



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2010**

**ENGLISH HOME LANGUAGE – SECOND PAPER**

**MARKS: 80**

**TIME: 2½ hours**



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This question paper consists of 25 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 marks)
SECTION B: Novel	(25 marks)
SECTION C: Drama	(25 marks)

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 your 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

<b>PRESCRIBED POETRY</b> <b>ANSWER ANY TWO QUESTIONS.</b>			
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<b>QUESTION 2</b> <i>Sonnet 104: "To me, fair friend"</i>	Contextual question	10 marks	Page 6
<b>QUESTION 3</b> <i>Sunstrike</i>	Contextual question	10 marks	Page 7
<b>QUESTION 4</b> <i>you cannot know the fears i have</i>	Contextual question	10 marks	Page 8

## AND

<b>UNSEEN POETRY</b> <b>ANSWER ANY ONE QUESTION.</b>			
<b>QUESTION 5</b> <i>I feel a poem ...</i>	Essay question	10 marks	Page 9
<b>OR</b>			
<b>QUESTION 6</b> <i>I feel a poem ...</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.

<b>ANSWER ANY ONE OF THE FOLLOWING SIX QUESTIONS.</b>			
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<b>QUESTION 8</b> <i>Animal Farm</i>	Contextual question	25 marks	Page 10
<b>OR</b>			
<b>QUESTION 9</b> <i>Pride and Prejudice</i>	Essay question	25 marks	Page 12
<b>OR</b>			
<b>QUESTION 10</b> <i>Pride and Prejudice</i>	Contextual question	25 marks	Page 13
<b>OR</b>			
<b>QUESTION 11</b> <i>The Great Gatsby</i>	Essay question	25 marks	Page 16
<b>OR</b>			
<b>QUESTION 12</b> <i>The Great Gatsby</i>	Contextual question	25 marks	Page 16



**SECTION C: DRAMA****ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.****ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.**

<b>QUESTION 13</b> <i>Othello</i>	Essay question	25 marks	Page 19
<b>OR</b>			
<b>QUESTION 14</b> <i>Othello</i>	Contextual question	25 marks	Page 19
<b>OR</b>			
<b>QUESTION 15</b> <i>The Crucible</i>	Essay question	25 marks	Page 22
<b>OR</b>			
<b>QUESTION 16</b> <i>The Crucible</i>	Contextual question	25 marks	Page 22

**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>			







**QUESTION 2 – Prescribed Poetry: Contextual Question****Sonnet 104: To me, fair friend, you never can be old:** William Shakespeare

To me, fair friend, you never can be old,	
For as you were when first your eye I eyed,	
Such seems your beauty still. Three winters cold	
Have from the forests shook three summers' pride,	
Three beauteous springs to yellow autumn turned	5
In process of the seasons have I seen,	
Three April perfumes in three hot Junes burned	
Since first I saw you fresh, which yet are green.	
Ah yet doth beauty, like a dial hand,	
Steal from his figure, and no pace perceived,	10
So your sweet hue, which methinks still doth stand,	
Hath motion, and mine eye may be deceived.	
For fear of which, hear this, thou age unbred:	
Ere you were born was beauty's summer dead.	

- 2.1 Identify the tone of the first three lines and explain how this tone is conveyed. (3)
- 2.2 Account for the speaker's use of imagery of the seasons in lines 3 – 6. (2)
- 2.3 Refer to line 8.  
How do we know that to the speaker his friend has remained unchanged with the passing of time? (2)
- 2.4 There is a change in tone at the end of the octet. Comment on how this change emphasises a major theme of the poem. (3)
- [10]**

**OR**

### QUESTION 3 – Prescribed Poetry: Contextual Question

**Sunstrike:** Douglas Livingstone

A solitary prospector staggered, locked in a vision of slate hills that capered on the molten horizon.

Waterless, he came to where  
a river had run, now a band  
flowing only in ripples  
of white unquenchable sand.

Cursing, he dug sporadically here, here, as deep as his arm, and sat quite still, eyes thirstily incredulous on his palm.

