



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2012

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours



This question paper consists of 26 pages.

INSTRUCTIONS AND INFORMATION

1. Please read this page carefully before you answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of **THREE** sections.

SECTION A:	POETRY	(30)
SECTION B:	NOVEL	(25)
SECTION C:	DRAMA	(25)
4. Follow the instructions at the beginning of each section carefully.
5. Answer **FIVE QUESTIONS** in all: **THREE** in SECTION A, **ONE** in SECTION B and **ONE** in SECTION C. 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>Futility</i>	Contextual question	10 marks	Page 6
QUESTION 3 <i>Lake Morning in Autumn</i>	Contextual question	10 marks	Page 7
QUESTION 4 <i>Autumn</i>	Contextual question	10 marks	Page 8
AND			
UNSEEN POETRY			
ANSWER ANY ONE QUESTION.			
QUESTION 5 <i>Freedom of Speech</i>	Essay question	10 marks	Page 9
QUESTION 6 <i>Freedom of Speech</i>	Contextual question	10 marks	Page 10

NOTE:

In sections B and C, answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL** question. If you answer an essay question from **SECTION B**, you must answer a contextual question from **SECTION C**. If you answer a contextual question from **SECTION B**, you must answer an essay question from **SECTION C**.

SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

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

ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.

ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.			
QUESTION 13 <i>Othello</i>	Essay question	25 marks	Page 20
QUESTION 14 <i>Othello</i>	Contextual question	25 marks	Page 21
QUESTION 15 <i>The Crucible</i>	Essay question	25 marks	Page 23
QUESTION 16 <i>The Crucible</i>	Contextual question	25 marks	Page 24

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO.OF QUESTIONS TO ANSWER	TICK
A: POETRY (Prescribed Poetry)	1 – 4	2	
A: Poetry (Unseen Poem)	5 – 6	1	
B: NOVEL (Essay or Contextual)	7 – 12	1	
C: DRAMA (Essay or Contextual)	13 – 16	1	

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

SECTION A: POETRY

Answer ANY TWO of the following questions.

QUESTION 1 – PRESCRIBED POETRY: ESSAY QUESTION

An Abandoned Bundle: Oswald M. Mtshali

The morning mist
and chimney smoke
of White City Jabavu
flowed thick yellow
as pus oozing
from a gigantic sore. 5

It smothered our little houses
like fish caught in a net.

Scavenging dogs
draped in red bandanas of blood
fought fiercely
for a squirming bundle. 10

I threw a brick;
they bared fangs
flicked velvet tongues of scarlet
and scurried away,
leaving a mutilated corpse –
an infant dumped on a rubbish heap –
'Oh! Baby in the Manger
sleep well
on human dung.' 15 20

Its mother
had melted into the rays of the rising sun,
her face glittering with innocence
her heart as pure as untrampled dew. 25

The speaker describes a horrific situation. Write an essay in which you analyse how the poet uses diction, allusion and an unusual conclusion to shock his reader.

[10]

OR

QUESTION 4 – 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,
 Lease 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

4.1 Refer to stanza 1.

4.1.1 Comment on the visual effect created by the word "anatomy"
 (line 2). (2)

4.1.2 Quote a word from the stanza in support of your answer for
 QUESTION 4.1.1. (1)

4.2 Explain the metaphor in lines 6 – 7. (2)

4.3 Refer to stanza 3. How does summer *linger* (line 14)? (2)

4.4 Explain how the poem's strong structural character adds to the meaning
 of the poem. Consider TWO devices in your answer. (3)

[10]**AND**

UNSEEN POETRY

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

Freedom of Speech: Val Kotic

The teacher's dry tone
dressed words in Sunday best
and droned them in rigid file to the students
who dutifully plucked them from the air
and skewered them with thick black strokes
in between the perfectly straight lines on the page. 5

It was the siren blasting out from the silver speaker on the wall
that allowed them to escape.
They flew out on the back of shrieking yells
into the playground 10
where they quickly became delinquent,
breaking into brazen four-letter hops
and back-slapping each other with breezy buddy-calls
while they somersaulted with practised glee
into deliberate mispronunciations. 15

Only at the far end of the yard
did they stop their jesting;
there where the young boy and girl stood
against a sun-warm wall,
arms encircling arms 20
foreheads touching,
Wordless.

