



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**FEBRUARY/MARCH 2013**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 23 pages.**



**INSTRUCTIONS AND INFORMATION**

1. Read this page carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 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 as follows:  
  
SECTION A: POETRY  
PRESCRIBED POETRY – Answer TWO questions.  
UNSEEN POETRY – Answer ONE question.  
  
SECTION B: NOVEL  
Answer ONE question.  
  
SECTION C: DRAMA  
Answer ONE question.
6. Number your answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Suggested time management:  
  
SECTION A: Approximately 40 minutes  
SECTION B: Approximately 55 minutes  
SECTION C: Approximately 55 minutes
9. LENGTH OF ANSWERS:
  - Essay questions on Poetry should be answered in about 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.



## 10. 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.

Use the checklist to assist you.

## 11. Write neatly and legibly.



**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>		
<i>Prescribed Poetry: Answer ANY TWO questions.</i>		
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>PAGE NO.</b>
1 When to the sessions of sweet silent thought (Sonnet 30)	Essay question	6
2 To a small boy who died at Diepkloof Reformatory	Contextual question	7
3 On the Move	Contextual question	9
4 When I have fears that I may cease to be	Contextual question	10
<b>AND</b>		
<i>Unseen Poetry: Answer ANY ONE question.</i>		
5 An African Heartbeat	Essay question	11
6 An African Heartbeat	Contextual question	11–12
<b>SECTION B: NOVEL</b>		
<i>Answer ONE question.*</i>		
7 <i>Animal Farm</i>	Essay question	13
8 <i>Animal Farm</i>	Contextual question	13
9 <i>Pride and Prejudice</i>	Essay question	15
10 <i>Pride and Prejudice</i>	Contextual question	15
11 <i>The Great Gatsby</i>	Essay question	17
12 <i>The Great Gatsby</i>	Contextual question	17
<b>SECTION C: DRAMA</b>		
<i>Answer ONE question.*</i>		
13 <i>Othello</i>	Essay question	19
14 <i>Othello</i>	Contextual question	19
15 <i>The Crucible</i>	Essay question	21
16 <i>The Crucible</i>	Contextual question	22

**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.



**CHECKLIST**

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5 and 6	1	
B: Novel (Essay or Contextual)	7–12	1	
C: Drama (Essay or Contextual)	13–16	1	

**NOTE:** In SECTIONS B and C, ensure that you have answered ONE ESSAY question and ONE CONTEXTUAL question.



**SECTION A: POETRY****PRESCRIBED POETRY**

Answer any TWO of the following questions.

**QUESTION 1: POETRY – ESSAY QUESTION**
**WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT (SONNET 30) –  
William Shakespeare**

When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear times' waste:  
Then can I drown an eye, unused to flow,  
For precious friends hid in death's dateless night,  
And weep afresh love's long since cancelled woe,  
And moan the expense of many a vanished sight:  
Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er  
The sad account of fore-bemoaned moan,  
Which I new pay as if not paid before.  
But if the while I think on thee, dear friend,  
All losses are restored and sorrows end.

5

10

In Sonnet 30, Shakespeare focuses on the power of love and friendship to overcome all sorrow.

In a well-constructed essay of 250–300 words (about a page), discuss how the speaker uses the **structure** of the poem, **diction** and **imagery** to express this theme.

