



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**FEBRUARY/MARCH 2016**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 24 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. 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. 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.

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| <b>SECTION A: POETRY</b>                            |                     |              |                 |
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| <b>Prescribed Poetry: Answer ANY TWO questions.</b> |                     |              |                 |
| <b>QUESTION NO.</b>                                 | <b>QUESTION</b>     | <b>MARKS</b> | <b>PAGE NO.</b> |
| 1. 'The Wild Doves at Louis Trichardt'              | Essay question      | 10           | 6               |
| 2. 'On the Move'                                    | Contextual question | 10           | 7               |
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| 4. 'An Abandoned Bundle'                            | Contextual question | 10           | 10              |
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| <b>Unseen Poetry: COMPULSORY question</b>           |                     |              |                 |
| 5. 'Western Civilization'                           | Contextual question | 10           | 11              |
| <b>SECTION B: NOVEL</b>                             |                     |              |                 |
| <b>Answer ONE question.*</b>                        |                     |              |                 |
| 6. <i>Animal Farm</i>                               | Essay question      | 25           | 12              |
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| 10. <i>The Great Gatsby</i>                         | Essay question      | 25           | 16              |
| 11. <i>The Great Gatsby</i>                         | Contextual question | 25           | 16              |
| <b>SECTION C: DRAMA</b>                             |                     |              |                 |
| <b>Answer ONE question.*</b>                        |                     |              |                 |
| 12. <i>Othello</i>                                  | Essay question      | 25           | 19              |
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| 14. <i>The Crucible</i>                             | Essay question      | 25           | 22              |
| 15. <i>The Crucible</i>                             | Contextual question | 25           | 22              |

**\*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.

| <b>SECTION</b>                    | <b>QUESTION NUMBERS</b> | <b>NO. OF QUESTIONS ANSWERED</b> | <b>TICK (✓)</b> |
|-----------------------------------|-------------------------|----------------------------------|-----------------|
| A: Poetry<br>(Prescribed Poetry)  | 1–4                     | 2                                |                 |
| A: Poetry<br>(Unseen Poetry)      | 5                       | 1                                |                 |
| B: Novel<br>(Essay or Contextual) | 6–11                    | 1                                |                 |
| C: Drama<br>(Essay or Contextual) | 12–15                   | 1                                |                 |

**NOTE:** In SECTIONS B and C, answer ONE ESSAY 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****THE WILD DOVES AT LOUIS TRICHARDT – William Plomer**

Morning is busy with long files  
Of ants and men, all bearing loads.  
The sun's gong beats, and sweat runs down.  
A mason-hornet shapes his hanging house.  
In a wide flood of flowers 5  
Two crested cranes are bowing to their food.  
From the north today there is ominous news.

Midday, the mad cicada-time.  
Sizzling from every open valve  
Of the overheated earth 10  
The stridulators din it in –  
Intensive and continuing praise  
Of the white-hot zenith, shrilling on  
Toward a note too high to bear.

Oven of afternoon, silence of heat. 15  
In shadow, or in shaded rooms,  
This face is hidden in folded arms,  
That face is now a sightless mask,  
Tree-shadow just includes those legs.  
The people have all lain down, and sleep 20  
In attitudes of the sick, the shot, the dead.

And now in the grove the wild doves begin,  
Whose neat silk heads are never still,  
Bubbling their coolest colloquies.  
The formulae they liquidly pronounce 25  
In secret tents of leaves imply  
(Clearer than man-made music could)  
Men being absent, Africa is good.

By close reference to the **diction**, **imagery** and **tone** used in this poem, discuss how the speaker explores the contrasting reactions of man and animals to Africa.