QUESTION 5 – ESSAY QUESTION

The poem explores how learners use words at school. By analysing the poet's use of diction and metaphorical language in each stanza, determine the different qualities of words.

[10]**OR**

QUESTION 6 – CONTEXTUAL QUESTION

- 6.1 Refer to stanza 1.
- 6.1.1 How does the poet convey a sense of order and discipline in the classroom? Quote in support of your answer. (2)
- 6.1.2 Identify the tone of the teacher’s voice. (1)
- 6.2 With close reference to the text, comment on the relevance or otherwise of the title in stanza 2. (2)
- 6.3 Explain the pun contained in “four-letter hops” (line 12). (3)
- 6.4 Discuss how the “wordless” boy and girl in the last stanza also express “freedom of speech”. (2)
- [10]**

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

ANIMAL FARM – GEORGE ORWELL

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

QUESTION 7 – ESSAY QUESTION: ANIMAL FARM

Finally, the animals have only themselves to blame for their miserable lives on Animal Farm.

In a carefully planned essay, assess to what extent you agree with the statement or not.

[25]

OR

QUESTION 8 – CONTEXTUAL QUESTIONS: ANIMAL FARM

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 pigs' 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 organization of this 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

[Chapter 3]

- 8.1 How valid was the animals' assumption that the windfalls "would be shared out equally" (lines 3 – 4)? (3)
- 8.2 What does the author imply about Napoleon and Snowball's relationship when he says "even Snowball and Napoleon" (lines 6 – 7) agreed? (1)
- 8.3 Assess how effective the animals' "murmured" (line 6) protest was. Consider the rest of the excerpt for your answer. (3)
- 8.4 Squealer's speech (lines 8 – 17) is typical propaganda. Select TWO techniques he uses and explain why he is successful in each. (4)

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

[Chapter 6]

- 8.5 How did the windmill collapse? (1)
- 8.6 Identify and explain the author's implied tone in the description of Napoleon's tail movement as one of "intense mental activity" (line 6). (2)
- 8.7 Provide a possible explanation for Napoleon's decision to blame Snowball for the windmill's collapse. (3)
- 8.8 Place Napoleon pronouncing "the death sentence upon Snowball" (lines 12 – 13) in context. (3)

AND

EXTRACT C

Yes, it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

5

He carried a whip in his trotter.

There was a deadly silence.

[Chapter 10]

- 8.9 8.9.1 What is the significance of the pigs coming “out of the door of the farmhouse ... all walking on their hind legs” (lines 3 – 4)? Relate your answer to one of the themes from the novel. (3)
- 8.9.2 What, do you think, is Orwell’s intention when he ends his novel on this rather bleak note? (2)
- [25]

OR

PRIDE AND PREJUDICE – JANE AUSTEN

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

QUESTION 9 – ESSAY QUESTION: *PRIDE AND PREJUDICE*

Despite the title’s suggested themes, Jane Austen’s novel reaches a satisfactory conclusion.

In a carefully planned essay, discuss to what extent Elizabeth and Darcy have to contend with their own pride and prejudice before the “happy ending”.

[25]

OR

QUESTION 10 – CONTEXTUAL QUESTIONS: *PRIDE AND PREJUDICE*

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

EXTRACT A

'I am not now to learn,' replied Mr Collins, with a formal wave of the hand, 'that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long.'

5

'Upon my word, sir,' cried Elizabeth, 'your hope is rather an extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. – You could not make *me* happy, and I am convinced that I am the last woman in the world who would make you so. – Nay, were your friend Lady Catherine to know me, I am persuaded she would find me in every respect ill qualified for the situation.'

10

'Were it certain that Lady Catherine would think so,' said Mr Collins very gravely – 'but I cannot imagine that her ladyship would at all disapprove of you. And you may be certain that when I have the honour of seeing her again I shall speak in the highest terms of your modesty, economy, and other amiable qualifications.'

