QUESTION 2 <i>In detention</i>	Contextual question	10 marks	Page 6
QUESTION 3 <i>London</i>	Contextual question	10 marks	Page 7
QUESTION 4 <i>When I have fears that I may cease to be</i>	Contextual question	10 marks	Page 8
AND			
UNSEEN POETRY			
COMPULSORY QUESTION.			
QUESTION 5 <i>I know a place in Africa</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.

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

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

ANSWER ANY <u>ONE</u> OF THE FOLLOWING FOUR QUESTIONS.			
QUESTION 12 <i>Othello</i>	Essay question	25 marks	Page 17
OR			
QUESTION 13 <i>Othello</i>	Contextual question	25 marks	Page 17
OR			
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.			

SECTION A: POETRY

PRESCRIBED POETRY: Answer ANY TWO of the following questions.

QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION**OLD FOLKS LAUGH – Maya Angelou –**

They have spent their content of simpering, holding their lips this and that way, winding the lines between their brows. Old folks allow their bellies to jiggle like slow tambourines.	5
The hollers rise up and spill over any way they want. When old folks laugh, they free the world. They turn slowly, slyly knowing the best and the worst of remembering.	10
Saliva glistens in the corners of their mouths, their heads wobble on brittle necks, but their laps are filled with memories.	15
When old folks laugh, they consider the promise of dear, painless death, and generously forgive life for happening to them.	20
	25

In a carefully planned essay, critically discuss how the poet uses the **title**, **imagery** and **diction** to convey her **attitude** towards old age. Your essay must be 250–300 words (about ONE page) in length.

[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	
He slipped on a piece of soap while washing	5
He fell from the ninth floor	
He hanged himself while washing	
He slipped from the ninth floor	
He hung from the ninth floor	
He slipped on the ninth floor while washing	10
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 Comment on the appropriateness of the title. (2)
- 2.2 Refer to the whole poem. The first impression is that 'he' is clumsy and stupid. Explain the irony of this impression. (2)
- 2.3 Explain how the sentence structure in lines 5–14 adds to the tone of the poem. (3)
- 2.4 Comment on the repetition of 'He' at the start of each line and how it contributes to your understanding of the poem's message. (3)
- [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 garnerers 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 Explain the simile in the first quatrain. (2)
- 4.2 What does the speaker reveal about his dreams when he refers to 'huge cloudy symbols' and 'a high romance' (line 6)? (2)
- 4.3 Refer to lines 10–11. Describe how the speaker uses repetition to convey his attitude towards romantic love. (3)
- 4.4 Comment critically on the slower pace in the last three lines and how it adds to the tone of the poem. (3)

[10]**AND**

UNSEEN POETRY: The following question is compulsory.

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

I KNOW A PLACE IN AFRICA – Wayne Visser –	
I know a place in Africa Where I can feel the sun on my back And the sand between my barefoot toes Where I can hear the gulls on the breeze And the waves crash on the endless shore	5
I know a place in Africa Where the mountains touch the skies of blue And the valleys shelter vines of green Where trees spread out a cloth of mauve And the bushveld wears a coat of beige	10
I know a place in Africa Where I can hear the voice of thunder gods And watch their lightning spears thrown to earth Where I can breathe the scent of rain clouds And taste the sweet dew of dusty drops	15

- 5.1 By referring to the diction used in the poem, prove that the poem is about Africa. (2)
- 5.2 Comment on the effect achieved by the lack of punctuation. (2)
- 5.3 Refer to the title. How does the use of pronouns and the repetition of the title in the poem add to the mood and tone? (3)
- 5.4 What does the wide variety of recollections and sensual images reveal about the speaker's frame of mind? Quote in support of 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 how the use of power influenced the events in the novel. [25]

OR

QUESTION 7: CONTEXTUAL QUESTIONS – ANIMAL FARM

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

EXTRACT A

‘Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings? Only get rid of Man, and the produce of our labour would be our own. Almost overnight we could become rich and free. What then must we do? Why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see the straw beneath my feet, that sooner or later justice will be done. Fix your eyes on that, comrades, throughout the short remainder of your lives! And above all, pass on this message of mine to those who come after you, so that future generations shall carry on the struggle until it is victorious. 5 10

‘And remember, comrades, your resolution must never falter. No argument must lead you astray. Never listen when they tell you that Man and the animals have a common interest, that the prosperity of one is the prosperity of the others. It is all lies. Man serves the interests of no creature except himself. And among us animals let there be perfect unity, perfect comradeship in the struggle. All men are enemies. All animals are comrades.’ 15