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

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

**QUESTION 2: 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

- 2.1 Refer to line 11: 'Until the distance throws them forth'.  
Account for the use of the word, 'throws' in the above line. (2)
- 2.2 What impression of the bikers is created by 'Has no shape yet' (line 18)? (2)
- 2.3 Comment on the appropriateness, in context, of the image, 'In gleaming jackets trophied with the dust' (line 14). (3)
- 2.4 Refer to line 21: 'Much that is natural, to the will must yield.'  
Discuss how the tone used in this line reflects the speaker's attitude to people. (3)
- [10]**

**OR**



**QUESTION 3: POETRY – CONTEXTUAL QUESTION****OLD FOLKS LAUGH – Maya Angelou**

|  |    |
|--|----|
| They have spent their<br>content of simpering,<br>holding their lips this<br>and that way, winding<br>the lines between  | 5  |
| their brows. Old folks<br>allow their bellies to jiggle like slow<br>tambourines.<br>The hollers<br>rise up and spill  | 10 |
| over any way they want.<br>When old folks laugh, they free the world.<br>They turn slowly, slyly knowing<br>the best and worst<br>of remembering.                | 15 |
| Saliva glistens in<br>the corners of their mouths,<br>their heads wobble<br>on brittle necks, but<br>their laps  | 20 |
| are filled with memories.<br>When old folks laugh, they consider the promise<br>of dear painless death, and generously<br>forgive life for happening<br>to them. | 25 |

- 3.1 What does the contrast between 'simpering' (line 2) and 'hollers' (line 9) suggest about the old folk? (2)
- 3.2 Refer to lines 16–19: 'Saliva glistens in ... on brittle necks'.  
What does the diction in these lines convey about old age? (2)
- 3.3 'When old folks laugh, they free the world' (line 12).  
Comment on the appropriateness of this line in the context of the poem. (3)
- 3.4 Refer to lines 22–25: 'When old folks ... to them.'  
Discuss what the speaker's tone in these lines conveys about her attitude to old folk. (3)
- [10]**

**OR**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION****AN ABANDONED BUNDLE – Mbuyiseni Oswald Mtshali**

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

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

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

I threw a brick;  
they bared fangs  
flicked velvet tongues of scarlet  
and scurried away, 15

leaving a mutilated corpse –  
an infant dumped on a rubbish heap –  
'Oh! Baby in the Manger  
sleep well  
on human dung.' 20

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

- 4.1 What does the word, 'smothered' (line 7) indicate about conditions in White City Jabavu? (2)
- 4.2 Refer to line 10: 'draped in red bandanas of blood'.  
What impression is created of the dogs in this line? (2)
- 4.3 Refer to line 15: 'flicked velvet tongues of scarlet'.  
Comment on the appropriateness of this image in the context of the poem. (3)
- 4.4 Refer to lines 19–21: 'Oh! Baby ... on human dung.'  
Discuss what the speaker's tone in these lines conveys about his attitude to society. (3)

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

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION****WESTERN CIVILIZATION – Agostinho Neto**

Sheets of tin nailed to posts  
driven in the ground  
make up the house.

Some rags complete  
the intimate landscape. 5

The sun slanting through cracks  
welcomes the owner

After twelve hours of slave  
labour  
breaking rock 10  
shifting rock

breaking rock  
shifting rock  
fair weather  
wet weather 15  
breaking rock  
shifting rock

Old age comes early.

A mat on dark nights  
is enough when he dies 20  
gratefully  
of hunger.

- 5.1 What impression of the house is created in lines 1–3: 'Sheets of tin ... up the house'? (2)
- 5.2 Refer to 'breaking rock/shifting rock' in stanza 4: 'After twelve hours ... shifting rock'.  
Explain the effect of the repetition of these lines. (2)
- 5.3 Refer to lines 4–5: 'Some rags complete/the intimate landscape.'  
Explain how these lines contribute to the mood of the poem. (3)
- 5.4 Refer to the final stanza: 'A mat on ... gratefully/of hunger.'  
Comment on the tone of this stanza in relation to the title of the poem. (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**

In *Animal Farm*, the division of society into classes contradicts the intention of the revolution.

Assess the validity of the above statement.

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

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

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

**EXTRACT A**

Major's speech had given to the more intelligent animals on the farm a completely new outlook on life. They did not know when the Rebellion predicted by Major would take place, they had no reason for thinking that it would be within their own lifetime, but they saw clearly that it was their duty to prepare for it. The work of teaching and organising the others fell naturally upon the pigs, who were generally recognised as being the cleverest of the animals. Pre-eminent among the pigs were two young boars named Snowball and Napoleon, whom Mr Jones was breeding up for sale. Napoleon was a large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker but with a reputation for getting his own way. Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character.

5

...

