



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2017

MARKS: 80

TIME: 2½ hours

This question paper consists of 26 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)
SECTION B: Novel (25)
SECTION C: Drama (25)
4. 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 – **COMPULSORY** question.

SECTION B: NOVEL
Answer **ONE** question.

SECTION C: DRAMA
Answer **ONE** question.
5. **CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):**
 - Answer questions **ONLY** 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.
6. **LENGTH OF ANSWERS:**
 - The essay question 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.
7. Follow the instructions at the beginning of each section carefully.

8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:

SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

TABLE OF CONTENTS

SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. 'Autumn'	Essay question	10	6
2. 'Rugby League Game'	Contextual question	10	7
3. 'Old Folks Laugh'	Contextual question	10	8
4. 'On the Move'	Contextual question	10	9
AND			
Unseen Poetry: COMPULSORY question			
5. 'Exodus'	Contextual question	10	11
SECTION B: NOVEL			
Answer ONE question.*			
6. <i>Animal Farm</i>	Essay question	25	12
7. <i>Animal Farm</i>	Contextual question	25	12
8. <i>Pride and Prejudice</i>	Essay question	25	15
9. <i>Pride and Prejudice</i>	Contextual question	25	15
10. <i>The Great Gatsby</i>	Essay question	25	18
11. <i>The Great Gatsby</i>	Contextual question	25	18
SECTION C: DRAMA			
Answer ONE question.*			
12. <i>Othello</i>	Essay question	25	21
13. <i>Othello</i>	Contextual question	25	21
14. <i>The Crucible</i>	Essay question	25	24
15. <i>The Crucible</i>	Contextual question	25	24

***NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.

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	1	
B: Novel (Essay or Contextual)	6–11	1	
C: Drama (Essay or Contextual)	12–15	1	

NOTE: In SECTIONS B and C, ensure that you have answered ONE ESSAY question and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

AUTUMN – Roy Campbell

I love to see, when leaves depart, The clear anatomy arrive, Winter, the paragon of art, That kills all forms of life and feeling Save what is pure and will survive.	5
Already now the clanging chains Of geese are harnessed to the moon; Stripped are the great sun-clouding planes: And the dark pines, their own revealing, Let in the needles of the noon.	10
Strained by the gale the olives whiten Like hoary wrestlers bent with toil And, with the vines, their branches lighten To brim our vats where summer lingers In the red froth and sun-gold oil.	15
Soon on our hearth's reviving pyre Their rotted stems will crumble up: And like a ruby, panting fire, The grape will redden on your fingers Through the lit crystal of the cup.	20

'Autumn' explores the idea of regeneration and hope.

With close reference to **diction**, **imagery** and **tone**, critically discuss this statement.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page).

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

RUGBY LEAGUE GAME – James Kirkup

Sport is absurd, and sad.
Those grown men. Just look,
In those dreary long blue shorts,
Those ringed stockings, Edwardian,
Balding pates, and huge
Fat knees that ought to be heroes'. 5

Grappling, hooking, gallantly tackling –
Is all this courage really necessary? –
Taking their good clean fun
So solemnly, they run each other down 10
With earnest keenness, for the honour of
Virility, the cap, the county side.

Like great boys they roll each other,
In the mud of public Saturdays,
Groping their blind way back 15
To noble youth, away from the bank,
The wife, the pram, the spin drier,
Back to the Spartan freedom of the field.

Back, back to the days when boys
Were men, still hopeful, and untamed. 20
That was then: a gay
And golden age ago.
Now in vain, domesticated,
Men try to be boys again.

- 2.1 What impression does the speaker convey in his reference to 'Those grown men' (line 2)? (2)
- 2.2 Comment on the use of the word, 'gallantly' (line 7). (2)
- 2.3 Refer to lines 15–16: 'Groping their blind way back/To noble youth'.
Discuss the appropriateness of the image in the context of the poem. (3)
- 2.4 Critically discuss how the contrast in the last stanza reflects the satirical nature of the poem. (3)

(3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

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. When old folks laugh, they consider the promise of dear painless death, and generously forgive life for happening to them.	15
	20
	25

3.1 Refer to the title.

How does the inclusion of the word, 'laugh' contribute to your understanding of the central idea of the poem? (2)