At this moment there was a tremendous uproar. While Major was speaking four large rats had crept out of their holes and were sitting on their hindquarters listening to him. The dogs had suddenly caught sight of them, and it was only by a swift dash for their holes that the rats saved their lives. Major raised his trotter for silence. 20

‘Comrades,’ he said, ‘here is a point that must be settled. The wild creatures, such as rats and rabbits—are they our friends or our enemies? Let us put it to the vote. I propose this question to the meeting: Are rats comrades?’ 25

[Chapter 1]

- 7.1 Describe the circumstances of this meeting. (3)
- 7.2 Study lines 1–4. What does Old Major see as the two main obstacles humans cause in the animals' lives? (3)
- 7.3 Considering the conditions on Animal Farm, what is the effect of *Old Major* sharing his *dream* with the animals? (3)
- 7.4 The dogs' instinctive behaviour (lines 20–21) is an ominous sign. Explain. (3)
- 7.5 What does Old Major's call to vote (lines 24–25) suggest about him? Mention TWO things. (3)

AND

EXTRACT B

With one accord they dashed down to the spot. Napoleon, who seldom moved out of a walk, raced ahead of them all. Yes, there it lay, the fruit of all their struggles, levelled to its foundations, the stones they had broken and carried so laboriously scattered all around. Unable at first to speak, they stood gazing mournfully at the litter of fallen stone. Napoleon paced to and fro in silence, occasionally snuffing at the ground. His tail had grown rigid and twitched sharply from side to side, a sign in him of intense mental activity. Suddenly he halted as though his mind were made up. 5

'Comrades,' he said quietly, 'do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!' he suddenly roared in a voice of thunder. 'Snowball has done this thing! In sheer malignity, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor has crept here under cover of night and destroyed our work of nearly a year. Comrades, here and now I pronounce the death sentence upon Snowball. "Animal Hero, Second Class", and half a bushel of apples to any animal who brings him to justice. A full bushel to anyone who captures him alive!' 10 15

[Chapter 6]

- 7.6 Place the extract in context by explaining why the animals are speechless and 'gazing mournfully at the litter of fallen stone' (lines 4–5). (3)
- 7.7 'Napoleon, who seldom moved out of a walk...' (lines 1–2) Which aspects of Napoleon's character does this line reveal? (3)
- 7.8 Compare Napoleon's tirade in Extract B to Old Major's speech in Extract A. Comment on the tone and purpose of each speech. (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 decision to marry Darcy is influenced by those relationships and marriages around her.

[25]

OR

QUESTION 9: CONTEXTUAL QUESTIONS – PRIDE AND PREJUDICE

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

EXTRACT A

‘My overhearings were more to the purpose than *yours*, Eliza,’ said Charlotte. ‘Mr. Darcy is not so well worth listening to as his friend, is he? Poor Eliza! to be only just *tolerable*.’

‘I beg you will not put it into poor Lizzy’s head to be vexed by his ill-treatment, for he is such a disagreeable man that it would be quite a misfortune to be liked by him. Mrs. Long told me last night that he sat close to her for half an hour without once opening his lips.’ 5

‘Are you quite sure, ma’am? Is not there a little mistake?’ said Jane. ‘I certainly saw Mr. Darcy speaking to her.’

‘Ay, because she asked him at last how he liked Netherfield, and he could not help answering her; but she said he seemed very angry at being spoke to.’ 10

‘Miss Bingley told me,’ said Jane, ‘that he never speaks much unless among his intimate acquaintance. With *them* he is remarkably agreeable.’

‘I’d not believe a word of it, my dear. If he had been so very agreeable, he would have talked to Mrs. Long. But I can guess how it was. Everybody says he is eat up with pride; and I daresay he had heard somehow that Mrs. Long does not keep a carriage, and had to come to the ball in a hack chaise.’ 15

‘I do not mind his not talking to Mrs. Long,’ said Miss Lucas, ‘but I wish he had danced with Eliza.’

‘Another time, Lizzy,’ said her mother, ‘I would not dance with *him*, if I were you.’ 20

‘I believe, ma’am, I may safely promise you *never* to dance with him.’

‘His pride,’ said Miss Lucas, ‘does not offend *me* so much as pride often does, because there is an excuse for it. One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself. If I may so express it, he has a *right* to be proud.’ 25

‘That is very true,’ replied Elizabeth; ‘and I could easily forgive *his* pride, if he had not mortified *mine*.’