Several nights a week, after Mr Jones was asleep, they held secret meetings in the barn and expounded the principles of Animalism to the others. At the beginning they met with much stupidity and apathy. Some of the animals talked of the duty of loyalty to Mr Jones, whom they referred to as 'Master', or made elementary remarks such as 'Mr Jones feeds us. If he were gone we should starve to death.'

15

[Chapter 2]

- 7.1 Using this extract as a starting point, explain how the pigs use their intelligence to their advantage. (3)
- 7.2 Refer to lines 7–9: 'Napoleon was ... his own way.'  
How is the description of Napoleon consistent with his behaviour later in the novel? (3)

- 7.3 Comment on how the loyalty shown by the animals toward their 'Master' (line 15) and toward the pigs ultimately leads to their downfall. (3)
- 7.4 Snowball 'was not considered to have the same depth of character' (lines 10–11) as Napoleon. (3)
- Discuss the irony of the above statement. (3)

**AND****EXTRACT B**

|  |    |
|--|----|
| The animals were stupefied. This was a wickedness far outdoing Snowball's destruction of the windmill. But it was some minutes before they could fully take it in. They all remembered, or thought they remembered, how they had seen Snowball charging ahead of them at the Battle of the Cowshed, how he had rallied and encouraged them at every turn, and how he had not paused for an instant even when the pellets from Jones's gun had wounded his back. At first it was a little difficult to see how this fitted in with his being on Jones's side. Even Boxer, who seldom asked questions, was puzzled. He lay down, tucked his fore hoofs beneath him, shut his eyes, and with a hard effort managed to formulate his thoughts. | 5  |
| 'I do not believe that,' he said. 'Snowball fought bravely at the Battle of the Cowshed. I saw him myself. Did we not give him "Animal Hero, First Class" immediately afterwards?'   | 10 |
| 'That was our mistake, comrade. For we know now – it is all written down in the secret documents that we have found – that in reality he was trying to lure us to our doom.'   |    |
| 'But he was wounded,' said Boxer. 'We all saw him running with blood.'   | 15 |
| 'That was part of the arrangement!' cried Squealer. 'Jones's shot only grazed him. I could show you this in his own writing, if you were able to read it. The plot was for Snowball, at the critical moment, to give the signal for flight and leave the field to the enemy. And he very nearly succeeded – I will even say, comrades, he <i>would</i> have succeeded if it had not been for our heroic Leader, Comrade Napoleon.'   | 20 |
| [Chapter 7]  |    |

- 7.5 Comment on Napoleon's determination to destroy Snowball's reputation. (3)
- 7.6 Explain the significance of Squealer's use of the word, 'comrade' (line 13) in the context of the novel as a whole. (3)
- 7.7 Boxer represents the ordinary worker who is essential to the success of any society. (3)
- By referring to events on Animal Farm, critically discuss this statement. (3)
- 7.8 The subtitle of the novel is 'A Fairy Story'. (4)
- Using the above extracts as a starting point, discuss the extent to which you consider the subtitle appropriate to the novel. (4)

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

**PRIDE AND PREJUDICE – Jane Austen**

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

**QUESTION 8: PRIDE AND PREJUDICE – ESSAY QUESTION**

In *Pride and Prejudice*, Austen presents a society with a strict class hierarchy. Such a society can be poisonous to its members.

Assess the validity of the above statement.

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

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

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

**EXTRACT A**

The evening altogether passed off pleasantly to the whole family. Mrs Bennet had seen her eldest daughter much admired by the Netherfield party. Mr Bingley had danced with her twice, and she had been distinguished by his sisters. Jane was as much gratified by this as her mother could be, though in a quieter way. Elizabeth felt Jane's pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighbourhood; and Catherine and Lydia had been fortunate enough to be never without partners, which was all that they had yet learnt to care for at a ball. They returned, therefore, in good spirits to Longbourn, the village where they lived, and of which they were the principal inhabitants. They found Mr Bennet still up. With a book he was regardless of time; and on the present occasion he had a good deal of curiosity as to the event of an evening which had raised such splendid expectations. He had rather hoped that all his wife's views on the stranger would be disappointed; but he soon found that he had a very different story to hear.