3.2 Refer to lines 3–4: 'holding their lips this/and that way'.

Suggest why the old folks would have behaved in this manner. (2)

3.3 Refer to lines 9–11: 'The hollers/rise ... way they want.'

Comment on the appropriateness of this image in the context of the poem as a whole. (3)

3.4 Refer to lines 22–25: 'When old folks ... happening/to them.'

Critically discuss how the paradox in these lines conveys the attitude of old folks toward life. (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

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, One moves with an uncertain violence Under the dust thrown by a baffled sense Or the dull thunder of approximate words.	5
On motorcycles, up the road, they come: Small, black, as flies hanging in heat, the Boys, 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 – And almost hear a meaning in their noise.	10 15
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: 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.	20
It is part solution, after all. 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, Choosing it, till, both hurler and the hurled, One moves as well, always toward, toward.	25 30
A minute holds them, who have come to go: The self-defined, astride the created will They burst away; the towns they travel through 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.	35 40

- 4.1 How does the inclusion of the word, 'nested' (line 4) convey the difference between man and birds? (2)
- 4.2 Comment on the effect of the repetition of 'toward' (line 32) in the poem. (2)
- 4.3 Refer to line 8: 'Or the dull thunder of approximate words.'
Discuss the appropriateness of this image in the context of the poem as a whole. (3)
- 4.4 Refer to lines 38–40: 'At worst, one ... not keeping still.'
Critically discuss whether these lines suggest a contradiction in the way in which people respond to life. (3)
- [10]**

AND

UNSEEN POETRY (COMPULSORY)**QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**

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

'EXODUS' – Don MacLennan

The sun has wrecked another day
pawing ash and dust into the sky:
now evening convalesces¹ timidly.

By secret signal from a star
a wild, erratic exodus of bats 5
fountains into the silky air
with delicate chewing sounds and squeaks.

Dangling in the air above are fixed
square prognathous² faces 10
alert to sonic boom.

They mount the draining dark,
with jointed leather wings
flapping like manganese³ fish.

They've hung like foetuses all day
in iron darkness 15
suspended above their awful dung.

Skinny little birds of death
thrown onto the huge savanna
are eating out tonight
in twilight crammed with manna⁴. 20

Glossary: ¹convalesces – recovers; recuperates
²prognathous – having a projecting lower jaw or chin
³manganese – greyish-white metallic appearance
⁴manna – God-given food

5.1 What impression of the day is created by the use of the word, 'ash' (line 2)? (2)

5.2 Refer to line 5: 'a wild, erratic exodus of bats'.

Describe how this line contributes to the mood in the second stanza. (2)

5.3 Refer to lines 14–15: 'They've hung like foetuses all day/in iron darkness'.

Comment on the appropriateness of the imagery in these lines. (3)

5.4 Refer to lines 17–20: 'Skinny little birds ... crammed with manna.'

Critically discuss how these lines convey the speaker's attitude toward the bats.

(3)
[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

ANIMAL FARM – George Orwell

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

QUESTION 6: ANIMAL FARM – ESSAY QUESTION

The characters in *Animal Farm* are driven by self-interest rather than concern for others.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]**QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION**

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

EXTRACT A

It was a bitter winter. The stormy weather was followed by sleet and snow, and then by a hard frost which did not break till well into February. The animals carried on as best they could with the rebuilding of the windmill, well knowing that the outside world was watching them and that the envious human beings would rejoice and triumph if the mill were not finished on time.

5

Out of spite, the human beings pretended not to believe that it was Snowball who had destroyed the windmill: they said that it had fallen down because the walls were too thin. The animals knew that this was not the case. Still, it had been decided to build the walls three feet thick this time instead of eighteen inches as before, which meant collecting much larger quantities of stone. For a long time the quarry was full of snowdrifts and nothing could be done. Some progress was made in the dry frosty weather that followed, but it was cruel work, and the animals could not feel so hopeful about it as they had felt before. They were always cold, and usually hungry as well. Only Boxer and Clover never lost heart. Squealer made excellent speeches on the joy of service and the dignity of labour, but the other animals found more inspiration in Boxer's strength and his never-failing cry of 'I will work harder!'