A handful of alluvial  
diamonds leered back and more: mixed  
in the scar, glinted globules  
of rubies, emeralds, onyx. 15

And then he was swimming in fire  
and drinking, splashing hot halos  
of glittering drops at the choir  
of assembled carrion crows. 20

- |     |  |     |
|-----|--|-----|
| 3.1 | Show how the impression given of the prospector in stanza one is created by the use of diction.                              | (3) |
| 3.2 | Account for the use of so many words relating to water in the second and fifth stanzas.                                      | (3) |
| 3.3 | Comment on the inherent irony in stanza four.  | (2) |
| 3.4 | The image of the choir of assembled carrion crows ends the poem on a chilling note. Discuss why this is an effective ending. | (2) |

[10]

**OR**

**QUESTION 4 – Prescribed Poetry: Contextual Question*****you cannot know the fears i have:*** Shabbir Banoobhai

you cannot know the fears i have  
as i think about you

i fear that i shall live only at your laughter  
lie awake long nights while you sleep  
so loneliness does not trouble you  
nor hunger, nor thirst

5

overwhelm your waking world with wonder  
with the music of other worlds, your earlier home  
read to you poems written the night before  
while you smile bewildered

10

or just when my very breathing begins to depend on you  
even as your tiny fingers close around mine  
some insensitive thing  
crushes your butterfly spirit

shadows of a sun-darkened land  
flow over you  
and the eclipse  
closes your eyes

15

i cannot live with the thought of having you, loving you  
any other way  
a day without such care  
has no meaning

20

we shall find for you a name  
your name shall bring light

- 4.1 Discuss the effect created by writing the poem in free verse, with virtually no punctuation. (3)
- 4.2 Explain what is meant by “the music of other worlds” (line 8). (2)
- 4.3 Comment on what the poet implies when he writes “some insensitive thing/crushes your butterfly spirit” (lines 13 – 14). (3)
- 4.4 Comment on the contrast between the final stanza, that conveys a feeling of hope, compared to the opening lines of the poem. (2)

**[10]****AND**

**UNSEEN POETRY**

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

*I feel a poem...: Don Materra*

Thumping deep, deep	
I feel a poem inside	
Wriggling within the membrane	
Of my soul;	
tiny fists beating,	5
beating against my being	
as it tries to break	
the navelcord,	
crying, crying out	
to be born on paper.	10
 Thumping	
deep, so deeply	
I feel a poem,	
inside...	

**QUESTION 5 – Essay Question**

In this poem the speaker compares the writing of a poem to a baby growing inside its mother's womb. Show how the poet uses this image to convey his thoughts on writing poetry.

In your answer, you could consider some or all of the following aspects:

- The title
- The use of extended personification
- The use of repetition and sound devices
- Imagery and the layout of the poem

**[10]**

**OR**

**QUESTION 6 – Contextual Question**

- |     |   |     |
|-----|---|-----|
| 6.1 | Consider the title "I feel a poem ...". What is implied by the title about the process of writing poetry?                                     | (2) |
| 6.2 | Justify the use of personification in lines 3 and 4.  | (2) |
| 6.3 | The poet chooses to repeat certain words and phrases. Suggest what this adds to the poem as a whole.  | (3) |
| 6.4 | The theme of the poem concerns growth and change. Account for why the poet chooses to end the poem on an inconclusive note by using ellipsis. | (3) |

**[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***

*Animalism is seen as a solution to the tyrannical leadership on Manor Farm of Mr Jones. However, it is an ideal which fails in reality.*

Discuss what gives rise to Animalism. Your discussion should include an evaluation of what causes Animalism to fail in its initial ideals and concepts.

You may consider some or all of the following aspects:

- Old Major's dream
- The rules of Animalism
- The battle between Snowball and Napoleon
- The ending of the novel

[25]

OR

**QUESTION 8 – Contextual Questions: *Animal Farm***

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

**EXTRACT A**

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 this 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

'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 the 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.' 10

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. 15

'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?'

The vote was taken at once, and it was agreed by an overwhelming majority that rats were comrades. There were only four dissentients, the three dogs and the cat, who was afterwards discovered to have voted on both sides. Major continued: 'I have little more to say. I merely repeat, remember always your duty of enmity towards Man and all his ways. Whatever goes upon two legs, is an enemy. Whatever goes upon four legs, or has wings, is a friend. And remember also that in fighting against Man, we must not come to resemble him. 25

[Chapter 1]

- 8.1 Explain what has prompted Old Major to deliver this speech. (2)
- 8.2 Show how Old Major plays on the emotions of the animals in lines 1 – 6 (“Almost ... your lives!”). (3)
- 8.3 Old Major repeatedly calls the animals “comrades”. What is he suggesting? (2)
- 8.4 “Man serves the interests of no creature except himself.” (lines 10 – 11). Taking into account the novel as a whole, show how these words of Old Major will prove to be ironic. (2)
- 8.5 Consider the incident involving the rats and the subsequent vote (lines 13 – 22). Discuss how this incident is ominous and anticipates what is to come. (3)