[Chapter 5]

- 9.1 The Lucas sisters are visiting Longbourn. Describe the circumstances Charlotte is referring to when she says Elizabeth is ‘only just *tolerable*’ (lines 2–3). (3)
- 9.2 From what you know about Jane Austen’s world, explain why the women are discussing in detail what had happened during the Meryton Ball. (3)
- 9.3 Compare Mrs. Bennet’s willingness to criticise Darcy to Jane’s questions in line 8. (3)
- 9.4 Charlotte’s reasons that Darcy has ‘a *right* to be proud’ (line 25) underline her view of marriage. Discuss how her attitude here determines her choice of husband. (3)
- 9.5 From evidence in this extract, discuss how the title of the novel is relevant to the characters of Elizabeth and Darcy. (3)

AND

EXTRACT B

‘It taught me to hope,’ he said, ‘as I had scarcely ever allowed myself to hope before. I knew enough of your disposition to be certain that you had been absolutely, irrevocably, decided against me, you would have acknowledged it to Lady Catherine frankly and openly.’

Elizabeth coloured and laughed as she replied, ‘Yes, you know enough of my *frankness* to believe me capable of *that*. After abusing you so abominably to your face, I could have no scruple in abusing you to all your relations.’ 5

‘What did you say of me that I did not deserve? For though your accusations were ill founded, formed on mistaken premises, my behaviour to you at the time had merited the severest reproof. It was unpardonable. I cannot think of it without abhorrence.’ 10

‘We will not quarrel for the greater share of blame annexed to that evening,’ said Elizabeth. ‘The conduct of neither, if strictly examined, will be irreproachable; but since then we have both, I hope, improved in civility.’

‘I cannot be so easily reconciled to myself. The recollection of what I then said, of my conduct, my manners, my expressions, during the whole of it, is now, and has been many months, inexpressibly painful to me. Your reproof, so well applied, I shall never forget: ‘Had you behaved in a more gentleman-like manner.’ Those were the words. You know not, you can scarcely conceive, how they have tortured me; though it was some time, I confess, before I was reasonable enough to allow their justice.’ 20 [Chapter 58]

- 9.6 Briefly relate Elizabeth’s meeting with Lady Catherine and discuss how ‘frankly and openly’ (line 4) Elizabeth’s conversation with Lady Catherine was. (3)
- 9.7 Comment on the nature of the relationship between Darcy and Elizabeth as it is revealed in this extract. (3)
- 9.8 Refer to Extract A and Extract B. There is a distinct change in the relationship between Darcy and Elizabeth as seen in Extract A and in Extract B. Account for the change by referring to both extracts. (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, assess critically to what extent the trends and technological development of 1920s American society influence events in the novel.

[25]

OR

QUESTION 11: CONTEXTUAL QUESTIONS – THE GREAT GATSBY

Read the extracts below and answer the questions that follow.

EXTRACT A

‘I told that boy about the ice.’ Myrtle raised her eyebrows in despair at the shiftlessness of the lower orders. ‘These people! You have to keep after them all the time.’

She looked at me and laughed pointlessly. Then she flounced over to the dog, kissed it with ecstasy, and swept into the kitchen, implying that a dozen chefs 5 awaited her orders there.

‘I’ve done some nice things out on Long Island,’ asserted Mr McKee.

Tom looked at him blankly.

‘Two of them we have framed downstairs.’

‘Two what?’ demanded Tom. 10

‘Two studies. One of them I call ‘Montauk Point–The Gulls’, and the other I call ‘Montauk Point–The Sea.’

The sister Catherine sat down beside me on the couch.

‘Do you live down on Long Island, too?’ she inquired.

‘I live at West Egg.’ 15

‘Really? I was down at a party about a month ago. At a man named Gatsby’s. Do you know him?’

‘I live next door to him.’

‘Well, they say he’s a nephew or a cousin of Kaiser Wilhelm’s. That’s where all his money comes from.’ 20

‘Really?’

She nodded.

‘I’m scared of him. I’d hate to have him get anything on me.’ [Chapter 2]

- 11.1 Place the extract in context. (3)
- 11.2 Explain clearly why Myrtle’s irritation with ‘the shiftlessness of the lower orders’ (line 2) is ironic. (3)
- 11.3 Explain the presence of the dog (line 4), and how it later contributes to George Wilson’s distressed state. (3)
- 11.4 Refer to lines 15–17. From what you know about the rest of the novel, comment on the fact that someone with Catherine’s social standing attends one of Gatsby’s parties. (3)
- 11.5 Refer to lines 19–23. Comment on how Catherine’s opinion of Gatsby adds to the myth of Gatsby’s character. Consider the rest of the novel in your answer. (3)

AND

EXTRACT B

I saw that for some reason of his own he was determined not to come, so I stood up.