10

15

[Chapter 7]

7.1 Using this extract as a starting point, discuss how the animals' present circumstances differ from what they had envisaged. (3)

7.2 Explain the importance of the windmill on Animal Farm. (3)

7.3 Refer to lines 3–5: 'the outside world ... not finished on time.'

Discuss the implications for the animals of being watched closely by the outside world.

(3)

7.4 Refer to lines 15–16: 'but the other animals ... "I will work harder!" '

In your opinion, is Boxer's attitude toward making a success of Animal Farm harmful to the animals? Justify your response.

(3)

AND

EXTRACT B

On Sunday mornings Squealer, holding down a long strip of paper with his trotter, would read out to them lists of figures proving that the production of every class of foodstuff had increased by two hundred per cent, three hundred per cent, or five hundred per cent, as the case might be. The animals saw no reason to disbelieve him, especially as they could no longer remember very clearly what conditions had been like before the Rebellion. All the same, there were days when they felt that they would sooner have had less figures and more food.

5

All orders were now issued through Squealer or one of the other pigs. Napoleon himself was not seen in public as often as once in a fortnight. When he did appear he was attended not only by his retinue of dogs but by a black cockerel who marched in front of him and acted as a kind of trumpeter, letting out a loud 'cock-a-doodle-doo' before Napoleon spoke. Even in the farmhouse, it was said, Napoleon inhabited separate apartments from the others. He took his meals alone, with two dogs to wait upon him, and always ate from the Crown Derby dinner service which had been in the glass cupboard in the drawing-room. It was also announced that the gun would be fired every year on Napoleon's birthday, as well as on the other two anniversaries.

10

15

Napoleon was now never spoken of simply as 'Napoleon'. He was always referred to in formal style as 'our Leader, Comrade Napoleon'.

...

It had become usual to give Napoleon the credit for every successful achievement and every stroke of good fortune. You would often hear one hen remark to another, 'Under the guidance of our Leader, Comrade Napoleon, I have laid five eggs in six days'.

20

[Chapter 8]

7.5 Refer to lines 20–21: 'You would often ... in six days'.'

Explain the irony of the hen's praising of Napoleon.

(3)

7.6 Refer to lines 9–12: 'When he did appear ... before Napoleon spoke.'

Comment on how Orwell uses the cockerel to reflect Napoleon's changed status.

(3)

7.7 Refer to line 18: ' "our leader, Comrade Napoleon".'

Comment on the effect that this reference to Napoleon is intended to have on the animals.

(3)

7.8 Refer to lines 4–5: 'The animals ... could no longer remember very clearly'.

When the past is not remembered, there are dangerous consequences.

Using your knowledge of the novel as a whole, discuss the validity of the above statement.

(4)

[25]

PRIDE AND PREJUDICE – Jane Austen

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

QUESTION 8: PRIDE AND PREJUDICE – ESSAY QUESTION

The characters in *Pride and Prejudice* are driven by self-interest rather than concern for others.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]**QUESTION 9: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

EXTRACT C

To Catherine and Lydia, neither the letter nor its writer were 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.

5

Mr Collins was punctual to his time, and was received with great politeness by the whole family. Mr Bennet indeed said little; but the ladies were ready enough to talk, and Mr Collins seemed neither in need of encouragement, nor inclined to be silent himself. He was a tall, heavy-looking young man of five-and-twenty. His air was grave and stately, and his manners were very formal. He had not been long seated before he complimented Mrs Bennet on having so fine a family of daughters; said he had heard much of their beauty, but that in this instance fame had fallen short of the truth; and added, that he did not doubt her seeing them all in due time well disposed of in marriage. This gallantry was not much to the taste of some of his hearers; but Mrs Bennet, who quarrelled with no compliments, answered most readily.

10

'You are very kind, I am sure; and I wish with all my heart it may prove so, for else they will be destitute enough. Things are settled so oddly.'

'You allude, perhaps, to the entail of this estate?'

'Ah! sir, I do indeed. It is a grievous affair to my poor girls, you must confess. Not that I mean to find fault with *you*, for such things I know are all chance in this world. There is no knowing how estates will go when once they come to be entailed.'