**AND**

**EXTRACT B**

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. 5

The animals decided unanimously to create a military decoration, ‘Animal Hero, First Class’, which was conferred there and then on Snowball and Boxer. It consisted of a brass medal (they were really some old horse-brasses which had been found in the harness-room), to be worn on Sundays and holidays. There was also ‘Animal Hero, Second Class’, which was conferred posthumously on the dead sheep. 10

There was much discussion as to what the battle should be called. In the end, it was named the Battle of the Cowshed, since that was where the ambush had been sprung. Mr. Jones’s gun had been found lying in the mud, and it was known that there was a supply of cartridges in the farmhouse. It was decided to set the gun up at the foot of the flagstaff, like a piece of artillery, and to fire it twice a year – once on October the twelfth, the anniversary of the Battle of the Cowshed, and once on Midsummer Day, the anniversary of the Rebellion. 15

[Chapter 4]

- 8.6 Discuss the importance of the Battle of the Cowshed in the strengthening of Animalism, as well as the leadership of the animals. Support your discussion with references/quotes from this passage. (5)

**AND**



**EXTRACT C**

Once again the animals were conscious of a vague uneasiness. Never to have any dealings with human beings, never to engage in trade, never to make use of money – had these not been among the earliest resolutions passed at that first triumphant Meeting after Jones was expelled? All the animals remembered passing such resolutions: or at least they thought that they remembered it. The four young pigs who had protested when Napoleon abolished the Meetings raised their voices timidly, but they were promptly silenced by a tremendous growling from the dogs. Then, as usual, the sheep broke into ‘Four legs good, two legs bad!’ and the momentary awkwardness was smoothed over. Finally Napoleon raised his trotter for silence and announced that he had already made all the arrangements. There would be no need for any of the animals to come in contact with human beings, which would clearly be most undesirable. He intended to take the whole burden upon his own shoulders....

... Afterwards Squealer made a round of the farm and set the animals’ minds at rest. He assured them that the resolution against engaging in trade and using money had never been passed, or even suggested. It was pure imagination, probably traceable in the beginning to lies circulated by Snowball. A few animals still felt faintly doubtful, but Squealer asked them shrewdly, ‘Are you certain that this is not something that you have dreamed, comrades? Have you any record of such a resolution? Is it written down anywhere?’ And since it was certainly true that nothing of the kind existed in writing, the animals were satisfied that they had been mistaken.

[Chapter 6]

8.7 In this extract we clearly see a move away from the original ideal of animalism. Explain how this move is developed here, justifying your answer with close reference to the text. (4)

8.8 Squealer has come to play an ever-increasingly important part in the running of Animal Farm. By referring to his speech in this extract, comment on his role in the system. (4)  
[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***

“It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.”

“A single man of large fortune; four or five thousand. What a fine thing for our girls!”

As these two quotations suggest, the novel highlights the society of the times’ stress on the importance of marriage – but marriage, if possible, for wealth. Taking into account the above, discuss the success – or otherwise – of THREE marriages portrayed in the novel.

In your answer you could consider some or all of the following aspects:

- Marriage for
  - convenience
  - love
  - status and security
  - wealth and status

[25]

OR

**QUESTION 10 – Contextual Question: *Pride and Prejudice***

Read the extracts below and answer the questions that follow:

**EXTRACT A**

'Lizzy,' cried her mother, 'remember where you are, and do not run on in the wild manner that you are suffered to do at home.'

'I did not know before,' continued Bingley immediately, 'that you were a studier of character. It must be an amusing study.'

'Yes; but intricate characters are the *most* amusing. They have at least that advantage.'

'The country,' said Darcy, 'can in general supply but few subjects for such a study. In a country neighbourhood you move in a very confined and unvarying society.'

'But people themselves alter so much, that there is something new to be observed in them for ever.'

'Yes, indeed,' cried Mrs Bennet, offended by his manner of mentioning a country neighbourhood. 'I assure you there is quite as much of *that* going on in the country as in town.'

Everybody was surprised; and Darcy, after looking at her for a moment, turned silently away. Mrs Bennet, who fancied she had gained a complete victory over him, continued her triumph.

'I cannot see that London has any great advantage over the country for my part, except the shops and public places. The country is a vast deal pleasanter, is not it, Mr Bingley?'

'When I am in the country,' he replied, 'I never wish to leave it; and when I am in town it is pretty much the same. They have each their advantages, and I can be equally happy in either.'

'Aye – that is because you have the right disposition. But that gentleman,' looking at Darcy, 'seemed to think the country was nothing at all.'

