



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2013**

**ENGLISH HOME LANGUAGE P2**

**MARKS: 80**

**TIME: 2½ hours**

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This question paper consists of 23 pages.

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**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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<b>UNSEEN POETRY</b>			
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**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.**

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<b>QUESTION 11</b> <i>The Great Gatsby</i>	Essay question	25 marks	Page 15
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<b>QUESTION 12</b> <i>The Great Gatsby</i>	Contextual question	25 marks	Page 15

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

**CHECKLIST**

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

<b>SECTION</b>	<b>QUESTION NUMBERS</b>	<b>NO. OF QUESTIONS TO ANSWER</b>	<b>TICK</b>
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	
<b>NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.</b>			

**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

This poem is a celebration of old age. Consider how the poet uses imagery and diction to convey this. Your essay must be 250 – 300 words (about ONE page) in length.

**[10]**

**OR**

**QUESTION 2 – PRESCRIBED POETRY: CONTEXTUAL QUESTION****London:** William Blake

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

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

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

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

- 2.1 Explain how the rhythmic pattern so evident in the first stanza supports the image of the speaker's "wander(ing)". (2)
- 2.2 Comment on the effect of the repetition in stanza 2. (2)
- 2.3 2.3.1 Explain clearly the metaphor contained in "mind-forg'd manacles" (line 8). (2)
- 2.3.2 What does your answer for QUESTION 2.3.1 suggest about life in London? (1)
- 2.4 Comment on the ambiguity contained in line 12. (2)
- 2.5 What is the effect of the alliteration in "blasts" and "blights" in lines 15 – 16? (1)

**[10]****OR**

**QUESTION 3 – PRESCRIBED POETRY: CONTEXTUAL QUESTION*****a young man's thoughts before june the 16th:***

Fhazel Johennesse

tomorrow i travel on a road	
that winds to the top of the hill	
i take with me only the sweet	
memories of my youth	
my heart aches for my mother	5
for friday nights with friends	
around a table with the broad belch of beer	
i ask only for a sad song	
sung by a woman with downturned eyes	
and strummed by an old man with	10
a broken brow	
o sing my sad song sing for me	
for my sunset is drenched with red	

- 3.1 Refer to the title. Explain the significance of the date. (1)
- 3.2 What is suggested about the road that “winds to the top of the hill” (line 2)? (2)
- 3.3 How does the poet create a sense of immediacy and realism? Quote in support of your answer. (2)
- 3.4 3.4.1 Identify the tone in lines 8 – 13. (1)
- 3.4.2 Refer to an image and the use of diction in support of your answer for QUESTION 3.4.1. (2)
- 3.5 Sunsets are often “red”. Here, the poet suggests something more. Discuss. (2)

**[10]****OR**

**QUESTION 4 – PRESCRIBED POETRY: CONTEXTUAL QUESTION*****When I have fears that I may cease to be:***

John Keats

When I have fears that I may cease to be	
Before my pen has gleaned my teeming brain,	
Before high-pilèd books, in characterly,	
Hold like rich garners the full ripened grain;	
When I behold, upon the night's starred face,	5
Huge cloudy symbols of a high romance,	
And think that I may never live to trace	
Their shadows, with the magic hand of chance;	
And when I feel, fair creature of an hour,	
That I shall never look upon thee more,	10
Never have relish in the faerie 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 Identify the sonnet form and prove your answer. (2)
- 4.2 Explain the simile in lines 1 – 4. (2)
- 4.3 Refer to lines 9 – 12.
- 4.3.1 Refer to line 9. What does the speaker mean when he refers to the “fair creature of an hour”? (1)
- 4.3.2 What is revealed about the speaker’s state of mind when he repeats “never” in these lines? Provide a reason for your answer. (2)
- 4.3.3 What is “unreflecting love” (line 12)? (1)
- 4.4 Explain, in your own words, what the speaker’s conclusion is in the last two lines. (2)
- [10]**

**AND**



**UNSEEN POETRY**

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

***Funeral Blues:*** W.H. Auden

Stop all the clocks, cut off the telephone,  
Prevent the dog from barking with a juicy bone,  
Silence the pianos and with muffled drum  
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead  
Scribbling on the sky the message He Is Dead,  
Put crêpe bows round the white necks of the public doves,  
Let the traffic policemen wear black cotton gloves.