5

10

'Oh! my dear Mr Bennet,' as she entered the room, 'we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Everybody said how well she looked; and Mr Bingley thought her quite beautiful, and danced with her twice! Only think of *that*, my dear; he actually danced with her twice! And she was the only creature in the room that he asked a second time.'

15

[Chapter 3]

9.1 Explain how this extract serves as an introduction to the courtship practices of Austen's society. (3)

9.2 Refer to line 3: 'she had been distinguished by his sisters.'

Account for the change in attitude of the Bingley sisters toward Jane later in the novel. (3)

- 9.3 Refer to lines 6–8: 'Catherine and Lydia ... at a ball.'  
Discuss how Lydia's insensitivity to appropriate social behaviour has an impact later in her life. (3)
- 9.4 Refer to lines 12–13: 'He had rather ... would be disappointed'.  
Drawing on your knowledge of Mr Bennet, comment on his attitude as expressed in this statement. (3)

**AND****EXTRACT B**

|   |    |
|---|----|
| <p>The two gentlemen left Rosings the next morning, and Mr Collins having been in waiting near the lodges, to make them his parting obeisance, was able to bring home the pleasing intelligence, of their appearing in very good health, and in as tolerable spirits as could be expected, after the melancholy scene so lately gone through at Rosings. To Rosings he then hastened, to console Lady Catherine and her daughter; and on his return brought back, with great satisfaction, a message from her ladyship, importing that she felt herself so dull as to make her very desirous of having them all to dine with her.</p> | 5  |
| <p>Elizabeth could not see Lady Catherine without recollecting that, had she chosen it, she might by this time have been presented to her as her future niece; nor could she think, without a smile, of what her ladyship's indignation would have been. 'What would she have said? – how would she have behaved?' were questions with which she amused herself.</p>  | 10 |
| <p>Their first subject was the diminution of the Rosings party. 'I assure you, I feel it exceedingly,' said Lady Catherine; 'I believe nobody feels the loss of friends so much as I do. But I am particularly attached to these young men, and know them to be so much attached to me! – They were excessively sorry to go! But so they always are. The dear colonel rallied his spirits tolerably till just at last; but Darcy seemed to feel it most acutely, more, I think, than last year.'</p>  | 15 |

[Chapter 37]

- 9.5 Comment on Darcy's motives for prolonging his stay at Rosings. (3)
- 9.6 'Mr Collins having been in waiting near the lodges, to make them his parting obeisance' (lines 1–2).  
Comment on how Austen's satirical portrayal of Mr Collins is typical of him. (3)
- 9.7 Critically discuss how Elizabeth's attitude to social class sets her apart from other women of her society. (3)
- 9.8 Lady Catherine and Mrs Bennet are not as different as they might appear to be.  
Using the above extracts as a starting point, discuss the extent to which you agree with this statement. (4)

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

**THE GREAT GATSBY – F Scott Fitzgerald**

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

**QUESTION 10: THE GREAT GATSBY – ESSAY QUESTION**

In *The Great Gatsby*, the division of society into classes contradicts the concept of the American Dream.

Assess the validity of the above statement.

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

**[25]****OR****QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION**

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

**EXTRACT A**

'Look here, old sport,' said Gatsby, leaning toward me, 'I'm afraid I made you a little angry this morning in the car.'

There was the smile again, but this time I held out against it.

'I don't like mysteries,' I answered, 'and I don't understand why you won't come out frankly and tell me what you want. Why has it all got to come through Miss Baker?' 5

'Oh, it's nothing underhand,' he assured me. 'Miss Baker's a great sportswoman, you know, and she'd never do anything that wasn't all right.'

Suddenly he looked at his watch, jumped up, and hurried from the room, leaving me with Mr Wolfshiem at the table.

...

'Have you known Gatsby for a long time?' I inquired. 10

'Several years,' he answered in a gratified way. 'I made the pleasure of his acquaintance just after the war. But I knew I had discovered a man of fine breeding after I talked to him an hour. I said to myself: "There's the kind of man you'd like to take home and introduce to your mother and sister." ' He paused. 'I see you're looking at my cuff buttons.'

I hadn't been looking at them, but I did now. They were composed of oddly familiar pieces of ivory. 15

'Finest specimens of human molars,' he informed me.