'Indeed, Mama, you are mistaken,' said Elizabeth, blushing for her mother. 'You quite mistook Mr Darcy. He only meant that there were not such a variety of people to be met with in the country as in town, which you must acknowledge to be true.'

[Volume 1, Chapter IX]

- 10.1 Mrs Bennet reveals much about herself and her attitude to marriage in her comments here. Show the truth of this statement. (3)
- 10.2 Account for Elizabeth's "blushing for her mother" (line 24). (3)
- 10.3 Would you agree with Darcy's opinions expressed here? Justify your opinion. (2)

**AND**

**EXTRACT B**

‘At four o’clock, therefore, we may expect this peace-making gentleman,’ said Mr Bennet, as he folded up the letter. ‘He seems to be a most conscientious and polite young man, upon my word; and I doubt not will prove a valuable acquaintance, especially if Lady Catherine should be so indulgent as to let him come to us again.’

‘There is some sense in what he says about the girls however; and if he is disposed to make them any amends, I shall not be the person to discourage him.’ 5

‘Though it is difficult,’ said Jane, ‘to guess in what way he can mean to make us the atonement he thinks our due, the wish is certainly to his credit.’

Elizabeth was chiefly struck with his extraordinary deference for Lady Catherine, and his kind intention of christening, marrying, and burying his parishioners whenever it were required. 10

‘He must be an oddity, I think,’ said she. ‘I cannot make him out. – There is something very pompous in his style. – And what can he mean by apologizing for being next in the entail? – We cannot suppose he would help it, if he could. – Can he be a sensible man, sir?’

‘No, my dear; I think not. I have great hopes of finding him quite the reverse. There is a mixture of servility and self-importance in his letter, which promises well. I am impatient to see him.’ 15

‘In point of composition,’ said Mary, ‘his letter does not seem defective. The idea of the olive branch perhaps is not wholly new, yet I think it is well expressed.’

To Catherine and Lydia, neither the letter nor its writer was in any degree interesting. It was next to impossible that their cousin should come in a scarlet coat, and it was now some weeks since they had received pleasure from the society of a man in any other colour. As for their mother, Mr Collins’s letter had done away much of her ill will, and she was preparing to see him with a degree of composure, which astonished her husband and daughters. 20

[Volume 1, Chapter XIII]

10.4 Read the first paragraph and discuss to what extent Mr Bennet’s first impressions of Mr Collins are correct. (4)

10.5 Refer to lines 21 – 23.

10.5.1 On what was “the ill will” Mrs Bennet felt towards Mr Collins based? (2)

10.5.2 Account for why Mr Collins’s letter has “done away with much of the ill will” (line 22). (2)

**AND**

**EXTRACT C**

Mrs Reynolds's respect for Elizabeth seemed to increase on this intimation of her knowing her master.

'Does that young lady know Mr Darcy?'

Elizabeth coloured, and said—'A little.'

'And do not you think him a very handsome gentleman, Ma'am?'

'Yes, very handsome.'

'I am sure / know none so handsome; but in the gallery up stairs you will see a finer, larger picture of him than this. This room was my late master's favourite room, and these miniatures are just as they used to be then. He was very fond of them.'

This accounted to Elizabeth for Mr Wickham's being among them.

Mrs Reynolds then directed their attention to one of Miss Darcy, drawn when she was only eight years old.

'And is Miss Darcy as handsome as her brother?' said Mr Gardiner.

'Oh! yes—the handsomest young lady that ever was seen, and so accomplished!—She plays and sings all day long. In the next room is a new instrument just come down for her—a present from my master; she comes here tomorrow with him.'

Mr Gardiner, whose manners were easy and pleasant, encouraged her communicativeness by his questions and remarks; Mrs Reynolds, either from pride or attachment, had evidently great pleasure in talking of her master and his sister.

'Is your master much at Pemberley in the course of the year?'

'Not so much as I could wish, Sir; but I dare say he may spend half his time here; and Miss Darcy is always down for the summer months. "Except," thought Elizabeth, 'when she goes to Ramsgate.'

'If your master would marry, you might see more of him.'

'Yes, Sir; but I do not know when *that* will be. I do not know who is good enough for him.'

Mr and Mrs Gardiner smiled. Elizabeth could not help saying, 'It is very much to his credit, I am sure, that you should think so.'

'I say no more than the truth, and what everybody will say that knows him,' replied the other. Elizabeth thought this was going pretty far; and she listened with increasing astonishment as the housekeeper added, 'I have never had a cross word from him in my life, and I have known him ever since he was four years old.'

