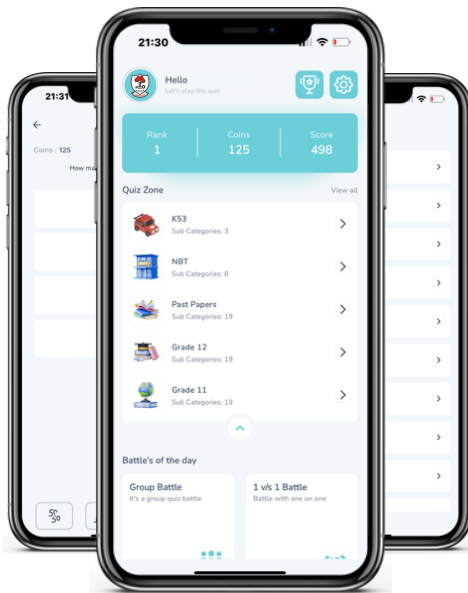




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# basic education

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**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**FEBRUARY/MARCH 2012**

**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 the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:  
  
SECTION A: Poetry (30 marks)  
SECTION B: Novel (25 marks)  
SECTION C: Drama (25 marks)
4. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C 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 the 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 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.



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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>PAGE NO.</b> |
| 1. <i>To a small boy who died in Diepkloof Reformatory</i> | Essay question      | 6               |
| 2. <i>Lake Morning in Autumn</i>                           | Contextual question | 8               |
| 3. <i>Futility</i>   | Contextual question | 9               |
| 4. <i>London</i>   | Contextual question | 10              |
| <b>AND</b>   |                     |                 |
| <b>Unseen Poetry: Answer ANY ONE question.</b>             |                     |                 |
| 5. <i>Old Age</i>  | Essay question      | 11              |
| 6. <i>Old Age</i>  | Contextual question | 11              |
| <b>SECTION B: NOVEL</b>                                    |                     |                 |
| <b>Answer ONE question.*</b>                               |                     |                 |
| 7. <i>Animal Farm</i>                                      | Essay question      | 12              |
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| 9. <i>Pride and Prejudice</i>                              | Essay question      | 14              |
| 10. <i>Pride and Prejudice</i>                             | Contextual question | 14              |
| 11. <i>The Great Gatsby</i>                                | Essay question      | 16              |
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| <b>SECTION C: DRAMA</b>                                    |                     |                 |
| <b>Answer ONE question.*</b>                               |                     |                 |
| 13. <i>Othello</i>   | Essay question      | 18              |
| 14. <i>Othello</i>   | Contextual question | 18              |
| 15. <i>The Crucible</i>                                    | Essay question      | 21              |
| 16. <i>The Crucible</i>                                    | Contextual question | 21              |

**\*NOTE:** In SECTIONS B and C, answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.

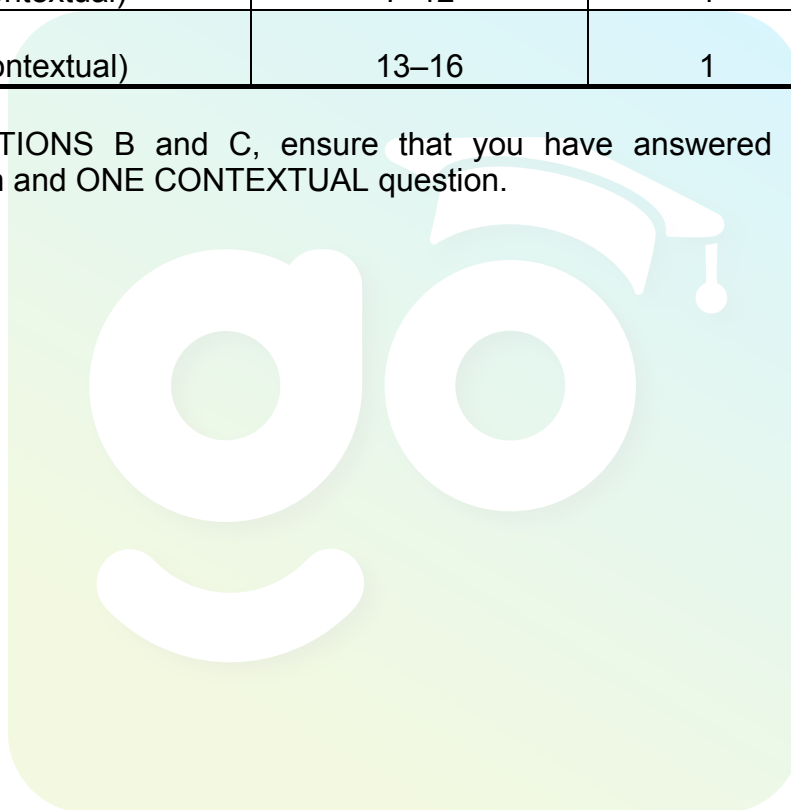
If you answer an essay question from SECTION B, you must answer a contextual question from SECTION C. If you answer a contextual question from SECTION B, you must answer an essay question from SECTION C.