5

He was my North, my South, my East and West,  
My working week and my Sunday rest,  
My noon, my midnight, my talk, my song;  
I thought that love would last for ever: I was wrong.

10

The stars are not wanted now; put out every one;  
Pack up the moon and dismantle the sun;  
Pour away the ocean and sweep up the wood;  
For nothing now can ever come to any good.

15

**QUESTION 5 – UNSEEN POETRY: ESSAY QUESTION**

The poet is mourning the death of a loved one. By analysing the poet's use of hyperbole, rhythm and the imperative (command) form, discuss how he conveys his deep loss. Your essay must be 250 – 300 words (about ONE page) in length. **[10]**

**OR****QUESTION 6 – UNSEEN POETRY: CONTEXTUAL QUESTION**

- 6.1 On which sense does the speaker focus in stanza 1? (1)
- 6.2 Refer to stanza 2. There is a distinct change of place here in comparison to stanza 1. Describe the change and give a possible explanation for it. (3)
- 6.3 6.3.1 Explain the use of capital letters in line 6. (1)
- 6.3.2 Comment on the contrast between the carelessness of "Scribbling" something, and the message "He Is Dead". (2)
- 6.4 Discuss how the use of the first person in stanza 3 contributes to the overall tone of the poem. (2)
- 6.5 Quote from the last stanza to prove the speaker's despair. (1)

**[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**

*“But if there were hardships to be borne, they were partly offset by the fact that life nowadays had a greater dignity than it had had before.”* Chapter 9

Considering life on Animal Farm under Napoleon’s rule, assess to what extent the “greater dignity” of their lives compensates for their “hardships”. Your essay must be 400 – 450 words (2 – 2½ pages) in length. [25]

OR

**QUESTION 8 – CONTEXTUAL QUESTIONS: ANIMAL FARM**

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

**EXTRACT A**

<p>... Panic overtook them, and the next moment all the animals together were chasing them round and round the yard. They were gored, kicked, bitten, trampled on. There was not an animal on the farm that did not take vengeance on them after his own fashion. Even the cat suddenly leapt off a roof on to a cowman's shoulders and sank her claws in his neck, at which he yelled horribly. At a moment when the opening was clear, the men were glad enough to rush out of the yard and make a bolt for the main road. And so within five minutes of their invasion they were in ignominious retreat by the same way as they had come, with a flock of geese hissing after them and pecking at their calves all the way.</p>	5
<p>All the men were gone except one. Back in the yard Boxer was pawing with his hoof at the stable-lad who lay face down in the mud, trying to turn him over. The boy did not stir.</p> <p>'He is dead,' said Boxer sorrowfully. 'I had no intention of doing that. I forgot that I was wearing iron shoes. Who will believe that I did not do this on purpose?'</p>	10
<p>'No sentimentality, comrade!' cried Snowball, from whose wounds the blood was still dripping. 'War is war. The only good human being is a dead one.'</p> <p>'I have no wish to take life, not even human life,' repeated Boxer, and his eyes were full of tears.</p> <p>'Where is Mollie?' exclaimed somebody.</p>	15
<p>Mollie in fact was missing. For a moment there was great alarm; it was feared that the men might have harmed her in some way, or even carried her off with them. In the end, however, she was found hiding in her stall with her head buried among the hay in the manger. She had taken flight as soon as the gun went off. And when the others came back from looking for her, it was to find that the stable-lad, who in fact was only stunned, had already recovered and made off.</p>	20
<p>The animals had now reassembled in the wildest excitement, each recounting his own exploits in the battle at the top of his voice. An impromptu celebration of the victory was held immediately. The flag was run up and 'Beasts of England' was sung a number of times, then the sheep who had been killed was given a solemn funeral, a hawthorn bush being planted on her grave. At the graveside Snowball made a little speech, emphasizing the need for all animals to be ready to die for Animal Farm if need be.</p>	25
<p style="text-align: right;">[Chapter 4]</p>	30