[Volume III, Chapter 1]

10.6 Account for Elizabeth's face colouring in response to Mrs Reynolds's question in line 3. (2)

10.7 Suggest a reason why Elizabeth should be surprised to find a portrait of Wickham amongst the miniatures (line 10). (1)

10.8 Refer to lines 25 – 32.

10.8.1 Discuss why Elizabeth listens with "increasing astonishment". Consider in your answer her impression of and feelings towards Darcy, as well as what she believes him to have done. (4)

10.8.2 Comment on how this relates to Elizabeth's misconceived sense of pride and prejudice. (2)

**[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***

*“The moral conflict in the novel is resolved into a conflict between East and West – the ancient and corrupt East and the raw but virtuous West. Nick Carraway attributes his moral attitude to his Middle Western background.” – James E. Miller Jr*

Critically discuss the conflict between East and West in the novel and the validity of Nick’s conclusion when he returns West that he wanted the world to be “in uniform and at a sort of moral attention forever”.

In your answer you could consider some or all of the following aspects:

- Values of the West
- Corruption of the East
- Clash of values
- Nick’s final position

[25]

OR

**QUESTION 12 – Contextual Question: *The Great Gatsby***

Read the extracts below and answer the questions that follow:

**EXTRACT A**

“That’s true.” She hesitated. “Well, I’ve had a very bad time, Nick, and I’m pretty cynical about everything.”

Evidently she had reason to be. I waited but she didn’t say any more, and after a moment I returned rather feebly to the subject of her daughter.

“I suppose she talks, and – eats, and everything.”

“Oh, yes.” She looked at me absently. “Listen, Nick; let me tell you what I said when she was born. Would you like to hear?”

“Very much.”

“It’ll show you how I’ve gotten to feel about – things. Well, she was less than an hour old and Tom was God knows where. I woke up out of the ether with an utterly abandoned feeling, and asked the nurse right away if it was a boy or a girl. She told me it was a girl, and so I turned my head away and wept. ‘All right,’ I said, ‘I’m glad it’s a girl. And I hope she’ll be a fool – that’s the best thing a girl can be in this world, a beautiful little fool.’

“You see I think everything’s terrible anyhow,” she went on in a convinced way.

“Everybody thinks so – the most advanced people. And I *know*. I’ve been everywhere and seen everything and done everything.” Her eyes flashed around her in a defiant way, rather like Tom’s, and she laughed with thrilling scorn, “Sophisticated – God, I’m sophisticated!”

The instant her voice broke off, ceasing to compel my attention, my belief, I felt the basic insincerity of what she had said. It made me uneasy, as though the whole evening had been a trick of some sort to exact a contributory emotion from me. I waited, and sure enough, in a moment she looked at me with an absolute smirk on her lovely face, as if she had asserted her membership in a rather distinguished secret society to which she and Tom belonged.

[Chapter One]

12.1 Why do you think Daisy feels “pretty cynical about everything” (lines 1 – 2)? Justify your answer.

(2)

- 12.2 “I’m glad it’s a girl. And I hope she will be a fool – that’s the best thing a girl can be in this world, a beautiful little fool.” (lines 12 – 13) What does this statement tell of Daisy’s attitude? (3)
- 12.3 In the final sentence of this extract we read that Daisy laughed “with thrilling scorn”, looking at Nick with a “smirk”, almost “as if she had asserted her membership in a rather distinguished secret society to which she and Tom belonged”. Analyse the importance of this in terms of the clash between East and West. (4)

### AND

#### EXTRACT B

“It was a strange coincidence,” I said.

“But it wasn’t a coincidence at all.”

“Why not?”

“Gatsby bought that house so that Daisy would be just across the bay.”

Then it had not been merely the stars to which he had aspired on that June night. He came alive to me, delivered suddenly from the womb of his purposeless splendour. 5

“He wants to know,” continued Jordan, “if you’ll invite Daisy to your house some afternoon and then let him come over.”

The modesty of the demand shook me. He had waited five years and bought a mansion where he dispensed starlight to casual moths – so that he could “come over” some afternoon to a stranger’s garden. 10

“Did I have to know all this before he could ask such a little thing?”

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

Something worried me. 15

“Why didn’t he ask you to arrange a meeting?”

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

“Oh!”

“I think he half expected her to wander into one of his parties, some night,” went on Jordan, “but she never did. Then he began asking people casually if they knew her, and I was the first one he found. It was that night he sent for me at his dance, and you should have heard the elaborate way he worked up to it. Of course, I immediately suggested a luncheon in New York – and I thought he’d go mad: 20

“‘I don’t want to do anything out of the way!’ he kept saying. ‘I want to see her right next door.’” 25

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

...“And Daisy ought to have something in her life,” murmured Jordan to me.