## CHECKLIST

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

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

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



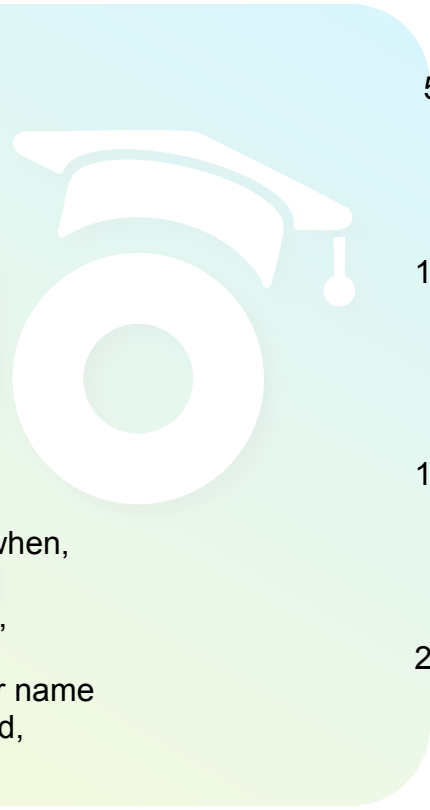
## SECTION A: POETRY

### PRESCRIBED POETRY

Answer any TWO of the following questions.

### QUESTION 1: POETRY – ESSAY QUESTION

#### 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, 5  
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 10  
Do I commit your body to the earth  
Oh child, oh lost and lonely one.

Clerks are moved to action by your dying;  
Your documents, all neatly put together,  
Are transferred from the living to the dead, 15  
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 20  
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.

Here is the last certificate of Death;  
Forestalling authority he sets you free, 25  
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 30  
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 35  
In falling on your grave shall press you closer  
To the deep repentant heart.

|   |                                  |
|---|----------------------------------|
| Here is the warrant of committal,<br>For this offence, oh small and lonely one,<br>For this offence in whose commission<br>Millions of men are in complicity<br>You are committed. So do I commit you,<br>Your frail body to the waiting ground,<br>Your dust to the dust of the veld, -<br>Fly home-bound soul to the great Judge-President<br>Who unencumbered by the pressing need<br>To give society protection, may pass on you<br>The sentence of the indeterminate compassion. | 40<br><br><br><br><br><br><br>45 |
|---|----------------------------------|

This poem can be seen as an argument or appeal for society to be more tolerant and understanding of juvenile offenders.

By carefully examining the **ideas**, **diction** and **imagery** in the poem, discuss the extent to which you agree with the above view. Your essay must be 250–300 words (about ONE page) in length.

[10]

OR



**QUESTION 2: POETRY – CONTEXTUAL QUESTION****LAKE MORNING IN AUTUMN – Douglas Livingstone**

Before sunrise the stork was there  
resting the pillow of his body  
on stick legs growing from the water.

A flickering gust of pencil-slanted rain  
swept over the chill autumn morning;  
and he, too tired to arrange

5

his wind-buffed plumage,  
perched swaying a little  
neck flattened, ruminative,

beak on chest, contemplative eye  
filmy with star vistas and hollow  
black migratory leagues, strangely,

10

ponderously alone and some weeks  
early. The dawn struck and everything  
sky, water, bird, reeds

15

was blood and gold. He sighed.  
Stretching his wings he clubbed  
the air; slowly, regally, so very tired,

aiming his beak he carefully climbed  
inclining to his invisible tunnel of sky,  
his feet trailing a long, long time.