[Chapter 4]



- 11.1 Refer to line 5: 'Why has it all got to come through Miss Baker?'  
Account for Gatsby's using Jordan to convey his request to Nick. (3)
- 11.2 Refer to lines 6–7: 'Miss Baker's ... wasn't all right.'  
Explain whether Gatsby's assessment of Jordan's character is an accurate one. (3)
- 11.3 Refer to line 3: 'There was the ... out against it.'  
Based on your knowledge of the novel as a whole, discuss what this line suggests about Nick's response to Gatsby. (3)
- 11.4 How does the inclusion of Wolfsheimer in the novel make a comment on the American Dream? (3)

**AND****EXTRACT B**

We had luncheon in the dining room, darkened too against the heat, and drank down nervous gaiety with the cold ale.

'What'll we do with ourselves this afternoon?' cried Daisy, 'and the day after that, and the next thirty years?'

'Don't be morbid,' Jordan said. 'Life starts all over again when it gets crisp in the fall.' 5

'But it's so hot,' insisted Daisy, on the verge of tears, 'and everything's so confused. Let's all go to town!'

Her voice struggled on through the heat, beating against it, molding its senselessness into forms.

...

'Who wants to go to town?' demanded Daisy insistently. Gatsby's eyes floated toward her. 'Ah,' she cried, 'you look so cool.' 10

Their eyes met, and they stared together at each other, alone in space. With an effort she glanced down at the table.

'You always look so cool,' she repeated.

She had told him that she loved him, and Tom Buchanan saw. He was astounded. His mouth opened a little, and he looked at Gatsby, and then back at Daisy as if he had just recognised her as someone he knew a long time ago. 15

'You resemble the advertisement of the man,' she went on innocently. 'You know the advertisement of the man –'

|  |             |
|--|-------------|
| 'All right,' broke in Tom quickly. 'I'm perfectly willing to go to town. Come on – we're all going to town.' | 20          |
| ...  |             |
| 'Shall we take anything to drink?' called Daisy from an upper window.  |             |
| 'I'll get some whiskey,' answered Tom. He went inside.   |             |
| Gatsby turned to me rigidly:<br>'I can't say anything in his house, old sport.'                              | 25          |
|  | [Chapter 7] |

- 11.5 Refer to lines 3–4: 'What'll we do ... next thirty years?'  
Explain how Daisy's words in these lines reflect the attitude of the upper class. (3)
- 11.6 In this extract, there is repeated reference to the heat.  
Comment on the symbolism of the weather as presented in this extract and in the novel as a whole. (3)
- 11.7 Critically discuss the irony of Gatsby's remark that he 'can't say anything in his [Tom's] house' (line 25). (3)
- 11.8 Gatsby's optimism about the future is based on an illusion.  
Using the above extracts as a starting point, discuss the extent to which you agree with this statement. (4)  
**[25]**
- TOTAL SECTION B: 25**

**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**

*Othello* is a tragedy of misunderstanding.

Critically discuss the validity of the above statement.

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

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

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

**EXTRACT A**

BRABANTIO

Call up my brother ... O that you had had her!  
Some one way, some another! Do you know  
Where we may apprehend her and the Moor?

RODERIGO

I think I can discover him, if you please  
To get good guard and go along with me.

5

BRABANTIO

Pray you, lead on. At every house I'll call –  
I may command at most. Get weapons, ho!  
And raise some special officers of night.  
On, good Roderigo – I'll deserve your pains.

*Off*

10

**SCENE 2****Venice. Another street.***Enter Othello, Iago, and Attendants with torches*

IAGO

Though in the trade of war I have slain men,  
Yet do I hold it very stuff of conscience  
To do no contrived murder. I lack iniquity  
Sometimes to do me service. Nine or ten times  
I had thought to have yerked him here, under the ribs.