20

[Chapter 13]

9.1 Refer to lines 2–4: 'It was next to ... any other colour.'

Explain how the specific reference to the men wearing scarlet coats assists in preparing the reader for Lydia's later actions.

(3)

- 9.2 Refer to line 4: 'As for their mother ... of her ill-will'.
Discuss how Mr Collins succeeds in impressing Mrs Bennet. (3)
- 9.3 Refer to line 8: 'Mr Bennet indeed said little'.
How is Mr Bennet's reaction typical of his attitude toward the concerns of those around him? (3)
- 9.4 Refer to lines 14–15: 'he did not doubt ... disposed of in marriage.'
Discuss how these lines contribute to your understanding of the position of women of the time. (3)
- 9.5 Refer to lines 20–21: 'Not that I mean to find fault with *you*'.
Comment on Mrs Bennet's hypocrisy in the context of her statement. (3)

AND**EXTRACT D**

Poor Charlotte! It was melancholy to leave her to such society! But she had chosen it with her eyes open; and though evidently regretting that her visitors were to go, she did not seem to ask for compassion. Her home and her housekeeping, her parish and her poultry, and all their dependent concerns, had not yet lost their charms.

At length the chaise arrived, the trunks were fastened on, the parcels placed within, and it was pronounced to be ready. After an affectionate parting between the friends, Elizabeth was attended to the carriage by Mr Collins, and as they walked down the garden, he was commissioning her with his best respects to all her family, not forgetting his thanks for the kindness he had received at Longbourn in the winter, and his compliments to Mr and Mrs Gardiner, though unknown. He then handed her in, Maria followed, and the door was on the point of being closed, when he suddenly reminded them, with some consternation, that they had hitherto forgotten to leave any message for the ladies of Rosings. 5 10

'But,' he added, 'you will of course wish to have your humble respects delivered to them, with your grateful thanks for their kindness to you while you have been here.' 15

Elizabeth made no objection; the door was then allowed to be shut, and the carriage drove off.

'Good gracious!' cried Maria, after a few minutes' silence, 'it seems but a day or two since we first came! – and yet how many things have happened!'

'A great many indeed,' said her companion with a sigh. 20

'We have dined nine times at Rosings, besides drinking tea there twice! How much I shall have to tell!'

Elizabeth privately added, 'And how much I shall have to conceal.'

[Chapter 38]

- 9.6 Refer to line 1: 'Poor Charlotte! ... to such society!'
Account for Elizabeth's compassion for Charlotte. (3)
- 9.7 Refer to lines 21–22: 'We have dined ... have to tell!'
How do Maria Lucas's sentiments illustrate the values satirised in the novel? (3)
- 9.8 Refer to line 23: 'And how much I shall have to conceal.'
This is an unusual thought for Elizabeth to express.
Using your knowledge of the novel as a whole, discuss the validity of the above statement. (4)
[25]

THE GREAT GATSBY – F Scott Fitzgerald

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: THE GREAT GATSBY – ESSAY QUESTION

The characters in *The Great Gatsby* are driven by self-interest rather than concern for others.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION

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

EXTRACT E

A pause; it endured horribly. I had nothing to do in the hall, so I went into the room.

Gatsby, his hands still in his pockets, was reclining against the mantelpiece in a strained counterfeit of perfect ease, even of boredom. His head leaned back so far that it rested against the face of a defunct mantelpiece clock, and from this position his distraught eyes stared down at Daisy, who was sitting, frightened but graceful, on the edge of a stiff chair.

5

'We've met before,' muttered Gatsby. His eyes glanced momentarily at me, and his lips parted with an abortive attempt at a laugh. Luckily the clock took this moment to tilt dangerously at the pressure of his head, whereupon he turned and caught it with trembling fingers, and set it back in place. Then he sat down, rigidly, his elbow on the arm of the sofa and his chin in his hand.

10

'I'm sorry about the clock,' he said.

My own face had now assumed a deep tropical burn. I couldn't muster up a single commonplace out of the thousand in my head.

'It's an old clock,' I told them idiotically.

15

I think we all believed for a moment that it had smashed in pieces on the floor.

'We haven't met for many years,' said Daisy, her voice as matter-of-fact as it could ever be.

'Five years next November.'