20

- 2.1 Suggest why the speaker uses the words 'his' and 'he' to refer to the stork. (2)
- 2.2 Study lines 6–10: 'he, too tired ... beak on chest'.  
Discuss how the diction used in these lines contributes to your understanding of the stork's condition. (3)
- 2.3 What does the phrase, 'his invisible tunnel of sky' (line 20), suggest about the stork? (2)
- 2.4 From your understanding of the poem as a whole, comment on the appropriateness of the metaphor, 'pillow of his body' (line 2). (3)
- [10]**

**OR**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION****FUTILITY – Wilfred Owen**

Move him into the sun –  
 Gently its touch woke him once,  
 At home, whispering of fields unsown,  
 Always it woke him, even in France,  
 Until this morning and this snow. 5  
 If anything might rouse him now  
 The kind old sun will know.

Think how it wakes the seeds –  
 Woke, once, the clays of a cold star. 10  
 Are limbs, so dear-achieved, are sides,  
 Full-nerved – still warm – too hard to stir?  
 Was it for this the clay grew tall?  
 O what made fatuous sunbeams toil  
 To break earth's sleep at all?

- 3.1 Why does the speaker suggest that his comrade be moved into the sun? (2)
- 3.2 Refer to line 12: 'Was it for this the clay grew tall?'  
 Explain why the word 'clay' is significant in the context of this poem. (2)
- 3.3 Refer to lines 13–14: 'O what made fatuous ... sleep at all?'  
 Discuss the speaker's feelings as expressed in these lines. (3)
- 3.4 Comment on the suitability of the title of this poem. (3)
- [10]**

**OR**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION****LONDON – William Blake**

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

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

How the Chimney-sweeper's cry 10  
Every black'ning Church appalls;  
And the hapless Soldier's sigh  
Runs in blood down Palace walls.

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

- 4.1 Describe London as presented in this poem. (2)
- 4.2 Explain how the metaphor, 'mind-forg'd manacles' (line 8), contributes to your understanding of the poem as a whole. (3)
- 4.3 'Every black'ning Church appalls' (line 10).  
Comment on the use of the adjective 'black'ning' in this line. (2)
- 4.4 In your view, does this poem deal with a universal theme? Justify your opinion. (3)
- [10]**

**AND**

**UNSEEN POETRY: POETRY FROM AFRICA**

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

**OLD AGE – Modikwe Dikobe**

You're like a thief  
Stalking beside me  
Throughout my life  
Sticking to me like glucose  
Now you're holding me captive 5

You're sometimes merciless  
Laying me sick abed  
Advancing me in age  
By gnawing at me.

Is Death your brother? 10  
Bequeathed your legacy  
With its formidable claws  
Snatch a morsel  
Out of your mouth.

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

This poem has a powerful message to convey about old age.

By carefully studying **diction** and **imagery**, critically discuss the statement above in an essay of 250–300 words (about ONE page) in length. [10]

OR

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

- 6.1 Discuss the speaker's attitude towards old age and death as expressed in the poem. (2)
- 6.2 Refer to stanza 2: 'You're sometimes ... gnawing at me'.  
Discuss how the diction used in this stanza contributes to the image created of old age. (3)
- 6.3 Refer to line 10: 'Is Death your brother?'  
Explain the point the speaker makes in this rhetorical question. (2)
- 6.4 'Bequeathed your legacy ... out of your mouth' (lines 11–14).  
Discuss the effectiveness of the imagery employed in these lines. (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**

The animals' visions of an ideal state are shattered by the conditions they experience under Napoleon's leadership.

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**

All through that summer the work of the farm went like clockwork. The animals were happy as they had never conceived it possible to be. Every mouthful of food was an acute positive pleasure, now that it was truly their own food, produced by themselves and for themselves, not doled out to them by a grudging master. With the worthless parasitical human beings gone, there was more for everyone to eat. There was more leisure, too, inexperienced though the animals were. They met with many difficulties – for instance, later in the year, when they harvested the corn, they had to tread it out in the ancient style and blow away the chaff with their breath, since the farm possessed no threshing machine – but the pigs with their cleverness and Boxer with his tremendous muscles always pulled them through. Boxer was the admiration of everybody. He had been a hard worker even in Jones's time, but now he seemed more like three horses than one; there were days when the entire work of the farm seemed to rest upon his mighty shoulders. From morning to night he was pushing and pulling, always at the spot where the work was hardest.