15

[Volume 1, Chapter 14]

- 10.1 Elizabeth "cried" (line 6). What does Jane Austen imply about Elizabeth's tone in this conversation? (2)
- 10.2 Apart from gaining a husband, why would marriage to Mr Collins be specifically beneficial for Elizabeth? (2)
- 10.3 10.3.1 Mr Collins's handling of his marriage proposal here reveals his attitude towards marriage. Explain clearly. (3)
- 10.3.2 What does his understanding of Elizabeth's refusal reveal about his general attitude towards women? Refer to the extract in your answer. (3)
- 10.4 Elizabeth calls Lady Catherine Mr Collins's "friend" (line 10). What is the nature of their friendship? (2)

AND

EXTRACT B

'Because honour, decorum, prudence, nay, interest, forbid it. Yes, Miss Bennet, interest; for do not expect to be noticed by his family or friends, if you wilfully act against the inclinations of all. You will be censured, slighted, and despised, by every one connected with him. Your alliance will be a disgrace; your name will never even be mentioned by any of us.'

5

...

'Obstinate, headstrong girl! I am ashamed of you! Is this your gratitude for my attentions to you last spring? Is nothing due to me on that score? Let us sit down. You are to understand, Miss Bennet, that I came here with the determined resolution of carrying my purpose; nor will I be dissuaded from it. I have not been used to submit to any person's whims. I have not been in the habit of brooking disappointment.'

10

'That will make your ladyship's situation at present more pitiable; but it will have no effect on me.'

'I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other. They are descended, on the maternal side, from the same noble line; and, on the father's, from respectable, honourable, and ancient – though untitled – families. Their fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connexions, or fortune. Is this to be endured! But it must not, shall not be! ...'

15

[Volume 3, Chapter 56]

- 10.5 10.5.1 Lady Catherine's visit to Elizabeth is to forbid Elizabeth to marry Darcy. Identify the underlying theme in this extract. (1)
- 10.5.2 What, according to Lady Catherine, will happen to Elizabeth if she decides to marry Darcy? Explain in your own words. (2)
- 10.5.3 Jane Austen satirises social norms in her novels. What is she satirising here? (1)
- 10.6 Comment on the irony when Lady Catherine calls Elizabeth an "obstinate, headstrong girl" (line 6). (2)
- 10.7 Assess the accuracy of Lady Catherine's observations that Elizabeth is a "woman without family, connexions, or fortune" (line 18). (2)

AND

EXTRACT C

'He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy?'

'Have you any other objection,' said Elizabeth, 'than your belief of my indifference?'

'None at all. We all know him to be a proud, unpleasant sort of man; but this would be nothing if you really liked him.'

'I do, I do like him,' she replied, with tears in her eyes; 'I love him. Indeed he has no improper pride. He is perfectly amiable. You do not know what he really is; then pray do not pain me by speaking of him in such terms.'

'Lizzy,' said her father, 'I have given him my consent. He is the kind of man, indeed, to whom I should never dare refuse any thing, which he condescended to ask. I now give it to *you*, if you are resolved on having him. But let me advise you to think better of it. I know your disposition, Lizzy. I know that you could be neither happy nor respectable, unless you truly esteemed your husband; unless you looked up to him as a superior. Your lively talents would place you in the greatest danger in an unequal marriage. You could scarcely escape discredit and misery. My child, let me not have the grief of seeing *you* unable to respect your partner in life. You know not what you are about.'

[Volume 3, Chapter 59]

- 10.8 Mr Bennet's question "But will they make you happy?" (line 2) proves how well he understands his daughter. With close reference to the extract, describe what will make his daughter happy in a marriage. (2)
- 10.9 10.9.1 In the last lines Mr Bennet indirectly comments on his own marriage. Explain clearly with close reference to the extract. (2)
- 10.9.2 Identify the tone of Mr Bennet's words in these last lines. (1)
- [25]

OR

THE GREAT GATSBY – F. SCOTT FITZGERALD

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

QUESTION 11 – ESSAY QUESTION: THE GREAT GATSBY

'After Gatsby's death ... I decided to come back home.'