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

**QUESTION 2: POETRY – CONTEXTUAL QUESTION****TO A SMALL BOY WHO DIED AT DIEPKLOOF REFORMATORY –  
Alan Paton**

Small offender, small innocent child With no conception or comprehension Of the vast machinery set in motion By your trivial transgression, Of the great forces of authority, Of judges, magistrates, and lawyers, Psychologists, psychiatrists, and doctors, Principals, police, and sociologists, Kept moving and alive by your delinquency, This day, and under the shining sun Do I commit your body to the earth Oh child, oh lost and lonely one.	5          10
Clerks are moved to action by your dying; Your documents, all neatly put together, Are transferred from the living to the dead, Here is the document of birth Saying that you were born and where and when, But giving no hint of joy or sorrow, Or if the sun shone, or if the rain was falling, Or what bird flew singing over the roof Where your mother travailed. And here your name Meaning in white man's tongue, he is arrived, But to what end or purpose is not said.	15       20
Here is the last certificate of Death; Forestalling authority he sets you free, You that did once arrive have now departed And are enfolded in the sole embrace Of kindness that earth ever gave to you. So negligent in life, in death belatedly She pours her generous abundance on you And rains her bounty on the quivering wood And swaddles you about, where neither hail nor tempest, Neither wind nor snow nor any heat of sun Shall now offend you, and the thin cold spears Of the highveld rain that once so pierced you In falling on your grave shall press you closer To the deep repentant heart.	25       30    35
Here is the warrant of committal, For this offence, oh small and lonely one, For this offence in whose commission Millions of men are in complicity You are committed. So do I commit you, Your frail body to the waiting ground, Your dust to the dust of the veld, –	40



Fly home-bound soul to the great Judge-President Who unencumbered by the pressing need To give society protection, may pass on you The sentence of the indeterminate compassion.	45
---	----

- 2.1 Explain how the 'small innocent child' (line 1) could also be an offender. (2)
- 2.2 'Clerks are moved to action by your dying' (line 13).  
Discuss what the diction used in this line suggests about the clerks. (2)
- 2.3 Examine lines 24–25: 'Here is the last ... he sets you free'.  
Discuss the appropriateness of the figure of speech used in these lines. (3)
- 2.4 In your view, does the image of 'the great Judge-President' (line 45) and that of other judges contribute significantly to the central theme of the poem? Motivate your response. (3)
- [10]**

**OR**





**QUESTION 3: POETRY – CONTEXTUAL QUESTION****ON THE MOVE – Thom Gunn***'Man, you gotta Go.'*

The blue jay scuffling in the bushes follows  
 Some hidden purpose, and the gust of birds  
 That spurts across the field, the wheeling swallows,  
 Have nested in the trees and undergrowth.  
 Seeking their instinct, or their poise, or both, 5  
 One moves with an uncertain violence  
 Under the dust thrown by a baffled sense  
 Or the dull thunder of approximate words.

On motorcycles, up the road, they come:  
 Small, black, as flies hanging in heat, the Boys, 10  
 Until the distance throws them forth, their hum  
 Bulges to thunder held by calf and thigh.  
 In goggles, donned impersonality,  
 In gleaming jackets trophied with the dust,  
 They strap in doubt – by hiding it, robust – 15  
 And almost hear a meaning in their noise.

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

It is part solution, after all. 25  
 One is not necessarily discord  
 On earth; or damned because, half animal,  
 One lacks direct instinct, because one wakes  
 Afloat on movement that divides and breaks.  
 One joins the movement in a valueless world, 30  
 Choosing it, till, both hurler and the hurled,  
 One moves as well, always toward, toward.

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

3.1 Refer to the epigraph: *'Man, you gotta Go.'*

What does the epigraph highlight about man?

(2)



- 3.2 Refer to lines 1–5: 'The blue jay ... poise, or both'.  
Account for the poet's focus on the birds. (2)
- 3.3 Examine line 10: 'Small, black, as flies hanging in heat'.  
Discuss the effectiveness of the image used in this line. (3)
- 3.4 Comment on the appropriateness of 'At worst, one ... not keeping still' (lines 38–40) as a summing-up of the central idea of the poem. (3)  
**[10]**

OR

**QUESTION 4: POETRY – CONTEXTUAL QUESTION****WHEN I HAVE FEARS THAT I MAY CEASE TO BE – John Keats**

When I have fears that I may cease to be  
 Before my pen has gleaned my teeming brain,  
 Before high-pilèd books, in charactery,  
 Hold like rich 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 faery power  
 Of unreflecting love; – then on the shore  
 Of the wide world I stand alone, and think  
 Till love and fame to nothingness do sink.