5

10

[Chapter 3]

- |     |   |     |
|-----|---|-----|
| 8.1 | Describe what has led to the situation described in the extract above.                                    | (2) |
| 8.2 | Discuss how life is different for the animals on Animal Farm now, as opposed to when Jones was in charge. | (2) |
| 8.3 | What comment is the writer making about society through the pigs' management of Animal Farm?              | (3) |
| 8.4 | Discuss the irony of Boxer's commitment to Animal Farm.   | (3) |

**AND**

**EXTRACT B**

A few days later, when the terror caused by the executions had died down, some of the animals remembered – or thought they remembered – that the Sixth Commandment decreed: 'No animal shall kill any other animal.' And though no one cared to mention it in the hearing of the pigs or the dogs, it was felt that the killings which had taken place did not square with this. Clover asked Benjamin to read her the Sixth Commandment, and when Benjamin, as usual, said that he refused to meddle in such matters, she fetched Muriel. Muriel read the Commandment for her. It ran: 'No animal shall kill any other animal *without cause*.' Somehow or other, the last two words had slipped out of the animals' memory. But they saw now that the commandment had not been violated; for clearly there was good reason for killing the traitors who had leagued themselves with Snowball. 5 10

Throughout that year the animals worked even harder than they had worked in the previous year. To rebuild the windmill, with walls twice as thick as before, and to finish it by the appointed date, together with the regular work of the farm, was a tremendous labour. There were times when it seemed to the animals that they worked longer hours and fed no better than they had done in Jones's day. 15

[Chapter 8]

- 8.5 Comment critically on the inclusion of Benjamin in this novel. (3)
- 8.6 Discuss to what extent the animals themselves are responsible for the loss of the ideals of Animalism. (3)
- 8.7 Refer to lines 9–11: 'But they saw ... themselves with Snowball'.  
In your view, are the animals justified in treating those who supported Snowball as traitors? Motivate your response. (2)
- 8.8 Discuss the importance of the windmill as a symbol in *Animal Farm*. (3)
- 8.9 The ending of the novel may be interpreted as a comment on revolutions and revolutionaries. Do you agree? Justify your response. (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**

By means of this novel, the author seeks to educate her readers about the evils of both pride and prejudice.

With close reference to the novel, discuss the validity of this statement in an 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**

He made no answer, and they were again silent till they had gone down the dance, when he asked her if she and her sisters did not very often walk to Meryton? She answered in the affirmative; and, unable to resist the temptation, added, 'When you met us there the other day, we had just been forming a new acquaintance.'

The effect was immediate. A deeper shade of hauteur overspread his features, but he said not a word, and Elizabeth, though blaming herself for her own weaknesses, could not go on. At length Darcy spoke, and in a constrained manner said, 'Mr Wickham is blessed with such happy manners as may ensure his *making* friends – whether he may be equally capable of *retaining* them is less certain.'

5

'He has been so unlucky as to lose *your* friendship,' replied Elizabeth with emphasis, 'and in a manner which he is likely to suffer from all his life.'

10

Darcy made no answer, and seemed desirous of changing the subject. At that moment Sir William Lucas appeared close to them, meaning to pass through the set to the other side of the room; but on perceiving Mr Darcy, he stopped with a bow of superior courtesy to compliment him on his dancing and his partner.

15

'I have been most highly gratified indeed, my dear sir. Such very superior dancing is not often seen. It is evident that you belong to the first circles ...'

[Chapter 18]

10.1 Place this extract in context. (2)

10.2 Refer to line 5: 'A deeper shade of hauteur overspread his features'.

Account for Darcy's reaction. (2)



- 10.3 Refer to lines 3–4: 'and, unable to resist ... a new acquaintance'.  
By close examination of the diction, discuss what the narrator implies about Elizabeth. (3)
- 10.4 Refer to lines 7–9: 'Mr Wickham is blessed ... is less certain'.  
Discuss the extent to which Darcy's words prove to be prophetic. (3)
- 10.5 Refer to lines 10–12: 'He has been ... changing the subject'.  
Critically discuss the difference between Darcy's reaction to the mention of Wickham in these lines **and** Wickham's typical way of speaking about Darcy. (3)
- 10.6 Refer to lines 14–17: 'but on perceiving ... the first circles'.  
Comment on Sir William's words as an example of Jane Austen's satirical treatment of social class in early nineteenth century England. (3)