In a carefully planned essay, discuss to what extent Nick's decision to return home is based on his disillusionment with the American Dream.

[25]

OR

QUESTION 12 – CONTEXTUAL QUESTIONS: *THE GREAT GATSBY*

Read the extracts below and answer the questions that follow.

EXTRACT A

I went in – after making every possible noise in the kitchen, short of pushing over the stove – but I don't believe they heard a sound. They were sitting at either end of the couch, looking at each other as if some question had been asked, or was in the air, and every vestige of embarrassment was gone. Daisy's face was smeared with tears, and when I came in she jumped up and began wiping at it with her handkerchief before a mirror. But there was a change in Gatsby that was simply confounding. He literally glowed; without a word or a gesture of exultation a new well-being radiated from him and filled the little room. 5

“Oh, hello, old sport,” he said, as if he hadn't seen me for years. I thought for a moment he was going to shake hands. 10

“It's stopped raining.”

“Has it?” When he realized what I was talking about, that there were twinkle-bells of sunshine in the room, he smiled like a weather man, like an ecstatic patron of recurrent light, and repeated the news to Daisy. “What do you think of that? It's stopped raining.”

“I'm glad, Jay.” Her throat, full of aching, grieving beauty, told only of her unexpected joy. 15

“I want you and Daisy to come over to my house,” he said. “I'd like to show her around.”

[Chapter 5]

- 12.1 Briefly relate this extract to the rest of the novel. (1)
- 12.2 12.2.1 Provide a possible explanation for Daisy's tears (line 4). (3)
- 12.2.2 In contrast to Daisy, Gatsby “literally glowed” (lines 6 – 7). Why? (1)
- 12.3 Why does Gatsby insist on showing Daisy his house? Link your answer to ONE of the themes from the novel. (3)

AND

EXTRACT B

"I won't stand this!" cried Daisy. "Oh, please let's get out."

"Who are you, anyhow?" broke out Tom. "You're one of that bunch that hangs around with Meyer Wolfshiem – that much I happen to know. I've made a little investigation into your affairs - and I'll carry it further tomorrow."

"You can suit yourself about that, old sport," said Gatsby steadily.

5

"I found out what your 'drug-stores' were. "He turned to us and spoke rapidly. "He and this Wolfshiem bought up a lot of side-street drug-stores here and in Chicago and sold grain alcohol over the counter. That's one of his little stunts. I picked him for a bootlegger the first time I saw him, and I wasn't far wrong."

"What about it?" said Gatsby politely. "I guess your friend Walter Chase wasn't too proud to come in on it."

10

"And you left him in the lurch, didn't you? You let him go to jail for a month over in New Jersey. God! You ought to hear Walter on the subject of *you*."

"He came to us dead broke. He was very glad to pick up some money, old sport."

"Don't you call me 'old sport!'" cried Tom. Gatsby said nothing. "Walter could have you up on the betting laws too, but Wolfshiem scared him into shutting his mouth."

15

That unfamiliar yet recognizable look was back again in Gatsby's face.

"That drug-store business was just small change," continued Tom slowly, "but you've got something on now that Walter's afraid to tell me about."

I glanced at Daisy, who was staring terrified between Gatsby and her husband, and at Jordan, who had begun to balance an invisible but absorbing object on the tip of her chin.

20

[Chapter 7]

- 12.4 Refer to the extract. Tom is excited, even agitated, but Gatsby answers Tom's accusations and questions "steadily" (line 5) and "politely" (line 10). Why? (2)
- 12.5 12.5.1 Comment on the irony of Tom's friend Walter Chase (line 10) being involved with Gatsby. (2)
- 12.5.2 What does your answer for QUESTION 12.5.1 reveal about Tom? (2)
- 12.6 Why would Daisy be "terrified" (line 20)? Explain clearly. (3)

AND

EXTRACT C

It was nine o'clock when we finished breakfast and went out on the porch. The night had made a sharp difference in the weather and there was an autumn flavour in the air. The gardener, the last one of Gatsby's former servants, came to the foot of the steps.