- 4.1 Explain the speaker's use of 'teeming brain' (line 2) in the context of the poem. (2)
- 4.2 What does the image of 'the full ripened grain' (line 4), express about the contents of the 'books' (line 3)? (2)
- 4.3 Examine lines 11–12: 'Never have relish in the faery power of unreflecting love'.  
Comment on the fear inherent in the speaker's words. (3)
- 4.4 Refer to lines 12–14: 'then on the shore ... nothingness do sink.'  
Critically discuss the significance of these concluding lines. (3)  
**[10]**

AND



**UNSEEN POETRY: POETRY FROM AFRICA**

Read the following poem and answer EITHER QUESTION 5 (essay question) OR QUESTION 6 (contextual question).

**AN AFRICAN HEARTBEAT – Cindy Kreiner Sera**

Down South, a heartbeat – it's Africa  
A Lioness' roar cuts through the stillness  
Warning her young, to keep out of sight  
Evening falls, a golden moon appears  
For food she'll hunt, has mouths to feed 5  
She silently moves in as Antelopes run  
Eyes on her quarry, she goes for the kill  
A family tonight will not go hungry

Down South, a heartbeat – it's Africa  
Mountain rising high above the sea 10  
Crickets chirp as evening descends  
Heard above the howl of a desert storm  
Look at all the stars on a night so bright  
Watch the baboons jump from rock to rock  
The screaming of their young, hindering 15  
A Mother's speed as she looks for food

Down South, a heartbeat – it's Africa  
Where the souls are free and they dance  
Gyrating to the rhythm of beating drums  
Feet stomping, faster they go, dust flying 20  
An adrenaline rush, a spectacle so fine  
Children join in, fat and cute, semi nude  
Babies woken by the beat, stir and cry  
And a Mother tenderly sings to her child,  
'Tula Tu Tula baba Tula sana'<sup>1</sup> 25  
Hush my baby close your eyes ...'

Down South, a heartbeat – it's Africa

**Glossary:** <sup>1</sup> 'Tula Tu Tula baba Tula sana': 'Hush baby, hush baby, hush my baby.'

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

'An African Heartbeat' is a description of what the speaker sees as the essence of Africa.

By a close reference to the **diction** and **imagery** used in this poem, critically discuss the speaker's perception of the essence of Africa. Your essay must be 250–300 words (about ONE page) in length.

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

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

- 6.1 Account for the repetition of 'a heartbeat' throughout the poem. (2)
- 6.2 Discuss the effect of an onomatopoeia in stanza 2. (2)
- 6.3 Suggest why there is emphasis throughout the poem on the young: young lions (stanza 1), young baboons (stanza 2), young human beings (stanza 3). (3)
- 6.4 In your view, does the image of music contribute towards your understanding of the title, 'An African Heartbeat'? Justify your response. (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: ANIMAL FARM – ESSAY QUESTION**

Napoleon readily assumes the role of dictator, clearly demonstrating that he is an enemy of democracy.

Discuss the validity of this statement in a well-substantiated essay of 400–450 words (2–2½ pages).

**[25]****OR****QUESTION 8: ANIMAL FARM – CONTEXTUAL QUESTION**

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

**EXTRACT A**

The reins, the halters, the blinkers, the degrading nosebags, were thrown on to the rubbish fire which was burning in the yard. So were the whips. All the animals capered with joy when they saw the whips going up in flames. Snowball also threw on to the fire the ribbons with which the horses' manes and tails had usually been decorated on market days.

**5**

'Ribbons,' he said, 'should be considered as clothes, which are the mark of a human being. All animals should go naked.'

When Boxer heard this he fetched the small straw hat which he wore in summer to keep the flies out of his ears, and flung it on to the fire with the rest.

[Chapter 2]

8.1 Refer to lines 1–2: 'The reins, ... in the yard.'

8.1.1 Explain why it is important for the animals to destroy all symbols associated with their earlier relationship with man. (2)

8.1.2 In the light of later events, fully discuss the irony in the destruction of these symbols. (3)

8.2 Refer to lines 8–9: 'When Boxer heard ... the rest.'

Discuss how Boxer's action in the above lines is in keeping with his behaviour throughout the novel. (3)