“Does she want to see Gatsby?” 30

“She’s not to know about it. Gatsby doesn’t want her to know. You’re just supposed to invite her to tea.”

[Chapter Four]

- 12.4 Show how this extract develops the vision of Gatsby’s dream. (3)
- 12.5 From reading this extract, what impression do you gain of Gatsby? Justify your response. (3)
- 12.6 Jordan feels that Daisy “ought to have something in her life” (line 29). What does this tell of Jordan’s attitude to life? (2)

### AND

**EXTRACT C**

No telephone message arrived, but the butler went without his sleep and waited for it until four o'clock – until long after there was anyone to give it to if it came. I have an idea that Gatsby himself didn't believe it would come, and perhaps he no longer cared. If that was true he must have felt that he had lost the old warm world, paid a high price for living too long with a single dream. He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. A new world, material without being real, where poor ghosts, breathing dreams like air, drifted fortuitously about ... like that ashen, fantastic figure gliding toward him through the amorphous trees.

5

The chauffeur – he was one of Wolfsheim's protégés – heard the shots – afterwards he could only say that he hadn't thought anything much about them. I drove from the station directly to Gatsby's house and my rushing anxiously up the front steps was the first thing that alarmed anyone. But they knew then, I firmly believe. With scarcely a word said, four of us, the chauffeur, butler, gardener, and I hurried down to the pool.

10

There was a faint, barely perceptible movement of the water as the fresh flow from one end urged its way toward the drain at the other. With little ripples that were hardly shadows of waves, the laden mattress moved irregularly down the pool. A small gust of wind that scarcely corrugated the surface was enough to disturb its accidental course with its accidental burden. The touch of a duster of leaves revolved it slowly, tracing, like the leg of transit, a thin red circle in the water.

15

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It was after we started with Gatsby toward the house that the gardener saw Wilson's body a little way off in the grass, and the holocaust was complete.

[Chapter Eight]

- 12.7 Identify the telephone call for which Gatsby has been waiting. (1)
- 12.8 "He must have looked up ... amorphous trees" (lines 5 – 9). Suggest how the imagery reflects the final outcome of Gatsby's dream. (3)
- 12.9 "...and the holocaust was complete" (line 22). Argue whether this is a suitable remark to make about the events that have taken place. (4)

**[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, Desdemona and Iago are inextricably linked in this play. Othello is a noble leader who is pushed to betray his nobility and destroy those around him. Desdemona, however, is a good, trusting person who remains loyal to her love and Othello. Iago is the link between the two. It is his evil nature and skilful manipulation that comes between Othello and Desdemona.*

Is Iago solely responsible for Othello's downfall? Discuss to what extent the tragedy of Othello can be blamed on Iago.

In your answer you could consider some or all of the following aspects:

- Iago's manipulation
- Othello's gullibility
- Desdemona's innocent errors
- The final responsibility

**[25]****OR****QUESTION 14 – Contextual Question: *Othello***

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

**EXTRACT A****IAGO**

Thus do I ever make my fool my purse,  
 For I mine own gained knowledge should profane  
 If I would time expend with such a snipe  
 But for my sport and profit. I hate the Moor,  
 And it is thought abroad that 'twixt my sheets  
 He's done my office. I know not if't be true,  
 Yet I, for mere suspicion in that kind,  
 Will do as if for surety. He holds me well –  
 The better shall my purpose work on him.  
 Cassio's a proper man. Let me see now ...  
 To get his place and to plum up my will  
 In double knavery. How? How? Let's see.  
 After some time, to abuse Othello's ear  
 That he is too familiar with his wife.  
 He hath a person and a smooth dispose  
 To be suspected, framed to make women false.  
 The Moor is of a free and open nature,  
 That thinks men honest that but seem to be so,  
 And will as tenderly be led by the nose  
 As asses are.  
 I have't. It is engendered. Hell and night  
 Must bring this monstrous birth to the world's light.