"I'm going to drain the pool today, Mr Gatsby. Leaves'll start falling pretty soon, and then there's always trouble with the pipes." 5

"Don't do it today," Gatsby answered. He turned to me apologetically. "You know, old sport, I've never used that pool all summer?"

I looked at my watch and stood up.

"Twelve minutes to my train."

I didn't want to go to the city. I wasn't worth a decent stroke of work, but it was more than that – I didn't want to leave Gatsby. I missed that train, and then another, before I could get myself away. 10

"I'll call you up," I said finally.

"Do, old sport."

"I'll call you about noon." 15

We walked slowly down the steps.

"I suppose Daisy'll call too." He looked at me anxiously, as if he hoped I'd corroborate this.

"I suppose so."

"Well, good-bye." 20

We shook hands and I started away. Just before I reached the hedge I remembered something and turned around.

"They're a rotten crowd," I shouted across the lawn. "You're worth the whole damn bunch put together."

[Chapter 8]

- 12.7 This extract is from the second last chapter from the novel. Comment on the significance of an "autumn flavour in the air" (line 2). (2)
- 12.8 "... I've never used that pool all summer ..." (line 7). Explain the sad irony of these words. (2)
- 12.9 How realistic is Gatsby when he says that "Daisy'll call too" (line 17)? Explain clearly. (2)
- 12.10 Identify and explain the tone of Nick's parting words. (2)

[25]

TOTAL SECTION B: 25

AND

SECTION C: DRAMA

Answer ONLY on the drama you have studied.

OTHELLO – WILLIAM SHAKESPEARE

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

QUESTION 13 – ESSAY QUESTION: OTHELLO

Othello's marriage to Desdemona was doomed from the start; it was bound to fail.

In a carefully planned essay, discuss to what extent you agree with the statement.

[25]

OR

QUESTION 14 – CONTEXTUAL QUESTION: OTHELLO

Read the extracts below and answer the questions that follow.

EXTRACT A	
OTHELLO	
<p style="padding-left: 40px;">I know, Iago, Thy honesty and love doth mince this matter, Making it light to Cassio. Cassio, I love thee, But never more be officer of mine.</p>	
<i>Enter Desdemona with Attendants</i>	
<p>Look, if my gentle love be not raised up. I'll make thee an example.</p>	5
DESDEMONA	
<p>What is the matter?</p>	
OTHELLO	
<p>All's well now, sweeting. Come away to bed. Sir, for your hurts myself will be your surgeon. Lead him off.</p>	10
<i>Montana is led off</i>	
<p>Iago, look with care about the town And silence those whom this vile brawl distracted. Come, Desdemona. 'Tis the soldiers' life To have their balmy slumbers waked with strife.</p>	
<i>All except Iago and Cassio off</i>	
IAGO	
<p>What, are you hurt, lieutenant?</p>	15
CASSIO	
<p>Ay, past all surgery.</p>	
IAGO	
<p>Marry, God forbid!</p>	
CASSIO	
<p>Reputation, reputation, reputation! O, I have lost my reputation! I Have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!</p>	
	[Act 2, Scene 3]

- 14.1 Briefly relate what has led to Cassio’s demotion. (1)
- 14.2 Refer to lines 1 – 4. Explain the dramatic significance of these lines in the development of the play. (3)
- 14.3 Refer to lines 8 – 10. If you were directing this play, what would your instructions be to the actor playing Othello regarding his tone of voice and his accompanying actions? (3)
- 14.4 Iago’s concern and reaction in lines 15 and 17 are false. Explain. (2)

- 14.5 14.5.1 What does Cassio imply in line 16 (Ay, past all surgery)? (2)
- 14.5.2 Cassio's outburst in lines 18 – 20 is heart-wrenching. Why? (2)
- 14.5.3 Account for the prose form in lines 18 – 20. (2)

AND

EXTRACT B

DESDEMONA

Am I that name, Iago?

IAGO

What name, fair lady?

DESDEMONA

Such as she said my lord did say I was.