**AND**

**EXTRACT B**

It was about this time that the pigs suddenly moved into the farmhouse and took up their residence there. Again the animals seemed to remember that a resolution against this had been passed in the early days, and again Squealer was able to convince them that this was not the case. It was absolutely necessary, he said, that the pigs, who were the brains of the farm, should have a quiet place to work in. It was also more suited to the dignity of the Leader (for of late he had taken to speaking of Napoleon under the title of 'Leader') to live in a house than in a mere sty. Nevertheless, some of the animals were disturbed when they heard that the pigs not only took their meals in the kitchen and used the drawing-room as a recreation room, but also slept in the beds. Boxer passed it off as usual with 'Napoleon is always right!', but Clover, who thought she remembered a definite ruling against beds, went to the end of the barn and tried to puzzle out the Seven Commandments which were inscribed there. Finding herself unable to read more than individual letters, she fetched Muriel.

5

10

'Muriel,' she said, 'read me the Fourth Commandment. Does it not say something about never sleeping in a bed?'

15

With some difficulty Muriel spelt it out.

'It says, "No animal shall sleep in a bed *with sheets*",' she announced finally.

Curiously enough, Clover had not remembered that the Fourth Commandment mentioned sheets; but as it was there on the wall, it must have done so. And Squealer, who happened to be passing at this moment, attended by two or three dogs, was able to put the whole matter in its proper perspective.

20

[Chapter 6]

- 8.3 Why is it significant that the pigs move into the farmhouse? (2)
- 8.4 Refer to lines 4–5: 'that the pigs ... of the farm'.  
What evidence does the extract and the rest of the novel provide to support the view that the pigs are the brains of the farm? (3)
- 8.5 Refer to lines 19–21: 'And Squealer, who happened ... its proper perspective.'  
8.5.1 Explain how Squealer will go about putting matters in their 'proper perspective'. (3)  
8.5.2 Suggest how the presence of the dogs enhances Squealer's position. (2)
- 8.6 Napoleon has qualities that make him a worthy leader of Animal Farm.  
Do you agree with this statement? Justify your response. (3)
- 8.7 The novel as a whole demonstrates that the idealism of the Seven Commandments cannot be realized.  
Comment on the validity of this statement. (4)

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

**PRIDE AND PREJUDICE – Jane Austen**

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

**QUESTION 9: PRIDE AND PREJUDICE – ESSAY QUESTION**

The successful development of human relationships depends on both consistency of nature and the capacity for change and development.

Discuss the extent to which the above statement is applicable to *Pride and Prejudice* in a well-constructed essay of 400–450 words (2–2½ pages).

**[25]****OR****QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

**EXTRACT A**

This information, however, startled Mrs Bennet;—she would have been glad to be equally satisfied that her daughter had meant to encourage him by protesting against his proposals, but she dared not to believe it, and could not help saying so.

'But depend upon it, Mr Collins,' she added, 'that Lizzy shall be brought to reason. I will speak to her about it myself directly. She is a very headstrong foolish girl, and does not know her own interest; but I will *make* her know it.'

5

'Pardon me for interrupting you, Madam,' cried Mr Collins; 'but if she is really headstrong and foolish, I know not whether she would altogether be a very desirable wife to a man in my situation, who naturally looks for happiness in the marriage state. If therefore she actually persists in rejecting my suit, perhaps it were better not to force her into accepting me, because if liable to such defects of temper, she could not contribute much to my felicity.'

10

'Sir, you quite misunderstand me,' said Mrs Bennet, alarmed. 'Lizzy is only headstrong in such matters as these. In everything else she is as good natured a girl as ever lived. I will go directly to Mr Bennet, and we shall very soon settle it with her, I am sure.'

15

[Chapter 20]

- 10.1 Explain why Mrs Bennet is startled (line 1). (2)
- 10.2 Refer to lines 4–6: 'But depend upon it ... I will *make* her know it.'
- Account for Mrs Bennet's determination in these lines. (3)
- 10.3 Refer to lines 13–14: 'Lizzy is only headstrong ... as ever lived.'
- Do you agree with Mrs Bennet's assessment of Elizabeth? Motivate your response. (3)



10.4 Refer to line 15: 'I will go ... I am sure.'

Discuss how Mrs Bennet's reaction is typical of the way in which marriage is dealt with in the novel.