- 8.1 Place the excerpt in context. (1)
- 8.2 8.2.1 Refer to lines 1 – 9. Describe, in your own words, the animals' approach to the men as revealed here. (3)
- 8.2.2 Explain why the humans were defeated "within five minutes" (line 7). (2)
- 8.3 8.3.1 What does Boxer's "mournful" response to the motionless stable-lad suggest about him? (2)
- 8.3.2 In contrast, Snowball's "War is war" reaction reveals a different attitude. What is that? (2)
- 8.4 8.4.1 Give a possible explanation for Napoleon's absence during this fight. (1)
- 8.4.2 Given Snowball's position later in the novel, comment on his face being covered in blood here. (2)
- 8.5 What does the celebration and funeral mentioned in lines 29 – 30 indicate about life on Animal Farm? Mention TWO things. (2)

**AND**

**EXTRACT B**

The very next morning the attack came. The animals were at breakfast when the look-outs came racing in with the news that Frederick and his followers had already come through the five-barred gate. Boldly enough the animals sallied forth to meet them, but this time they did not have the easy victory that they had had in the Battle of the Cowshed. There were fifteen men, with half a dozen guns between them, and they opened fire as soon as they got within fifty yards. The animals could not face the terrible explosions and the stinging pellets, and in spite of the efforts of Napoleon and Boxer to rally them, they were soon driven back. A number of them were already wounded. They took refuge in the farm buildings and peeped cautiously out from chinks and knot-holes. The whole of the big pasture, including the windmill, was in the hands of the enemy. For a moment even Napoleon seemed at a loss. He paced up and down without a word, his tail rigid and twitching. Wistful glances were sent in the direction of Foxwood. If Pilkington and his men would help them, the day might yet be won. But at the moment the four pigeons, who had been sent out on the day before, returned, one of them bearing a scrap of paper from Pilkington. On it was pencilled the words: 'Serves you right'.

Meanwhile Frederick and his men had halted about the windmill. The animals watched them, and a murmur of dismay went round. Two of the men had produced a crowbar and a sledge hammer. They were going to knock the windmill down.

'Impossible!' cried Napoleon. 'We have built the walls far too thick for that. They could not knock it down in a week. Courage, comrades!'

But Benjamin was watching the movements of the men intently. The two with the hammer and the crowbar were drilling a hole near the base of the windmill.

[Chapter 8]

- 8.6 8.6.1 How well-prepared were the animals for the attack? Quote from the excerpt in support of your answer. (2)
- 8.6.2 Supply a reason for this attack being in the humans' favour. (1)
- 8.7 Explain fully Pilkington's message "Serves you right" (line 17). (3)
- 8.8 8.8.1 Explain Napoleon's attitude in lines 22 – 23. (2)
- 8.8.2 What does Benjamin realise? (1)
- 8.8.3 What does the windmill symbolise? (1)
- [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**

In a well-planned essay of 400 – 450 words (2 – 2½ pages) in length, critically assess how Elizabeth's prejudice determines her relationships with Wickham and Darcy.

**[25]**

**OR**

**QUESTION 10 – CONTEXTUAL QUESTIONS: *PRIDE AND PREJUDICE***

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

**EXTRACT A**

"Mr Darcy is not to be laughed at!" cried Elizabeth. "That is an uncommon advantage, and uncommon I hope it will continue, for it would be a great loss to *me* to have many such acquaintance. I dearly love a laugh."

"Miss Bingley," said he, "has given me credit for more than can be. The wisest and best of men—nay, the wisest and best of their actions—may be rendered ridiculous by a person whose first object in life is a joke." 5

"Certainly," replied Elizabeth, "there are such people, but I hope I am not one of *them*. I hope I never ridicule what is wise or good. Follies and nonsense, whims and inconsistencies, *do* divert me, I own, and I laugh at them whenever I can. But these, I suppose, are precisely what you are without." 10

"Perhaps that is not possible for any one. But it has been the study of my life to avoid those weaknesses which often expose a strong understanding to ridicule."

"Such as vanity and pride."

"Yes, vanity is a weakness indeed. But pride—where there is a real superiority of mind—pride will be always under good regulation." 15

Elizabeth turned away to hide a smile.

"Your examination of Mr. Darcy is over, I presume," said Miss Bingley; "and pray what is the result?"