EMILIA

He called her whore. A beggar in his drink
Could not have laid such terms upon his callet. 5

IAGO

Why did he so?

DESDEMONA

I do not know; I am sure I am none such.

IAGO

Do not weep, do not weep. Alas the day!

EMILIA

Hath she forsook so many noble matches,
Her father, and her country, all her friends, 10
To be called whore? Would it not make one weep?

DESDEMONA

It is my wretched fortune.

IAGO

Beshrew him for't!

How comes this trick upon him?

DESDEMONA

Nay, heaven doth know. 15

EMILIA

I will be hanged, if some eternal villain,
Some busy and insinuating rogue,
Some cogging, cozening slave, to get some office,
Have not devised this slander — I'll be hanged else.

IAGO

Fie, there is no such man! It is impossible. 20

DESDEMONA

If any such there be, heaven pardon him!

EMILIA

A halter pardon him and hell gnaw his bones!

[Act 4, Scene 2]

- 14.6 In line 3 Desdemona cannot repeat the exact words that Othello had just called her (“whore”, “strumpet”, and “commoner”). What does her reluctance to use these words indicate about her character? (1)
- 14.7 With close reference to this extract, comment on Emilia’s character. Mention TWO qualities in your answer. (3)
- 14.8 Desdemona’s words “It is my wretched fortune” (line 12) reveal her attitude towards her marriage. Explain. (2)
- 14.9 Explain the dramatic irony in Emilia’s opinion of the person responsible for Othello’s false accusations against Desdemona (lines 16 – 19). (2)

AND

EXTRACT C

OTHELLO

I do believe it, and I ask your 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 a word.

5

[Act 5, Scene 2]

- 14.10 Explain to what extent you agree that Iago’s final words prove that he is still in control. (2)
- [25]**

OR

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 15: ESSAY QUESTION: THE CRUCIBLE

A crucible is a test or a trial, and also a container in which metals can be heated at extreme temperatures.

In a well-planned essay, consider how the court trial becomes a *crucible* for John Proctor.

[25]

OR

QUESTION 16 – CONTEXTUAL QUESTION: *THE CRUCIBLE*

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

EXTRACT A

PROCTOR	It does, sir, it does; and it tells me that a minister may pray to God without he have golden candlesticks upon the altar.	
HALE	What golden candlesticks?	
PROCTOR	Since we built the church there were pewter candlesticks upon the altar; Francis Nurse made them, y'know, and a sweeter hand never touched the metal. But Parris came, and for twenty week he preach nothin' but golden candlesticks until he had them. I labour the earth from dawn of day to blink of night, and I tell you true, when I look to heaven and see my money glaring at his elbows – it hurt my prayer, sir, it hurt my prayer. I think, sometimes, the man dreams cathedrals, not clapboard meetin' houses.	5 10
HALE	<i>(thinks, then):</i> And yet, Mister, a Christian on Sabbath Day must be in church. <i>(Pause.)</i> Tell me – you have three children?	
PROCTOR	Aye. Boys.	
HALE	How comes it that only two are baptized?	
PROCTOR	<i>(starts to speak, then stops, then, as though unable to restrain this):</i> I like it not that Mr Parris should lay his hand upon my baby. I see no light of God in that man. I'll not conceal it.	15
HALE	I must say it, Mr Proctor; that is not for you to decide. The man's ordained, therefore the light of God is in him.	
PROCTOR	<i>(flushed with resentment but trying to smile):</i> What's your suspicion, Mr Hale?	20
HALE	No, no, I have no –	
PROCTOR	I nailed the roof upon the church, I hung the door –	
HALE	Oh, did you! That's a good sign, then.	
PROCTOR	It may be I have been too quick to bring the man to book, but you cannot think we ever desired the destruction of religion. I think that's in your mind, is it not?	25
HALE	<i>(not altogether giving way):</i> I – have – there is a softness in your record, sir, a softness.	
ELIZABETH	I think, maybe, we have been too hard with Mr Parris. I think so. But sure we never loved the Devil here.	30
HALE	<i>(nods, deliberating this. Then, with the voice of one administering a secret test):</i> Do you know your Commandments, Elizabeth?	