15

OTHELLO

'Tis better as it is.

|   |                       |
|---|-----------------------|
| IAGO  |                       |
| Nay, but he prated                            |                       |
| And spoke such scurvy and provoking terms     |                       |
| Against your honour                           | 20                    |
| That, with the little godliness I have,       |                       |
| I did full hard forbear him. But I pray, sir, |                       |
| Are you fast married? For be sure of this,    |                       |
| That the Magnifico is much beloved            |                       |
| And hath in his effect a voice potential      | 25                    |
| As double as the Duke's. He will divorce you, |                       |
| Or put upon you what restraint and grievance  |                       |
| The law, with all his might to enforce it on, |                       |
| Will give him cable.                          |                       |
|   | [Act 1, Scenes 1 & 2] |

- 13.1 Refer to lines 4–5: 'I think I can ... along with me.'  
Explain why Roderigo is ready to assist Brabantio. (3)
- 13.2 Refer to lines 23–26: 'For be sure ... as the Duke's.'  
Account for Iago's warning Othello about Brabantio. (3)
- 13.3 Refer to lines 14–15: 'I lack iniquity sometimes to do me service.'  
Drawing on your knowledge of the play as a whole, explain the irony in these lines. (3)
- 13.4 Refer to lines 27–28: 'Or put upon ... enforce it on'.  
By focusing on the reference to 'the law', discuss the significance of moving the action of the play to Cyprus. (3)

**AND****EXTRACT B**

|   |   |
|---|---|
| LODOVICO  |   |
| Where is that viper? Bring the villain forth.     |   |
| OTHELLO   |   |
| I look down towards his feet; but that's a fable. |   |
| If that thou be'st a devil, I cannot kill thee.   |   |
| <i>Othello wounds Iago</i>                        |   |
| LODOVICO  |   |
| Wrench his sword from him.                        | 5 |
| IAGO  |   |
| I bleed, sir, but not killed.                     |   |
| OTHELLO   |   |
| I am not sorry neither. I'd have thee live,       |   |
| For in my sense 'tis happiness to die.            |   |

|   |                     |
|---|---------------------|
| <p>LODOVICO<br/>O, thou Othello, that wert once so good,<br/>Fallen in the practice of a damned slave,<br/>What shall be said to thee?<br/>OTHELLO</p> <p style="text-align: center;">Why, anything –<br/>An honourable murderer, if you will,<br/>For naught did I in hate but all in honour.</p> <p>LODOVICO<br/>This wretch hath part confessed his villainy.<br/>Did you and he consent in Cassio's death?<br/>OTHELLO<br/>Ay.<br/>CASSIO<br/>Dear General, I never gave you cause.</p> | <p>10</p> <p>15</p> |
|---|---------------------|

[Act 5, Scene 2]

- 13.5 Account for Lodovico's reference to Iago as a 'viper' (line 1). (3)
- 13.6 Refer to lines 2–3: 'I look down ... cannot kill thee.'  
Explain how the image in these lines contributes to your understanding of Othello's attitude toward Iago at this stage in the play. (3)
- 13.7 Refer to lines 13–14: 'An honourable murderer ... all in honour.'  
Critically discuss how these lines influence your reaction to Othello. (3)
- 13.8 The play, *Othello*, is characterised by irrational behaviour.  
Do you agree? Justify your response by providing evidence from the play as a whole. (4)
- [25]**

**OR**

**THE CRUCIBLE – ARTHUR MILLER**

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

**QUESTION 14: THE CRUCIBLE – ESSAY QUESTION**

*The Crucible* is a play in which ignorance and superstition provide the perfect breeding ground for tragedy.

Critically discuss the validity of the above statement.