"I am perfectly convinced by it that Mr. Darcy has no defect. He owns it himself without disguise." 20

"No," said Darcy, "I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. It is, I believe, too little yielding; certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offences against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. My good opinion once lost is lost for ever." 25

"*That is* a failing, indeed!" cried Elizabeth. "Implacable resentment *is* a shade in a character. But you have chosen your fault well. I really cannot *laugh* at it. You are safe from me." 30

"There is, I believe, in every disposition a tendency to some particular evil, a natural defect, which not even the best education can overcome."

"And *your* defect is a propensity to hate everybody."

"And yours," he replied, with a smile, "is wilfully to misunderstand them." 35

[Chapter 11]

- 10.1 Explain briefly why Elizabeth is a guest of the Bingleys. (2)
- 10.2 10.2.1 Refer to lines 7 – 10. Describe, in your own words, what she reveals about herself here. (2)
- 10.2.2 At the same time, she also describes Mr Darcy. What does she imply about him in line 10? (1)
- 10.2.3 How does Elizabeth's implication in QUESTION 10.2.2 link to the title of the novel? Explain your answer clearly. (2)

- 10.3 10.3.1 Mr Darcy says that "... pride will be always ... under good regulation." (Lines 15 – 16). What does he mean? (2)
- 10.3.2 Give a possible reason for Elizabeth turning "away to hide a smile" (line 17). (2)
- 10.4 Elizabeth's response in lines 20 – 21 is said in a sarcastic/teasing/resentful tone. Choose the appropriate adjective and write it as your answer. (1)
- 10.5 10.5.1 Refer to the whole excerpt. Discuss how, despite Elizabeth and Darcy's mutual dislike of each other, the tone of their discussion is different here. Substantiate your answer. (3)
- 10.5.2 Miss Bingley is clearly excluded from this conversation. Do you think she finds it acceptable? Explain your answer fully. (2)

**AND**

**EXTRACT B**

"Mr. Darcy!" repeated Elizabeth, in utter amazement.

"Oh yes! he was to come there with Wickham, you know. But gracious me, I quite forgot! I ought not to have said a word about it. I promised them so faithfully! What will Wickham say? It was to be such a secret!"

"If it was to be a secret," said Jane, "say not another word on the subject. You may depend upon my seeking no further." 5

"Oh, certainly," said Elizabeth, though burning with curiosity; "we will ask you no questions."

"Thank you," said Lydia; "for if you did, I should certainly tell you all, and then Wickham would be so angry." 10

On such encouragement to ask, Elizabeth was forced to put it out of her power by running away.

But to live in ignorance on such a point was impossible; or, at least, it was impossible not to try for information. Mr. Darcy had been at her sister's wedding. It was exactly a scene, and exactly among people, where he had apparently least to do and least temptation to go. Conjectures as to the meaning of it, rapid and wild, hurried into her brain, but she was satisfied with none. Those that best pleased her, as placing his conduct in the noblest light, seemed most improbable. She could not bear such suspense; and hastily seizing a sheet of paper, wrote a short letter to her aunt, to request an explanation of what Lydia had dropped, if it were compatible with the secrecy which had been intended. 15 20

[Chapter 51]

- 10.6 10.6.1 Assess to what extent Lydia has matured since her marriage. Prove your answer from the excerpt. (2)
- 10.6.2 Comment on Jane and Elizabeth's decision not to ask any further questions about their sister's "secret" (line 5). What does this say about their characters? (2)
- 10.7 10.7.1 Elizabeth is surprised at Darcy's presence at her sister's wedding. Why? (1)
- 10.7.2 Why then is Elizabeth so concerned about Darcy's actions? (1)
- 10.7.3 From what you know about the rest of the novel, why was Mr Darcy present at the wedding? (2)

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**

Although *The Great Gatsby* is set in 1920’s America, the author’s portrayal of relationships and marriage is still relevant.

In a carefully planned essay of 400 – 450 words (2 – 2½ pages) in length, comment critically on the truth or otherwise of this statement.

[25]

OR

**QUESTION 12 – CONTEXTUAL QUESTIONS: THE GREAT GATSBY**

Read the extracts below and answer the questions that follow.

**EXTRACT A**

The little dog was sitting on the table looking with blind eyes through the smoke, and from time to time groaning faintly. People disappeared, reappeared, made plans to go somewhere, and then lost each other, searched for each other, found each other a few feet away. Some time toward midnight Tom Buchanan and Mrs Wilson stood face to face discussing, in impassioned voices, whether Mrs Wilson had any right to mention Daisy's name.