‘Are you a college man?’ he inquired suddenly.

For a moment I thought he was going to suggest a ‘gonnegtion’, but he only nodded and shook my hand. 5

‘Let us learn to show our friendship for a man when he is alive and not dead,’ he suggested. ‘After that my own rule is to let everything alone.’

When I left his office the sky had turned dark and I got back to West Egg in a drizzle. After changing my clothes I went next door and found Mr Gatz walking up and down excitedly in the hall. His pride in his son and in his son’s possessions was continually increasing and now he had something to show me. 10

‘Jimmy sent me this picture.’ He took out his wallet with trembling fingers. ‘Look there.’

It was a photograph of the house, cracked in the corners and dirty with many hands. He pointed out every detail to me eagerly. ‘Look there!’ and then sought admiration from my eyes. He had shown it so often that I think it was more real to him than the house itself. 15

‘Jimmy sent it to me. I think it’s a very pretty picture. It shows up well.’

‘Very well. Had you seen him lately?’

‘He come out to see me two years ago and bought me the house I live in now. Of course we was broke up when he run off from home, but I see now there was a reason for it. He knew he had a big future in front of him. And ever since he made a success he was very generous with me.’ 20
[Chapter 9]

- 11.6 Wolfsheim’s belief to ‘let everything alone’ (line 7) and thus not attend Gatsby’s funeral is typical of Gatsby’s friends. Discuss. (3)
- 11.7 Discuss whether Mr Gatz’s admiration of his son Jimmy is realistic or not. (3)
- 11.8 Aspects of the harsh and unpleasant realities of the American Dream are evident in both extracts. Describe how the ‘dream’ shows its ugly side in each extract. (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 the dramatic events are influenced by the setting being on the island, Cyprus. **[25]**

OR

QUESTION 13: CONTEXTUAL QUESTION – OTHELLO

Read the extracts below and answer the questions that follow.

EXTRACT A		
CASSIO	Why, very well then; you must not think then that I am drunk. <i>Exit</i>	
MONTANO	To the platform, masters. Come, let's set the watch.	
IAGO	You see this fellow that is gone before, He is a soldier fit to stand by Caesar And give direction. And do but see his vice— 'Tis to his virtue a just equinox, The one as long as th'other. 'Tis pity of him. I fear the trust Othello puts him in, On some odd time of his infirmity, Will shake this island.	5 10
MONTANO	But is he often thus?	
IAGO	'Tis evermore the prologue to his sleep: He'll watch the horologue a double set, If drink rock not his cradle.	
MONTANO	It were well The general were put in mind of it. Perhaps he sees it not, or his good nature Prizes the virtue that appears in Cassio And looks not on his evils: is not this true? <i>Enter Roderigo</i>	15
IAGO	[<i>Aside to Roderigo</i>] How now, Roderigo? I pray you after the lieutenant, go. <i>[Exit Roderigo</i>	20 [Act 2, Scene 3]

- 13.1 Place the extract in context. (3)
- 13.2 Cassio denies that he is drunk (line 1). From what you know about the rest of the play, comment on the relevance of his denial. (3)
- 13.3 How truthful is Iago when he compares Cassio to 'a soldier fit to stand by Caesar' (line 4)? Support your answer by referring to previous utterances by Iago. (3)
- 13.4 How does Iago's conversation with Montano here form part of his scheme to discredit Cassio? Quote in support of your answer. (3)
- 13.5 From what you know about the rest of the play, comment on the irony of Montano's assessment of Othello's 'good nature' and Cassio's 'virtue' (lines 16–17). (3)

AND**EXTRACT B**

EMILIA	O, my good lord, yonder's foul murders done.	
OTHELLO	What? Now?	
EMILIA	But now, my lord.	
OTHELLO	It is the very error of the moon: She comes more nearer earth than she was wont And makes men mad.	5
EMILIA	Cassio, my lord, hath kill'd a young Venetian Called Roderigo.	
OTHELLO	Roderigo kill'd? And Cassio kill'd?	
EMILIA	No, Cassio is not kill'd.	
OTHELLO	Not Cassio kill'd! Then murder's out of tune, And sweet revenge grows harsh.	10
DESDEMONA	O, falsely, falsely murdered!	
EMILIA	O Lord! What cry is that?	

[Act 5, Scene 2]

- 13.6 Is Othello's reply that murders are 'the very error of the moon' (line 4) one that you would expect from an experienced military man? Consider Othello's state of mind as part of your answer. (3)
- 13.7 Explain why the 'sweet revenge' (line 11) has now become 'harsh'. (3)
- 13.8 Comment on Iago's ability to mislead characters as it is evident in Extract A and Extract B. (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 to what extent the court room contributes to the dramatic ending of the drama.