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

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

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

**EXTRACT A**

|            |  |    |
|------------|--|----|
| REBECCA    | Pray, John, be calm. ( <i>Pause. He defers to her.</i> ) Mr Parris, I think you'd best send Reverend Hale back as soon as he come. This will set us all to arguin' again in the society, and we thought to have peace this year. I think we ought rely on the doctor now, and good prayer. | 5  |
| MRS PUTNAM | Rebecca, the doctor's baffled!   |    |
| REBECCA    | If so he is, then let us go to God for the cause of it. There is prodigious danger in the seeking of loose spirits. I fear it, I fear it. Let us rather blame ourselves and –  |    |
| PUTNAM     | How may we blame ourselves? I am one of nine sons; the Putnam seed have peopled this province. And yet I have but one child left of eight – and now she shrivels!  | 10 |
| REBECCA    | I cannot fathom that.  |    |
| MRS PUTNAM | ( <i>with a growing edge of sarcasm</i> ): But I must! You think it God's work you should never lose a child, nor grandchild either, and I bury all but one? There are wheels within wheels in this village, and fires within fires!   | 15 |
| PUTNAM     | ( <i>to Parris</i> ): When Reverend Hale comes, you will proceed to look for signs of witchcraft here.   |    |
| PROCTOR    | ( <i>to Putnam</i> ): You cannot command Mr Parris. We vote by name in this society, not by acreage.   | 20 |
| PUTNAM     | I never heard you worried so on this society, Mr Proctor. I do not think I saw you at Sabbath meeting since snow flew.   |    |
| PROCTOR    | I have trouble enough without I come five mile to hear him preach only hellfire and bloody damnation. Take it to heart, Mr Parris. There are many others who stay away from church these days because you hardly ever mention God any more.  | 25 |
| PARRIS     | ( <i>now aroused</i> ): Why, that's a drastic charge!  |    |
| REBECCA    | It's somewhat true; there are many that quail to bring their children –  |    |
| PARRIS     | I do not preach for children, Rebecca. It is not the children who are unmindful of their obligations toward this ministry.   | 30 |

[Act 1]

- 15.1 Refer to line 1: 'Pray, John, be calm. (*Pause. He defers to her.*)'
- 15.1.1 Account for Rebecca's advising Proctor to 'be calm'. (3)
- 15.1.2 What does Proctor's positive response suggest about Rebecca's position in society? (3)
- 15.2 Refer to lines 20–21: 'We vote by name in this society, not by acreage.'
- Using this sentence as a starting point, comment on Proctor's attitude to status. (3)
- 15.3 Proctor accuses Parris of preaching 'only hellfire and bloody damnation' (line 25).
- By focusing on the reference to 'hellfire and bloody damnation', discuss the nature of justice in Salem. (3)

**AND****EXTRACT B**

|          |  |    |
|----------|--|----|
| PROCTOR  | It is not a child. Now hear me, sir. In the sight of the congregation she were twice this year put out of this meetin' house for laughter during prayer. |    |
| DANFORTH | ( <i>shocked, turning to Abigail</i> ): What's this? Laughter during – !   |    |
| PARRIS   | Excellency, she were under Tituba's power at that time, but she is solemn now.   | 5  |
| GILES    | Aye, now she is solemn and goes to hang people!  |    |
| DANFORTH | Quiet, man.  |    |
| HATHORNE | Surely it have no bearing on the question, sir. He charges contemplation of murder.  | 10 |
| DANFORTH | Aye. ( <i>He studies Abigail for a moment, then</i> ) Continue, Mr Proctor.  |    |
| PROCTOR  | Mary, now tell the Governor how you danced in the woods.   |    |
| PARRIS   | ( <i>instantly</i> ): Excellency, since I come to Salem this man is blackening my name. He –   |    |
| DANFORTH | In a moment, sir. ( <i>To Mary Warren, sternly, and surprised.</i> ) What is this dancing?   | 15 |
| MARY     | I – ( <i>she glances at Abigail who is staring down at her remorselessly. Then, appealing to Proctor</i> ) Mr Proctor –                                  |    |
| PROCTOR  | ( <i>taking it right up</i> ): Abigail leads the girls to the woods, Your Honour, and they have danced there naked –                                     | 20 |
| PARRIS   | Your Honour, this –  |    |
| PROCTOR  | ( <i>at once</i> ): Mr Parris discovered them himself in the dead of night! There's the 'child' she is!  |    |
| DANFORTH | ( <i>it is growing into a nightmare, and he turns, astonished, to Parris</i> ): Mr Parris –  | 25 |

[Act 3]

- 15.4 Comment on the description of Abigail as 'solemn' (line 6). (3)
- 15.5 Refer to Danforth's words: 'What's this? Laughter during – !' (line 4) and 'Quiet, man' (line 8).  
Comment on the irony of Danforth's reactions in these lines. (3)
- 15.6 Refer to the stage directions in lines 17–18: '*she glances at Abigail ... appealing to Proctor*'.  
Critically discuss how these stage directions influence your reaction to Mary. (3)
- 15.7 The play, *The Crucible*, is characterised by irrational behaviour.  
Do you agree? Justify your response by providing evidence from the play as a whole. (4)
- [25]**
- TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**