5

"Daisy! Daisy! Daisy!" shouted Mrs Wilson. "I'll say it whenever I want to! Daisy! Dai –"

Making a short deft movement, Tom Buchanan broke her nose with his open hand.

10

Then there were bloody towels upon the bathroom floor, and women's voices scolding, and high over the confusion a long broken wall of pain. Mr McKee awoke from his doze and started in a daze toward the door. When he had gone halfway he turned around and stared at the scene - his wife and Catherine scolding and consoling as they stumbled here and there among the crowded furniture with articles of aid, and the despairing figure on the couch, bleeding fluently, and trying to spread a copy of Town Tattle over the tapestry scenes of Versailles. Then Mr McKee turned and continued on out the door. Taking my hat from the chandelier, I followed.

15

20

<p>"Come to lunch some day," he suggested, as we groaned down in the elevator.          "Where?"          "Anywhere."          "Keep your hands off the lever," snapped the elevator boy.          "I beg your pardon," said Mr McKee with dignity, "I didn't know I was touching it."</p>	25
[Chapter 2]	

- 12.1 Briefly relate this extract to the rest of the novel. (2)
- 12.2 12.2.1 Refer to lines 2 – 4. Discuss what the author is trying to convey about the meeting in these lines. Mention 2 things in your answer. (4)
- 12.2.2 Identify the mood contained in these lines. (1)
- 12.2.3 How does this party compare to the many parties that Gatsby has hosted earlier? Point out any similarities. (2)
- 12.3 12.3.1 Refer to lines 8 – 13. What is the conclusion the reader can draw about the relationship between Myrtle and Tom? (2)
- 12.3.2 Given Tom's background and his regular criticism of Gatsby's background, discuss the irony of Tom's behaviour here. (3)
- 12.4 From what you know about Nick, do you think he would meet Mr McKee for lunch "some day" and "anywhere" (lines 21 – 24)? Explain your answer. (2)

**AND**

**EXTRACT B**

<p>"Have you got a church you go to sometimes, George? Maybe even if you haven't been there for a long time? Maybe I could call up the church and get a priest to come over and he could talk to you, see?"          "Don't belong to any."          "You ought to have a church, George, for times like this. You must have gone to church once. Didn't you get married in a church? Listen, George, listen to me. Didn't you get married in a church?"          "That was a long time ago."          The effort of answering broke the rhythm of his rocking - for a moment he was silent. Then the same half-knowing, half-bewildered look came back into his faded eyes.          "Look in the drawer there," he said, pointing at the desk.          "Which drawer?"          "That drawer — that one."          Michaelis opened the drawer nearest his hand. There was nothing in it but</p>	5 5 10 15
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a small, expensive dog-leash, made of leather and braided silver. It was apparently new.	
"This?" he inquired, holding it up.	
Wilson stared and nodded.	
"I found it yesterday afternoon. She tried to tell me about it, but I knew it was something funny."	20
"You mean your wife bought it?"	
"She had it wrapped in tissue paper on her bureau."	
Michaelis didn't see anything odd in that, and he gave Wilson a dozen reasons why his wife might have bought the dog-leash. But conceivably Wilson had heard some of these same explanations before, from Myrtle, because he began saying "Oh, my God!" again in a whisper – his comforter left several explanations in the air.	25
"Then he killed her," said Wilson. His mouth dropped open suddenly.	
"Who did?"	30
"I have a way of finding out."	
	[Chapter 8]

- 12.5 12.5.1 Refer to lines 5 – 6. Explain briefly what Michaelis refers to when he talks about "times like this" (line 5). (2)
- 12.5.2 Provide evidence from the passage to confirm Michaelis's concern for George. (1)
- 12.6 12.6.1 Give TWO reasons why George would regard the dog-leash as "funny" (line 21) and strange. (2)
- 12.6.2 Give a possible explanation for the presence of the dog-leash (line 16). (1)
- 12.7 "Then he killed her." (line 29) What does George realise here? (2)
- 12.8 What is ominous about George's last words (line 31)? (1)
- [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 demise is as much the result of his self-doubt as it is of Iago's determination to ruin him.*

In a carefully planned essay of 400 – 450 words (2 – 2½ pages) in length, 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**

EMILIA

No, faith, she let it drop by negligence,  
And to the advantage, I being here took't up.  
Look, here it is.