5

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**[Act 1, Scene 3]**

- 14.1 Discuss what Iago has planned, immediately prior to these lines, that he makes “my fool my purse” (line 1). (3)
- 14.2 Iago states clearly “I hate the Moor” (line 4). What does his speech here suggest has caused his hatred? (2)
- 14.3 Explain what Iago intends when he states “To get his place and to plum up my will/In double knavery” (lines 11 – 12). (2)
- 14.4 Read lines 12 – 22. Explore what these lines reveal of Iago’s character. Refer closely to the text. (4)

**AND**

**EXTRACT B**

**DESDEMONA**

Something, sure, of State,  
 Either from Venice, or some unhatched practice  
 Made demonstrable here in Cyprus to him,  
 Hath puddled his clear spirit; and in such cases  
 Men’s natures wrangle with inferior things, 5  
 Though great ones are their object.  
 ’Tis even so, for let our finger ache,  
 And it indues our other healthful members  
 Even to that sense of pain. Nay, we must think  
 Men are not gods, 10  
 Nor of them look for such observances  
 As fits the bridal. Beshrew me much, Emilia,  
 I was (unhandsome warrior as I am)  
 Arraigning his unkindness with my soul;  
 But now I find I had suborned the witness 15  
 And he’s indicted falsely.

**EMILIA**

Pray heaven it be State matters, as you think,  
 And no conception nor no jealous toy  
 Concerning you.

**DESDEMONA**

Alas the day, I never gave him cause. 20

**EMILIA**

But jealous souls will not be answered so;  
 They are not ever jealous for the cause,  
 But jealous for they are jealous. ’Tis a monster  
 Begot upon itself, born on itself.

[Act 3, Scene 4]

- 14.5 Examine Desdemona’s words to Emilia. Clarify what we can deduce about her character and role as Othello’s wife. (3)
- 14.6 Consider Emilia’s words in lines 21 – 24. To what extent does Othello fit – or not fit – this assessment of jealous souls? Justify your opinion. (4)

**AND**

**EXTRACT C****DESDEMONA**

Alas, the heavy day! Why do you weep?  
 Am I the motive of these tears, my lord?  
 If haply you my father do suspect  
 An instrument of this your calling back,  
 Lay not your blame on me. If you have lost him,  
 Why, I have lost him too.

5

**OTHELLO**

Had it pleased heaven  
 To try me with affliction, had he rained  
 All kinds of sores and shames on my bare head,  
 Steeped me in poverty to the very lips,  
 Given to captivity me and my utmost hopes,  
 I should have found in some part of my soul  
 A drop of patience. But alas, to make me  
 A fixed figure for the time of scorn  
 To point his slow unmoving fingers at!  
 Yet could I bear that too, well, very well.  
 But there where I have garnered up my heart,  
 Where either I must live or bear no life,  
 The fountain from the which my current runs  
 Or else dries up – to be discarded thence!  
 Or keep it as a cistern for foul toads  
 To knot and gender in! Turn thy complexion there;  
 Patience, thou young and rose-lipped cherubim,  
 Ay, there look grim as hell!

10

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[Act 4, Scene 2]

14.7 In his speech Othello gives the reasons for his actions. Assess whether you feel he is justified.

(4)

14.8 Suggest how, in a performance, the audience might respond to the scene quoted above.

(3)

**[25]****OR**

**THE CRUCIBLE – ARTHUR MILLER**

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

**QUESTION 15: Essay Question: *The Crucible***

Arthur Miller comments that *The Crucible* ... is either a warning of tyranny on the way or a reminder of tyranny past.

Examine how, in the play, it is tyranny that leads to conflict and ultimately, tragedy.

In your answer you may consider some or all of the following aspects:

- Salem's restrictive society
- 'Moral' response to freedom
- Characters involved
- Tragic consequences

**[25]****OR****QUESTION 16: Contextual Question: *The Crucible***

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

**EXTRACT A**

**PARRIS** Abigail, do you understand that I have many enemies?

**ABIGAIL** I have heard of it, uncle.

**PARRIS** There is a faction that is sworn to drive me from my pulpit. Do you understand that?

**ABIGAIL** I think so, sir.

5

**PARRIS** Now then, in the midst of such disruption, my own household is discovered to be the very centre of some obscene practice. Abominations are done in the forest –

**ABIGAIL** It were sport, uncle!

**PARRIS** (*pointing at Betty*): You call this sport? (*She lowers her eyes. He pleads.*) 10  
 (Abigail, if you know something that may help the doctor, for God's sake tell it to me. (*She is silent.*) I saw Tituba waving her arms over the fire when I came on you. Why was she doing that? And I heard a screeching and gibberish coming from her mouth. She were swaying like a dumb beast over that fire! 15