## AND

### EXTRACT B

'Well, girls,' said she, as soon as they were left to themselves, 'what say you to the day? I think everything has passed off uncommonly well, I assure you. The dinner was as well dressed as any I ever saw. The venison was roasted to a turn – and everybody said, they never saw so fat a haunch. The soup was fifty times better than what we had at the Lucases' last week; and even Mr Darcy acknowledged that the partridges were remarkably well done; and I suppose he has two or three French cooks at least. And, my dear Jane, I never saw you look in greater beauty. Mrs Long said so too, for I asked her whether you did not. And what do you think she said besides? 'Ah! Mrs Bennet, we shall have her at Netherfield at last.' She did indeed. I do think Mrs Long is as good a creature as ever lived – and her nieces are very pretty behaved girls, and not at all handsome: I like them prodigiously.'

5  
10  
[Chapter 54]

- 10.7 Refer to lines 5–6: 'even Mr Darcy ... cooks at least'.  
Explain the significance of Mrs Bennet's words in the context of the novel. (3)
- 10.8 Refer to line 9: 'Ah! Mrs Bennet, we shall have her at Netherfield at last'.  
Explain what Mrs Long is suggesting in this sentence. (2)
- 10.9 Discuss the extent to which Extract B throws light on the nature and purpose of rivalry between women in the society about which Jane Austen writes. (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**

In *The Great Gatsby*, the reader sees through Gatsby's illusions, identifies with his aspirations and even loves him for having made the effort.

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

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

The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. I must have stood for a few moments listening to the whip and snap of the curtains and the groan of a picture on the wall. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly to the floor.

5

The younger of the two was a stranger to me. She was extended full length at her end of the divan, completely motionless, and with her chin raised a little, as if she were balancing something on it which was quite likely to fall. If she saw me out of the corner of her eyes she gave no hint of it – indeed, I was almost surprised into murmuring an apology for having disturbed her by coming in.

10

The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression – then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room.

15

[Chapter 1]

12.1 Place this extract in context. (2)

12.2 Explain why it is ironic that both of the young women are dressed in white (line 3). (3)

12.3 Refer to lines 4–6: 'I must have ... on the wall'.

Discuss how the diction in these lines reveals the underlying menace in the society inhabited by Daisy and Tom. (3)

- 12.4 Carefully examine lines 6–7: 'Then there was ... about the room'.  
How does the imagery used to describe Tom's actions in these lines prepare the reader for the effect he has on Gatsby's dream later in the novel? (3)
- 12.5 Account for Jordan's appearance and behaviour as Nick describes it in lines 10–13 ('She was extended ... hint of it'). (2)
- 12.6 Refer to lines 13–14: 'I was almost ... by coming in'.  
Do you think that Nick's reaction is significant in the context of the role he plays in the novel as a whole? Justify your opinion. (3)

## AND

### EXTRACT B

... Then I heard footsteps on a stairs, and in a moment the thickish figure of a woman blocked out the light from the office door. She was in the middle thirties, and faintly stout, but she carried her flesh sensuously as some women can. Her face, above a spotted dress of dark blue crepe-de-chine, contained no facet or gleam of beauty, but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering. She smiled slowly and, walking through her husband as if he were a ghost, shook hands with Tom, looking him flush in the eye. Then she wet her lips, and without turning around spoke to her husband in a soft, coarse voice:

5

'Get some chairs, why don't you, so somebody can sit down.'

'Oh, sure,' agreed Wilson hurriedly, and went toward the little office, mingling immediately with the cement colour of the walls. A white ashen dust veiled his dark suit and his pale hair as it veiled everything in the vicinity – except his wife, who moved close to Tom.

10

[Chapter 2]

- 12.7 Compare the impressions given of Daisy in Extract A and Myrtle in Extract B. (3)
- 12.8 Refer to lines 11–12: 'A white ashen ... close to Tom'.  
Suggest a reason why Myrtle Wilson is the only person not covered in the white ashen dust which covers everything in the Valley of Ashes. (2)
- 12.9 By referring to the novel as a whole, comment critically on Fitzgerald's portrayal of women in the novel. (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**

Othello is a great leader, a man truly worthy of admiration.