[25]

OR

QUESTION 15: CONTEXTUAL QUESTION – THE CRUCIBLE

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

EXTRACT A

PROCTOR	He may turn his head, but not to Hell!	
REBECCA	Pray, John, be calm. (<i>Pause. He defers to her.</i>) Mr Parris, I think you'd best send Reverend Hale back as soon as he come. This will set us all to arguin' again in the society, and we thought to have peace this year. I think we ought rely on the doctor now, and good prayer.	5
MRS PUTNAM	Rebecca, the doctor's baffled!	
REBECCA	If so he is, then let us go to God for the cause of it. There is prodigious danger in the seeking of loose spirits. I fear it, I fear it. Let us rather blame ourselves and –	10
PUTNAM	How may we blame ourselves? I am one of nine sons; the Putnam seed have peopled this province. And yet I have but one child left of eight – and now she shrivels!	
REBECCA	I cannot fathom that.	
MRS PUTNAM	(<i>with a growing edge of sarcasm</i>): But I must! You think it God's work you should never lose a child, nor grandchild either, and I bury all but one? There are wheels within wheels in this village, and fires within fires!	15
PUTNAM	(<i>to Parris</i>): When Reverend Hale comes, you will proceed to look for signs of witchcraft here.	20
PROCTOR	(<i>to Putnam</i>): You cannot command Mr Parris. We vote by name in this society, not by acreage.	
PUTNAM	I never heard you worried so on this society, Mr Proctor. I do not think I saw you at Sabbath meeting since snow flew.	
PROCTOR	I have trouble enough without I come five mile to hear him preach only hellfire and bloody damnation. Take it to heart, Mr Parris. There are many others who stay away from church these days because you hardly ever mention God any more.	25
PARRIS	(<i>now aroused</i>): Why, that's a drastic charge!	30
REBECCA	It's somewhat true; there are many that quail to bring their children –	
PARRIS	I do not preach for children, Rebecca. It is not the children who are unmindful of their obligations toward this ministry.	

[Act 1]

- 15.1 Explain why Reverend Hale is on his way to Salem. (3)
- 15.2 Refer to lines 2–6. What do Rebecca’s words reveal about her and Salem? You may quote in support of your answer. (3)
- 15.3 What does the reader learn about Putnam from his reply in lines 11–13? Mention TWO things. (3)
- 15.4 Refer to Mrs Putnam’s reply to Rebecca in lines 15–18. As the director of the play, explain how you would instruct the actress to act and say these words. (3)
- 15.5 In lines 21–22 Proctor reminds Putnam that ‘we vote by name...not by acreage.’ How do these words highlight an important difference between the two men? (3)

AND

EXTRACT B		
PARRIS	(to Danforth, instantly): Oh, good morning, sir, thank you for coming, I beg your pardon wakin' you so early. Good morning, Judge Hathorne.	
DANFORTH	Reverend Hale have no right to enter this –	
PARRIS	Excellency, a moment. (He hurries back and shuts the door.)	5
HATHORNE	Do you leave him alone with the prisoners?	
DANFORTH	What's his business here?	
PARRIS	(prayerfully holding up his hands): Excellency, hear me. It is a providence. Reverend Hale has returned to bring Rebecca Nurse to God.	10
DANFORTH	(surprised): He bids her confess?	
PARRIS	(sitting): Hear me. Rebecca have not given me a word this three month since she came. Now she sits with him, and her sister and Martha Corey and two or three others, and he pleads with them, confess their crimes and save their lives.	15
DANFORTH	Why–this is indeed a providence. And they soften, they soften?	
PARRIS	Not yet, not yet. But I thought to summon you, sir, that we might think on whether it be not wise, to–(He dares not say it.) I had thought to put a question, sir, and I hope you will not –	
DANFORTH	Mr Parris, be plain, what troubles you?	20
PARRIS	There is news, sir, that the court – the court must reckon with. My niece, sir, my niece – I believe she has vanished.	
DANFORTH	Vanished!	

[Act 4]

- 15.6 Place this extract in context by explaining the irony in Danforth and Hathorne's unhappiness about Hale's presence. (3)
- 15.7 Provide reasons why Parris only now reveals that Abigail 'has vanished' (line 22). (3)
- 15.8 Refer to Extracts A and B. Comment on Rebecca's role in both extracts and Parris's assumption that she would be one of those to 'confess their crimes' (line 15). (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