(3)

10.5 Self-interest is the basic principle of Mr Collins's life.

Discuss the validity of this statement.

(3)

### AND

#### EXTRACT B

Her father was walking about the room, looking grave and anxious. 'Lizzy,' said he, 'what are you doing? Are you out of your senses, to be accepting this man? Have not you always hated him?'

How earnestly did she then wish that her former opinions had been more reasonable, her expressions more moderate! It would have spared her from explanations and professions which it was exceedingly awkward to give; but they were now necessary, and she assured him with some confusion, of her attachment to Mr Darcy.

5

'Or in other words, you are determined to have him. He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy?'

10

'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.'

15

[Chapter 59]

10.6 Refer to lines 1–3: 'Her father ... hated him?'

Discuss the extent to which Mr Bennet's response to the news of Elizabeth's proposed marriage is consistent with his attitude to Elizabeth throughout the novel.

(3)

10.7 Refer to lines 4–5: 'How earnestly did she then wish that her former opinions had been more reasonable, her expressions more moderate!'

Does this sentence suggest a development in Elizabeth's character in the course of the novel? Motivate your response.

(4)

10.8 The novel as a whole depicts men as victims of manipulative women in Austen's society.

Do you agree with this viewpoint? Justify your response.

(4)

[25]

### OR





**THE GREAT GATSBY – F Scott Fitzgerald**

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

**QUESTION 11: THE GREAT GATSBY – ESSAY QUESTION**

The women in *The Great Gatsby* are primarily concerned with money, pleasure and social status to the extent that it compromises their moral values.

Discuss the validity of this statement in an essay of 400–450 words (2–2½ pages).

**[25]****OR****QUESTION 12: THE GREAT GATSBY – CONTEXTUAL QUESTION**

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

**EXTRACT A**

'If it wasn't for the mist we could see your home across the bay,' said Gatsby. 'You always have a green light that burns all night at the end of your dock.'

Daisy put her arm through his abruptly, but he seemed absorbed in what he had just said. Possibly it had occurred to him that the colossal significance of that light had now vanished for ever. Compared to the great distance that had separated him from Daisy it had seemed very near to her, almost touching her. ...

5

As I went over to say good-bye I saw that the expression of bewilderment had come back into Gatsby's face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams – not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire or freshness can challenge what a man can store up in his ghostly heart.

10

[Chapter 5]

- 12.1 Place the extract in context. (2)
- 12.2 Explain the importance of the 'green light' (line 2) for Gatsby. (2)
- 12.3 Refer to lines 4–5: 'the colossal significance of that light had now vanished for ever.'
- Explain how 'the colossal significance of that light' had 'vanished' for Gatsby. (3)
- 12.4 Refer to lines 7–9: 'the expression of bewilderment ... his present happiness.'
- Explain why Gatsby is bewildered. (3)



12.5 'No amount of fire ... ghostly heart' (lines 13–14).

Discuss the implication of Nick's statement.

(3)

### EXTRACT B

He had discovered that Myrtle had some sort of life apart from him in another world, and the shock had made him physically sick. I stared at him and then at Tom, who had made a parallel discovery less than an hour before – and it occurred to me that there was no difference between men, in intelligence or race, so profound as the difference between the sick and the well. Wilson was so sick that he looked guilty, unforgivably guilty – as if he had just got some poor girl with child.

5

'I'll let you have that car,' said Tom. 'I'll send it over tomorrow afternoon.'

That locality was always vaguely disquieting, even in the broad glare of afternoon, and now I turned my head as though I had been warned of something behind. Over the ashheaps the giant eyes of Doctor T.J. Eckleburg kept their vigil, but I perceived, after a moment, that other eyes were regarding us with peculiar intensity from less than twenty feet away.

10

[Chapter 7]

12.6 Refer to line 1: 'He had discovered ... apart from him'.

Account for Myrtle's infidelity.

(2)

12.7 Refer to paragraph 1: 'He had discovered ... girl with child.'

Discuss how this paragraph influences your reaction to Tom and to Wilson.