To what extent do you agree with the above assessment of Othello? Discuss your view in a well-substantiated essay of 400–450 words (2–2½ pages).

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

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

**EXTRACT A**

IAGO

Hold, ho! Lieutenant! Sir Montano ... Gentlemen!  
Have you forgot all sense of place and duty?  
Hold! The General speaks to you. Hold, hold for shame!

OTHELLO

Why, how now, ho! From whence arises this?  
Are we turned Turks and to ourselves do that  
Which heaven hath forbid the Ottomites?  
For Christian shame, put by this barbarous brawl.  
He that stirs next to carve for his own rage  
Holds his soul light—he dies upon his motion.  
Silence that dreadful bell. It frights the isle  
From her propriety. What is the matter, masters?  
Honest Iago, that looks dead with grieving,  
Speak, who began this. On thy love I charge thee.

IAGO

I do not know. Friends all but now, even now,  
In quarter and in terms like bride and groom  
Devesting them for bed—and then but now,  
As if some planet had unwitting men,  
Swords out and tilting one at other's breasts  
In opposition bloody. I cannot speak  
Any beginning to this peevish odds,  
And would in action glorious I had lost  
These legs that brought me to a part of it.

5

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15

20

[Act 2 Scene 3]

- 14.1 Explain why it is significant that Othello makes reference to the Turks in lines 5–6. (3)
- 14.2 Explain how 'this barbarous brawl' (line 7) fits into Iago's plan for revenge. (3)
- 14.3 Refer to lines 1–3: 'Hold, ho! Lieutenant! ... hold for shame!' Explain the irony in these lines. (3)
- 14.4 Refer to Othello's speech in lines 4–13: 'Why, how now ... I charge thee'. Comment on how the Othello revealed in these lines differs from the Othello we meet later in the play. (3)
- 14.5 Refer to lines 14–16: 'Friends all but ... them for bed'. Critically discuss Iago's use of the simile in this line. (3)

**AND**

## EXTRACT B

DESDEMONA

I do not know; I am sure I am none such.

IAGO

Do not weep, do not weep. Alas the day!

EMILIA

Hath she forsook so many noble matches,  
Her father, and her country, all her friends,  
To be called whore? Would it not make one weep?

5

DESDEMONA

It is my wretched fortune.

IAGO

Beshrew him for't!

How comes this trick upon him?

DESDEMONA

Nay, heaven doth know.

EMILIA

I will be hanged, if some eternal villain,  
Some busy and insinuating rogue,  
Some cogging, cozening slave, to get some office,  
Have not devised this slander—I'll be hanged else.

10

IAGO

Fie, there is no such man! It is impossible.

DESDEMONA

If any such there be, heaven pardon him!

15

EMILIA

A halter pardon him and hell gnaw his bones!  
Why should he call her whore? Who keeps her company?

[ Act 4 Scene 2 ]

14.6 Refer to lines 3–5: 'Hath she forsook ... make one weep?'

How do these lines contribute to your understanding of Emilia's feelings towards Desdemona at this point in the play?

(2)

14.7 What role has Emilia played in placing Desdemona in the situation in which she finds herself?

(2)

14.8 Refer to lines 10–14: 'I will be hanged ... It is impossible.'

Discuss the dramatic irony in these lines.

(2)

14.9 In your opinion, is Desdemona responsible for her fate? Justify your response.

(4)  
**[25]**



**THE CRUCIBLE – Arthur Miller**

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

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

Abigail Williams is a young woman without a conscience.

In an essay of 400–450 words (2–2½ pages), discuss to what extent you agree with the above assessment of Abigail's character.