ELIZABETH	<i>(without hesitation, even eagerly)</i> : I surely do. There be no mark of blame upon my life, Mr Hale. I am a covenanted Christian woman.	
HALE	And you, Mister?	35
PROCTOR	<i>(a trifle unsteadily)</i> : I – am sure I do, sir.	
HALE	<i>(glances at her open face, then at John, then)</i> : Let you repeat them, if you will.	
PROCTOR	The Commandments.	
HALE	Aye.	
PROCTOR	<i>(looking off, beginning to sweat)</i> : Thou shalt not kill.	40
HALE	Aye.	
PROCTOR	<i>(counting on his fingers)</i> : Thou shalt not steal. Thou shalt not covet thy neighbour's goods, nor make unto thee any graven image. Thou shalt not take the name of the Lord in vain; thou shalt ...	
[Act 2]		

- 16.1 Briefly explain Hale's presence in Salem. (1)
- 16.2 Proctor's account of the golden candlesticks (lines 4 – 10) gives some indication as to what type of person he is. Discuss. (4)
- 16.3 How would Proctor's money be "glaring at his (Parris's) elbows" (lines 8 – 9)? (1)
- 16.4 Hale's response in line 11 is a thinly veiled criticism of Proctor. Explain. (2)
- 16.5 16.5.1 Provide a possible explanation for Proctor's refusal to have "Mr Parris....lay his hand upon" (line 16) his child to baptise him. (2)
- 16.5.2 "I'll not conceal it." (line 17) How does this statement characterise Proctor? (1)
- 16.6 Mention TWO ways in which Elizabeth portrays herself as a loving wife in this excerpt. (3)
- 16.7 Proctor's attempt to recite the Ten Commandments is a telling moment in this meeting with Hale. Why? (2)

AND

EXTRACT B

- PROCTOR (*trembling, his life collapsing about him*): I have known her, sir, I have known her.
- DANFORTH You – you are a lecher?
- FRANCIS (*horrified*): John, you cannot say such a –
- PROCTOR Oh, Francis, I wish you had some evil in you that you might know me! (*To Danforth.*) A man will not cast away his good name. You surely know that. 5
- DANFORTH (*dumbfounded*): In – in what time? In what place?
- PROCTOR (*his voice about to break, and in his shame great*): In the proper place – where my beasts are bedded. On the last night of my joy, some eight months past. She used to serve me in my house, sir. (*He has to clamp his jaw to keep from weeping.*) A man may think God sleeps, but God sees everything, I know it now. I beg you, sir, I beg you – see her for what she is. My wife, my dear good wife, took this girl soon after, sir, and put her out on the highroad. And being what she is, a lump of vanity, sir – (*He is being overcome.*) Excellency, forgive me, forgive me. (*Angrily against himself, he turns away from the Governor for a moment. Then, as though to cry out is his only means of speech left.*) She thinks to dance with me on my wife's grave! And well she might, for I thought of her softly. God help me, I lusted, and there is a promise in such sweat. But it is a whore's vengeance, and you must see it; I set myself entirely in your hands. I know you must see it now. 10 15 20
- DANFORTH (*blanched, in horror, turning to Abigail*): You deny every scrap and title of this?
- ABIGAIL If I must answer that, I will leave and I will not come back again!
- DANFORTH seems unsteady.*
- PROCTOR I have made a bell of my honour! I have rung the doom of my good name – you will believe me, Mr Danforth! My wife is innocent, except she knew a whore when she saw one! 25

[Act 3]

- 16.8 Refer to lines 8 – 21. Explain the dramatic significance of these lines in the development of the play. (3)
- 16.9 Proctor's emotionally charged confession (lines 8 – 21) sheds light on Abigail's decision to accuse Elizabeth of witchcraft. Discuss and quote in support of your answer. (3)
- 16.10 As director of the play, explain how you would have an actress deliver line 24. Consider her tone of voice and actions in your answer. (3)

[25]

TOTAL SECTION C: 25**GRAND TOTAL: 80**