(3)

12.8 Refer to paragraph 3: 'That locality was ... twenty feet away.'

Discuss the significance of the 'locality' (the Valley of Ashes) in the wider context of the novel.

(3)

12.9 The novel as a whole demonstrates the failure of the American Dream.

Do you agree with this viewpoint? Justify your response.

(4)

[25]

**TOTAL SECTION B:**

**25**



**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

***OTHELLO* – William Shakespeare**

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

**QUESTION 13: *OTHELLO* – ESSAY QUESTION**

Emilia and Desdemona can be held accountable for their own deaths.

In an essay of 400–450 words (2–2½ pages), critically discuss the extent to which you agree with the above statement.

**[25]****OR****QUESTION 14: *OTHELLO* – CONTEXTUAL QUESTION**

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

**EXTRACT A****OTHELLO**

Let him do his spite;  
My services which I have done the signiory  
Shall out-tongue his complaints. 'Tis yet to know—  
Which, when I know that boasting is an honour,  
I shall provulgate—I fetch my life and being  
From men of royal siege, and my demerits  
May speak unbonneted to as proud a fortune  
As this that I have reach'd. For know, Iago,  
But that I love the gentle Desdemona,  
I would not my unhoused free condition  
Put into circumscription and confine  
For the sea's worth. But look what lights come yond!

5

**IAGO**

Those are the raised father and his friends;  
You were best go in.

10

**OTHELLO**

Not I; I must be found.  
My parts, my title, and my perfect soul  
Shall manifest me rightly. Is it they?

15

**IAGO**

By Janus, I think no.

[Act 1, Scene 2]

14.1 Place this extract in context. (2)

14.2 Examine lines 2–3: 'My services which ... out-tongue his complaints.'

Explain how Othello's response is in keeping with Desdemona's perception of him. (2)



14.3 Refer to lines 13–14: 'Those are the raised father ... best go in.'

Discuss the extent to which Iago's advice is consistent with his behaviour towards Othello at this stage in the play. (3)

14.4 'Not I; I must be found' (line 15).

Comment on how the Othello revealed in this line differs from the Othello we meet later in the play. (3)

### AND

#### EXTRACT B

OTHELLO

You have seen nothing then?

EMILIA

Nor ever heard, nor ever did suspect.

OTHELLO

Yes, you have seen Cassio and she together.

EMILIA

But then I saw no harm, and then I heard

Each syllable that breath made up between them. 5

OTHELLO

What! Did they never whisper?

EMILIA

Never, my lord.

OTHELLO

Nor send you out o'th' way?

EMILIA

Never.

OTHELLO

To fetch her fan, her gloves, her mask, nor nothing? 10

EMILIA

Never, my lord.

OTHELLO

That's strange.

EMILIA

I durst, my lord, to wager she is honest,

Lay down my soul at stake. If you think other,

Remove your thought; it doth abuse your bosom. 15

If any wretch have put this in your head,

Let heaven requite it with the serpent's curse!

For if she be not honest, chaste, and true,

There's no man happy. The purest of their wives

Is foul as slander. 20

OTHELLO

Bid her come hither; go!

[Exit Emilia]

She says enough; yet she's a simple bawd

That cannot say as much. This is a subtle whore,

A closet lock and key of villainous secrets; 25

And yet she'll kneel and pray. I have seen her do't.

[Act 4, Scene 4]



- 14.5 What does Othello's questioning of Emilia convey about his state of mind? (2)
- 14.6 'If any wretch have put this in your head' (line 16).  
Discuss the dramatic irony in Emilia's speech. (3)
- 14.7 Explain the implication, in context, of 'the serpent's curse' (line 17). (3)
- 14.8 Refer to lines 23–24: 'She says enough ... say as much.'  
What does Othello's brief soliloquy indicate about his attitude, not only toward Emilia, but towards Desdemona as well? Discuss. (3)
- 14.9 Comment critically on the extent to which Othello is responsible for his own destruction. (4)
- [25]**

**OR**

***THE CRUCIBLE* – Arthur Miller**

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

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

Abigail Williams and Elizabeth Proctor represent completely opposite poles of human nature and behaviour.