**[25]****OR****QUESTION 16: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

**EXTRACT A**

|            |  |    |
|------------|--|----|
| PARRIS     | Will you leave me now, Thomas? I would pray a while alone.   |    |
| ABIGAIL    | Uncle, you've prayed since midnight. Why do you not go down and –  |    |
| PARRIS     | No – no. ( <i>To Putnam</i> ) I have no answer for that crowd. I'll wait till Mr Hale arrives. ( <i>To get Mrs Putnam to leave.</i> ) If you will, Goody Ann ...   | 5  |
| PUTNAM     | Now look you, sir. Let you strike out against the Devil, and the village will bless you for it! Come down, speak to them – pray with them. They're thirsting for your word, Mister! Surely you'll pray with them.    | 10 |
| PARRIS     | ( <i>swayed</i> ): I'll lead them in a psalm, but let you say nothing of witchcraft yet. I will not discuss it. The cause is yet unknown. I have had enough contention since I came; I want no more.                 |    |
| MRS PUTNAM | Mercy, you go home to Ruth, d'y'hear?  |    |
| MERCY      | Aye, mum.<br><i>Mrs Putnam goes out.</i>   | 15 |
| PARRIS     | ( <i>to Abigail</i> ): If she starts for the window, cry for me at once.   |    |
| ABIGAIL    | I will, uncle.   |    |
| PARRIS     | ( <i>to Putnam</i> ): There is a terrible power in her arms today.<br><i>He goes out with Putnam.</i>  | 20 |
| ABIGAIL    | ( <i>with hushed trepidation</i> ): How is Ruth sick?  |    |
| MERCY      | It's weirdish, I know not – she seems to walk like a dead one since last night.  |    |
| ABIGAIL    | ( <i>turns at once and goes to Betty, and now, with fear in her voice</i> ): Betty? ( <i>Betty doesn't move. She shakes her.</i> ) Now stop this! Betty! Sit up now!<br><i>Betty doesn't stir. Mercy comes over.</i> | 25 |
| MERCY      | Have you tried beatin' her? I gave Ruth a good one and it waked her for a minute. Here, let me have her.   |    |
| ABIGAIL    | ( <i>holding Mercy back</i> ): No, he'll be comin' up. Listen, now; if they be questioning us, tell them we danced – I told him as much already.   | 30 |

**[Act 1]**



- 16.1 Place the above extract in context. (2)
- 16.2 Refer to lines 2–10: 'Why do you not go down ... Surely you'll pray with them'.  
Both Abigail and Putnam encourage Parris to meet the crowd. Explain the difference between their motives. (3)
- 16.3 In the light of events later in the play, discuss the impact that witchcraft has on the people of Salem. (3)
- 16.4 Refer to lines 21–32: 'ABIGAIL (*with hushed trepidation*) ... as much already.'  
Discuss the effectiveness of the stage directions in creating atmosphere at this stage of the play. (3)

## AND

**EXTRACT B**

|           |  |    |
|-----------|--|----|
| DANFORTH  | ( <i>reaches out and holds her face, then</i> ): Look at me! To your own knowledge, has John Proctor ever committed the crime of lechery? ( <i>In a crisis of indecision she cannot speak.</i> ) Answer my question! Is your husband a lecher!   |    |
| ELIZABETH | ( <i>faintly</i> ): No, sir.   | 5  |
| DANFORTH  | Remove her, Marshal.   |    |
| PROCTOR   | Elizabeth, tell the truth!   |    |
| DANFORTH  | She has spoken. Remove her!  |    |
| PROCTOR   | ( <i>crying out</i> ): Elizabeth, I have confessed it!   |    |
| ELIZABETH | Oh, God! ( <i>The door closes behind her.</i> )  | 10 |
| PROCTOR   | She only thought to save my name!  |    |
| HALE      | Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more – private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we – | 15 |
| DANFORTH  | She spoke nothing of lechery, and this man has lied!   |    |
| HALE      | I believe him! ( <i>Pointing at Abigail.</i> ) This girl has always struck me false! She has –   |    |
|           | ABIGAIL, <i>with a weird, wild, chilling cry, screams up to the ceiling.</i>   | 20 |
|           | [Act 3]  |    |

- 16.5 Account for the events which have led to the imprisonment of Elizabeth Proctor. (2)
- 16.6 It is of great importance to Proctor that he 'save [his] name' (line 11).  
Comment on this statement in the light of Proctor's final actions in the play. (3)

- 16.7 Refer to Hale's plea in: 'Excellency, it is ... before we' (lines 12–16).
- 16.7.1 Do you agree with Hale's assertion that Elizabeth's lie is 'a natural lie to tell'? Motivate your response. (2)
- 16.7.2 'private vengeance is working through this testimony!'
- Discuss the significance of this statement in the light of events later in the play. (3)
- 16.8 At this point in the play, both Elizabeth and Hale demonstrate development in character.
- Do you agree with the statement above? Justify your response. (4)  
[25]

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