The automatic quality of Gatsby's answer set us all back at least another minute.

20

[Chapter 5]

- 11.1 Account for Gatsby's behaviour in this extract. (3)
- 11.2 Explain how Nick's reuniting Gatsby and Daisy is consistent with his behaviour since coming to New York. (3)
- 11.3 Refer to lines 3–4: 'His head leaned ... defunct mantelpiece clock'.
Discuss the symbolism of the clock in the context of the novel as a whole. (3)
- 11.4 Refer to line 19: 'Five years next November.'
Critically comment on Gatsby's response to Daisy at this point in the novel. (3)

AND**EXTRACT F**

'I've got something to tell *you*, old sport –' began Gatsby. But Daisy guessed at his intention.

'Please don't!' she interrupted helplessly. 'Please let's all go home. Why don't we all go home?'

'That's a good idea.' I got up. 'Come on, Tom. Nobody wants a drink.'

5

'I want to know what Mr Gatsby has to tell me.'

'Your wife doesn't love you,' said Gatsby. 'She's never loved you. She loves me.'

...

'Sit down, Daisy,' Tom's voice groped unsuccessfully for the paternal note. 'What's been going on? I want to hear all about it.'

'I told you what's been going on,' said Gatsby. 'Going on for five years – and you didn't know.'

10

Tom turned to Daisy sharply.

'You've been seeing this fellow for five years?'

'Not seeing,' said Gatsby. 'No, we couldn't meet. But both of us loved each other all that time, old sport, and you didn't know. I used to laugh sometimes' – but there was no laughter in his eyes – 'to think that you didn't know.'

15

'Oh – that's all.' Tom tapped his thick fingers together like a clergyman and leaned back in his chair.

...

Gatsby walked over and stood beside her.

'Daisy, that's all over now,' he said earnestly. 'It doesn't matter any more. Just tell him the truth – that you never loved him – and it's all wiped out forever.'

20

She looked at him blindly. 'Why – how could I love him – possibly?'

'You never loved him.'

She hesitated. Her eyes fell on Jordan and me, with a sort of appeal, as though she realised at last what she was doing – and as though she had never, all along, intended doing anything at all.

25

[Chapter 7]

- 11.5 Refer to lines 3–4: 'Please let's all ... all go home?'
- Account for Daisy's insistence that they 'all go home'. (3)
- 11.6 Refer to lines 10–13: 'I told you ... for five years?'
- Explain how these lines illustrate the conflict between illusion and reality. (3)
- 11.7 Examine lines 17–18: 'Oh – that's all ... in his chair.'
- Critically discuss what these lines reveal about narrator's attitude toward Tom. (3)
- 11.8 Refer to lines 25–26: 'and as though ... anything at all.'
- Fitzgerald portrays the women in the novel as essentially dishonest.
- Using your knowledge of the novel as a whole, discuss the validity of the above statement. (4)
- [25]**
- TOTAL SECTION B: 25**

AND

SECTION C: DRAMA

Answer ONLY on the play you have studied.

OTHELLO – William Shakespeare

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: OTHELLO – ESSAY QUESTION

Shakespeare's play, *Othello*, suggests that when people believe they have complete power, they abuse that power.

Critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

EXTRACT G

Re-enter second Gentleman

CASSIO

How now? Who has put in?

2 GENTLEMAN

'Tis one Iago, ancient to the General.

CASSIO

He's had most favourable and happy speed.

Tempests themselves, high seas and howling winds,

5

The guttered rocks and congregated sands,

Traitors ensteeped to clog the guiltless keel,

As having sense of beauty, do omit

Their mortal natures, letting go safely by

The divine Desdemona.

10

MONTANO

What is she?

CASSIO

She that I spake of, our great Captain's captain,

Left in the conduct of the bold Iago,

Whose footing here anticipates our thoughts

A se'nnight's speed. Great Jove, Othello guard,

15

And swell his sail with thine own powerful breath,

That he may bless this bay with his tall ship,

Make love's quick pants in Desdemona's arms,

Give renewed fire to our extincted spirits,

And bring all Cyprus comfort.