In an essay of 400–450 words (2–2½ pages), critically discuss the extent to which you agree with the above statement.

**[25]**

**OR**

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

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

**EXTRACT A**

ELIZABETH	I couldn't stop her.	
PROCTOR	<i>(holding back a full condemnation of her)</i> : It is a fault, it is a fault Elizabeth – you're the mistress here, not Mary Warren.	
ELIZABETH	She frightened all my strength away.	
PROCTOR	How may that mouse frighten you, Elizabeth? You –	5
ELIZABETH	It is a mouse no more. I forbid her go, and she raise up her chin like the daughter of a prince and says to me, 'I must go to Salem, Goody Proctor; I am an official of the court!'	
PROCTOR	Court! What court?	
ELIZABETH	Aye, it is a proper court they have now. They've sent four judges out of Boston, she says, weighty magistrates of the General Court, and at the head sits the Deputy Governor of the Province.	10
PROCTOR	<i>(astonished)</i> : Why, she's mad.	
ELIZABETH	I would to God she were. There be fourteen people in the jail now, she says. <i>(PROCTOR simply looks at her, unable to grasp it.)</i> And they'll be tried, and the court have power to hang them too, she says.	15
PROCTOR	<i>(scoffing, but without conviction)</i> : Ah, they'd never hang –	
ELIZABETH	The Deputy Governor promise hangin' if they'll not confess, John. The town's gone wild, I think. She speak of Abigail, and I thought she were a saint, to hear her. Abigail brings the other girls into the court, and where she walks the crowd will part like the sea for Israel. And folk are brought before them, and if they scream and howl and fall to the floor – the person's clapped in the jail for bewitchin' them.	20

[Act 2]

16.1 Refer to lines 2–3: 'It is a fault ... not Mary Warren.'

Account for Proctor's reprimanding Elizabeth, in the opening lines of the extract. (2)

16.2 Explain how Abigail manages to maintain power over the girls during the trial. (2)

16.3 Refer to lines 7–8: 'I must go to Salem ... of the court!'

Discuss how Mary Warren's words indicate a major reason for the girls' dramatic behaviour in court. (2)

16.4 Refer to line 18: 'The Deputy Governor promise hangin' if they'll not confess'.

Explain what this detail indicates about justice in Danforth's court. (2)

16.5 Elizabeth undergoes a transition from an easily terrified woman to one who is decisive.

Do you agree with this description of Elizabeth? Substantiate your response. (3)



16.6 Refer to line 9: 'Court! What court?'

Comment on Proctor's tone in this line. (3)

16.7 Refer to lines 18–21: 'The town's gone ... sea for Israel.'

In the light of the townsfolks' response to Abigail in court, discuss the appropriateness of the imagery used in these lines. (2)

### AND

#### EXTRACT B

PARRIS	( <i>prayerfully holding up his hands</i> ): Excellency, hear me. It is a providence. Reverend Hale has returned to bring Rebecca Nurse to God.	
DANFORTH	( <i>surprised</i> ): He bids her confess?	
PARRIS	( <i>sitting</i> ): Hear me. Rebecca have not given me a word this three month since she came. Now she sits with him, and her sister and Martha Corey and two or three others, and he pleads with them, confess their crimes and save their lives.	5
DANFORTH	Why – this is indeed a providence. And they soften, they soften?	
PARRIS	Not yet, not yet. But I thought to summon you, sir, that we might think on whether it be not wise, to – ( <i>He dares not say it.</i> ) I had thought to put a question, sir, and I hope you will not –	10
DANFORTH	Mr Parris, be plain, what troubles you?	
PARRIS	There is news, sir, that the court – the court must reckon with. My niece, sir, my niece – I believe she has vanished.	15
DANFORTH	Vanished!	

[Act 4]

16.8 'Reverend Hale has returned' (line 2).

Explain the implication of Hale's return at this point in the trial. (3)

16.9 Danforth later refers to Parris as 'a brainless man'.

Evaluate the validity of Danforth's assessment of Parris. (3)

16.10 In your opinion, is Abigail's exit from Salem at this point in the play dramatically successful? Explain your thinking. (3)  
[25]

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