IAGO

A good wench! Give it me.

EMILIA

What will you do with it, that you have been  
So earnest to have me filch it?

5

IAGO

*(Snatching it)* Why, what is that to you?

EMILIA

If it be not for some purpose of import,  
Give't me again. Poor lady, she'll run mad  
When she shall lack it.

10

IAGO

Be not you known on't, I have use for it.  
Go, leave me.

*Emilia off*

I will in Cassio's lodging lose this napkin,  
And let him find it. Trifles light as air  
Are to the jealous confirmations strong

15

As proofs of holy writ. This may do something. The Moor already changes with my poison. Dangerous conceits are in their natures poisons, Which at the first are scarce found to distaste, But, with a little act upon the blood, Burn like the mines of sulphur. I did say so.	20
<i>Re-enter Othello</i> Look where he comes! Not poppy, nor mandragora, Nor all the drowsy syrups of the world, Shall ever medicine thee to that sweet sleep Which thou owedst yesterday.	25
OTHELLO Ha, ha, false to me, to me?	
IAGO Why, how now, General! No more of that.	
OTHELLO Avaunt! Be gone! Thou hast set me on the rack. I swear 'tis better to be much abused Than but to know't a little.	30
IAGO  How now, my lord?	
OTHELLO What sense had I of her stolen hours of lust?	
[Act 3, Scene 3]	

- 14.1 Emilia has not followed Iago's instructions to "steal" Desdemona's handkerchief. Briefly explain what this reveals about their characters. (2)
- 14.2 "A good wench" (line 4). Comment on the irony of Iago's praise. (2)
- 14.3 Iago "snatches" (line 7) the handkerchief. Why? (1)
- 14.4 Describe Emilia's relationship with Desdemona as she implies it in lines 8 – 10. (2)
- 14.5 14.5.1 Refer to lines 13 – 16. Iago calls the handkerchief a "trifle" that can turn into a "holy writ". Prove how Iago's observation here is prophetic. (2)
- 14.5.2 In lines 17 – 19 Iago refers to his influence on Iago as "poison". Discuss to what extent this metaphor is appropriate. Refer to lines 22 – 25 in support of your answer. (3)
- 14.6 In line 27 Iago addresses Othello as "General". Why can this title be considered ironic in view of their relationship at this stage? (2)
- 14.7 Explain why Othello considers himself "on the rack" (line 28) and "much abused" (line 29). (2)

**AND**

**EXTRACT B**

IAGO

He, he, 'tis he.

*A chair is brought in*

O, that's well said, the chair!

Some good man bear him carefully from hence;

I'll fetch the General's surgeon. *(To Bianca)* For you, mistress,

Save you your labour. He that lies slain here, Cassio,

Was my dear friend. What malice was between you?

5

CASSIO

None in the world, nor do I know the man.

IAGO

*(To Bianca)* What, look you pale? O, bear him out o'the air.*(Cassio and Roderigo are carried off)*

Stay you, good gentlemen. Look you pale, mistress?

Do you perceive the gestures of her eye?

Nay, if you stir, we shall have more anon.

Behold her well—I pray you look upon her.

Do you see, gentlemen? Nay, guiltiness will speak

Though tongues were out of use.

10

*Enter Emilia*

EMILIA

'Las what's the matter? What's the matter, husband?

15

[Act 5, Scene 1]

- 14.8 How truthful is Iago when he refers to Roderigo as his “dear friend” (line 6)? Explain clearly. (3)
- 14.9 14.9.1 In lines 2 – 14, Iago takes charge. Explain why. (2)
- 14.9.2 If you were directing the play, explain how you would instruct the actor playing Iago to say and act lines 2 – 14. (4)
- [25]

OR

**THE CRUCIBLE – ARTHUR MILLER**

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

**QUESTION 15: ESSAY QUESTION: THE CRUCIBLE**

Although the play takes place in the 15<sup>th</sup> Century, much of it is still relevant today. By focusing on the role of the individual in an oppressive society, assess to what extent *The Crucible* is relevant. Your essay must be 400 – 450 words (2 – 2½ pages) in length.