**ABIGAIL** She always sings her Barbados songs, and we dance.

**PARRIS** I cannot blink what I saw, Abigail, for my enemies will not blink it. I saw a dress lying on the grass.

**ABIGAIL** (*innocently*): A dress?

<b>PARRIS</b>	– ( <i>it is very hard to say</i> ): Aye, a dress. And I thought I saw – someone naked running through the trees!	20
<b>ABIGAIL</b>	( <i>in terror</i> ): No one was naked! You mistake yourself, uncle!	
<b>PARRIS</b>	( <i>with anger</i> ): I saw it! ( <i>He moves from her. Then, resolved.</i> ) Now tell me true, Abigail. And I pray you feel the weight of truth upon you, for now my ministry's at stake, my ministry and perhaps my cousin's life. Whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there.	25
<b>ABIGAIL</b>	There is nothin' more. I swear it, uncle.	
<b>PARRIS</b>	( <i>studies her, then nods, half convinced</i> ): Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back – now give me upright answer. Your name in the town – it is entirely white, is it not?	30
<b>ABIGAIL</b>	( <i>with an edge of resentment</i> ): Why, I am sure it is, sir. There will be no blush about my name.	35
<b>PARRIS</b>	( <i>to the point</i> ): Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to church this year for she will not sit so close to something soiled. What signified that remark?	40
<b>ABIGAIL</b>	She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, snivelling, woman, and I will not work for such a woman!	
<b>PARRIS</b>	She may be. And yet it has troubled me that you are now seven month out of their house, and in all this time no other family has ever called for your service.	45
<b>ABIGAIL</b>	They want slaves, not such as I. Let them send to Barbados for that. I will not black my face for any of them! ( <i>With ill-concealed resentment at him.</i> ) Do you begrudge my bed, uncle?	
<b>PARRIS</b>	No –no.	50
<b>ABIGAIL</b>	( <i>in a temper</i> ): My name is good in the village. I will not have it said my name is soiled! Goody Proctor is a gossiping liar!	

[ACT ONE]

- 16.1 Briefly state the situation that has led Parris to question Abigail. (3)
- 16.2 Explain the reasons for the congregational strife that causes Parris to state that "there is a faction that is sworn to drive me from my pulpit" (line 3). (3)
- 16.3 If dancing in the wood was done for mere "sport" (line 10), account for why Parris was so horrified. (2)
- 16.4 In this extract much is revealed of Abigail's character by what she has to say, as well as in what appears in the stage directions. Identify what the audience learns about Abigail here. (3)

- 16.5 In the light of events later in the play, comment on whether this first impression of Abigail is confirmed. (3)

AND

EXTRACT B

- ELIZABETH** (*her breath knocked out*): Why – ! The girl is murder! She must be ripped out of the world!
- CHEEVER** (*pointing at Elizabeth*): You've heard that, sir! Ripped out of the world! Herrick, you heard it!
- PROCTOR** (*suddenly snatching the warrant out of Cheever's hands*): Out with you. 5
- CHEEVER** Proctor, you dare not touch the warrant.
- PROCTOR** (*ripping the warrant*): Out with you!
- CHEEVER** You've ripped the Deputy Governor's warrant, man!
- PROCTOR** Damn the Deputy Governor! Out of my house!
- HALE** Now, Proctor, Proctor! 10
- PROCTOR** Get y'gone with them. You are a broken minister.
- HALE** Proctor, if she is innocent, the court –
- PROCTOR** If *she* is innocent! Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? Were they born this morning as clean as God's fingers? I'll tell you what's walking Salem – vengeance is walking Salem. We are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! This warrant's vengeance! I'll not give my wife to vengeance! 15

[ACT TWO]

- 16.6 With close reference to both dialogue and action, suggest how the playwright creates tension in this extract. (3)
- 16.7 Refer to lines 14 – 18 ("Is the accuser ... writes the law!"). Justify whether Proctor speaks the truth here with regard to the happenings in Salem. (4)

AND

**EXTRACT C**

**HALE** Goody Proctor, I have gone this three month like our Lord into the wilderness. I have sought a Christian way, for damnation's doubled on a minister who counsels men to lie.

**HATHORNE** It is no lie, you cannot speak of lies.

**HALE** It is a lie! They are innocent!

5

**DANFORTH** I'll hear no more of that!

**HALE** (*continuing to Elizabeth*): Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor – cleave to no faith when faith brings blood. It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God's judgement in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he will listen to another.

10

15

**ELIZABETH** (*quietly*): I think that be the Devil's argument.

[ACT FOUR]

- 16.8 Using this extract as a starting point, discuss how Hale's approach to wisdom and faith has changed.

(4)

[25]

**TOTAL SECTION C:** 25

**GRAND TOTAL:** 80