20

Enter Desdemona, Emilia, Iago, Roderigo and Attendants

O, behold,
The riches of the ship is come ashore!
Ye men of Cyprus, let her have your knees.
Hail to thee, lady! And the grace of heaven, 25
Before, behind thee, and on every hand,
Enwheel thee round.

DESDEMONA

I thank you, valiant Cassio.
What tidings can you tell me of my lord?

CASSIO

He is not yet arrived; nor know I aught 30
But that he's well and will be shortly here.

DESDEMONA

O, but I fear! How lost you company?

CASSIO

The great contention of the sea and skies
Parted our fellowship.

A cry within: 'A sail, a sail, a sail!' Another salvo. 35

But hark, a sail!

[Act 2, Scene 1]

13.1 Place this extract in context. (3)

13.2 Refer to line 10: 'The divine Desdemona' and line 23: 'The riches of the ship is come ashore!'

Explain how Cassio's attitude toward Desdemona differs from Iago's attitude toward her elsewhere in the play. (3)

13.3 Refer to line 12: 'our great Captain's captain'.

Discuss how this detail about Desdemona is used by Iago to further his plans. (3)

13.4 Refer to lines 5–7: 'Tempests themselves, high ... the guiltless keel'.

Discuss the significance of the storm in the context of the play as a whole. (3)

AND

EXTRACT H

IAGO

Good my lord, pardon me.
Though I am bound to every act of duty,
I am not bound to that all slaves are free to.
Utter my thoughts! Why, say they are vile and false?
As where's that palace whereinto foul things 5
Sometimes intrude not? Who has a breast so pure
But some uncleanly apprehensions
Keep leets and law-days and in session sit
With meditations lawful?

OTHELLO	
Thou dost conspire against thy friend, Iago, If thou but think'st him wronged, and mak'st his ear A stranger to thy thoughts.	10
IAGO	
I do beseech you	
Though I perchance am vicious in my guess, (As I confess it is my nature's plague To spy into abuses, and oft my jealousy Shapes faults that are not) I entreat you then, From one that so imperfectly coniects, Would take no notice, nor build yourself a trouble Out of my scattering and unsure observance.	15 20
It were not for your quiet nor your good, Nor for my manhood, honesty or wisdom, To let you know my thoughts.	
OTHELLO	
Zounds!	
IAGO	
Good name in man and woman, dear my lord, Is the immediate jewel of their souls. Who steals my purse, steals trash: 'tis something, nothing; 'Twas mine, 'tis his, and has been slave to thousands. But he that filches from me my good name Robs me of that which not enriches him And makes me poor indeed.	25 30
OTHELLO	
By heaven, I'll know thy thoughts.	
IAGO	
You cannot, if my heart were in your hand, Nor shall not, whilst 'tis in my custody.	
	[Act 3, Scene 3]

- 13.5 Refer to lines 2–3: 'Though I am bound ... slaves are free to.'
Comment on Iago's ironic use of the words, 'duty' and 'slaves'. (3)
- 13.6 Refer to lines 13–23: 'I do beseech ... know my thoughts.'
If you were the director of a production of *Othello*, describe how you would direct the actor to play Iago in this extract. Motivate your answer with reference to both body language and tone. (3)
- 13.7 Refer to lines 25–26: 'Good name in man ... of their souls.'
Discuss the significance of reputation in the context of the play. (3)
- 13.8 Refer to line 10: 'Thou dost conspire against thy friend, Iago'.
Using your knowledge of the play as a whole, discuss the extent to which mistrust is an important element in the tragedy of *Othello*. (4)
[25]

THE CRUCIBLE – Arthur Miller

Answer EITHER QUESTION 14 (essay question) OR QUESTION 15 (contextual question).

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

The Crucible suggests that when people have supreme power, they abuse that power.

Critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]**QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

EXTRACT I

PARRIS	Now, look you, Goody Putnam, she never – (<i>Enter THOMAS PUTNAM, a well-to-do, hard-handed landowner, near fifty.</i>) Oh, good morning, Mr Putnam.	
PUTNAM	It is a providence the thing is out now! It is a providence. (<i>He goes directly to the bed.</i>)	5
PARRIS	What's out, sir, what's –?	
	MRS PUTNAM <i>goes to the bed.</i>	
PUTNAM	(<i>looking down at Betty</i>): Why, <i>her eyes</i> is closed! Look you, Ann.	
MRS PUTNAM	Why, that's strange. (<i>To Parris.</i>) Ours is open.	
PARRIS	(<i>shocked</i>): Your Ruth is sick?	10
MRS PUTNAM	(<i>with vicious certainty</i>): I'd not call it sick; the Devil's touch is heavier than sick. It's death, y'know, it's death drivin' into them, forked and hoofed.	
PARRIS	Oh, pray not! Why, how does Ruth ail?	
MRS PUTNAM	She ails as she must – she never waked this morning, but her eyes open and she walks, and hears naught, sees naught, and cannot eat. Her soul is taken, surely.	15
	PARRIS <i>is struck.</i>	
PUTNAM	(<i>as though for further details</i>): They say you've sent for Reverend Hale of Beverly?	20
PARRIS	(<i>with dwindling conviction now</i>): A precaution only. He has much experience in all demonic arts, and I –	
MRS PUTNAM	He has indeed; and found a witch in Beverly last year, and let you remember that.	

[Act 1]

- 15.1 Account for Ruth's being 'sick' (line 10). (3)
- 15.2 Refer to lines 21–22: 'A precaution only. ... demonic arts'.
Explain the irony of the trust that Parris places in Hale. (3)
- 15.3 Refer to lines 11–13: 'I'd not call it sick ... forked and hoofed.'
Discuss how this idea is used by some inhabitants of Salem to further their own interests. (3)
- 15.4 Refer to line 4: 'It is a providence the thing is out now! It is a providence.'
Critically comment on Putnam's reference to 'providence' (i.e. God's influencing human affairs) in this line. (3)

AND**EXTRACT J**

DANFORTH	A little while ago you were afflicted. Now it seems you afflict others; where did you find this power?	
MARY	<i>(staring at Abigail)</i> : I – have no power.	
GIRLS	I have no power.	
PROCTOR	They're gulling you, Mister!	5
DANFORTH	Why did you turn about this past two weeks? You have seen the Devil, have you not?	
HALE	<i>(indicating Abigail and the girls)</i> : You cannot believe them!	
MARY	I –	
PROCTOR	<i>(sensing her weakening)</i> : Mary, God damns all liars!	10
DANFORTH	<i>(pounding it into her)</i> : You have seen the Devil, you have made compact with Lucifer, have you not?	
PROCTOR	God damns liars, Mary!	
	MARY utters something unintelligible, staring at Abigail, who keeps watching the 'bird' above.	15
DANFORTH	I cannot hear you. What do you say? <i>(MARY utters again unintelligibly.)</i> You will confess yourself or you will hang! <i>(He turns her roughly to face him.)</i> Do you know who I am? I say you will hang if you do not open with me!	
PROCTOR	Mary, remember the angel Raphael – do that which is good and –	20
ABIGAIL	<i>(pointing upward)</i> : The wings! Her wings are spreading! Mary, please, don't, don't –!	
HALE	I see nothing, Your Honour!	
DANFORTH	Do you confess this power! <i>(He is an inch from her face.)</i> Speak!	
ABIGAIL	She's going to come down! She's walking the beam!	25
DANFORTH	Will you speak!	
MARY	<i>(staring in horror)</i> : I cannot!	
GIRLS	I cannot!	

PARRIS	Cast the Devil out! Look him in the face! Trample him! We'll save you, Mary, only stand fast against him and –	30
ABIGAIL	(<i>looking up</i>): Look out! She's coming down!	
		[Act 3]

- 15.5 Discuss what Proctor's comments in this extract (lines 5, 13 and 20) reveal about his character. (3)
- 15.6 Refer to the stage directions in lines 11, 17–18 and 24.
Comment critically on what these stage directions indicate about Mary's role in the play. (3)
- 15.7 If you were the director of a production of *The Crucible*, describe how you would direct the actor playing Abigail in this extract. Motivate your answer with reference to both body language and tone. (3)
- 15.8 Examine lines 6–23: 'Why did you turn ... nothing, Your Honour!'
Critically discuss the implications of the conflicting attitudes of Danforth and Hale, for Salem society. (4)
[25]
- TOTAL SECTION C: 25**
GRAND TOTAL: 80