[25]

OR

**QUESTION 16 – CONTEXTUAL QUESTION: *THE CRUCIBLE***

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

**EXTRACT A**

HALE

You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.

TITUBA

*(deeply relieved)*: Oh, God bless you, Mr Hale!

HALE

*(with rising exaltation)*: You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God – face God, Tituba, and God will protect you. 5

TITUBA

*(joining him)*: Oh, God, protect Tituba!

HALE

*(kindly)*: Who came to you with the Devil? Two? Three? Four? How many?

TITUBA *pants, and begins rocking back and forth again, staring ahead.*

TITUBA

There was four. There was four. 10

PARRIS

*(pressing in on her)*: Who? Who? Their names, their names!

TITUBA

*(suddenly bursting out)*: Oh, how many times he bid me kill you, Mr Parris!

PARRIS

Kill me!

TITUBA

*(in a fury)*: He say Mr Parris must be kill! Mr Parris no goodly man, Mr Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! *(They gasp.)* But I tell him 'No! I don't hate that man. I don't want kill that man.' But he say, 'You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados!' And I say, 'You lie, Devil, you lie!' And then he come one stormy night to me, and he say, 'Look! I have white people belong to me.' And I look – and there was Goody Good. 15 20

PARRIS

Sarah Good!

TITUBA

*(rocking and weeping)*: Aye, Sir, and Goody Osburn.

MRS PUT'M

I knew it! Goody Osburn were midwife to me three times. I begged you, Thomas, did I not? I begged him not to call Osburn because I feared her. My babies always shrivelled in her hands 25

HALE

Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. *(He is indicating Betty on the bed.)* Look at her God-given innocence; her soul is so tender; we must protect her, Tituba; the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help. 30

[Act 2]

- 16.1 Briefly explain what has led to Tituba's conversation with Hale. (2)
- 16.2 16.2.1 Based on the dramatist's instructions for Tituba's character (lines 8 – 23), suggest what Miller wants the audience to learn about her state of mind here. (2)
- 16.2.2 As the director of the play, explain how you would want the actress to act and speak lines 14 – 21. (4)
- 16.3 "Oh, how many times he bid me kill you, Mr Parris!" (line 12)
- 16.3.1 Who is "he"? (1)
- 16.3.2 Account for Parris's surprise at Tituba's statement here. (2)
- 16.4 16.4.1 Comment on the irony contained in the promise that Tituba will "fly back to Barbados" (lines 18 – 19). (2)
- 16.4.2 What does the line "I have white people belong to me" (line 20) imply about popular beliefs in Salem during the late 1600s? (1)
- 16.5 Mrs Putnam is quick to believe Tituba's accusations about Goody Osburn. Why? Refer to a theme from the play in your answer. (3)
- 16.6 Refer to lines 27 – 31. Comment critically on the dramatic effect created by the use of imagery. (3)

**AND**

**EXTRACT B**

HALE

Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more – private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we –

5

DANFORTH

She spoke nothing of lechery, and this man has lied!

HALE

I believe him! (*Pointing at Abigail.*) This girl has always struck me false! She has –

ABIGAIL, *with a weird, wild, chilling cry, screams up to the ceiling.*

ABIGAIL

You will not! Begone! Begone, I say!

DANFORTH

What is it, child? (*But ABIGAIL, pointing with fear, is now raising up her frightened eyes, her awed face, toward the ceiling – the girls are doing the same - and now HATHORNE, HALE, PUTNAM, CHEEVER, HERRICK, and DANFORTH do the same.*) What's there? (*He lowers his eyes from the ceiling, and now he is frightened; there is real tension in his voice.*) Child! (*She is transfixed - with all the girls, she is whimpering open-mouthed, agape at the ceiling.*) Girls! Why do you- ?

10

MERCY

(*pointing*): It's on the beam! Behind the rafter!

DANFORTH

(*looking up*): Where!

15

ABIGAIL

Why – ? (*She gulps.*) Why do you come, yellow bird?

PROCTOR

Where's a bird? I see no bird!

ABIGAIL

(*to the ceiling*): My face? My face?

PROCTOR

Mr Hale –

[Act 3]

16.7 Account for Hale's support of Proctor in Lines 1 – 5. (2)

16.8 By closely studying Abigail's behaviour in this excerpt, comment on her character. (3)

[25]

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