



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2010

MARKS: 80

TIME: 2½ hours

This question paper consists of 22 pages.

INSTRUCTIONS AND INFORMATION

1. Read these instructions 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)
SECTION B: Novel (25)
SECTION C: Drama (25)
4. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY
PRESCRIBED POETRY – Answer TWO questions.
UNSEEN POETRY – Answer ONE question.

SECTION B: NOVEL
Answer ONE question.

SECTION C: DRAMA
Answer ONE question.
6. Number your answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
9. LENGTH OF ANSWERS:
 - Essay questions on Poetry should be answered in about 250 – 300 words.
 - Essay questions on the Novel and Drama sections should be answered in 400 – 450 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
10. **CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):**
 - Answer ONLY questions on the novel and the drama that you have studied.
 - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.Use the checklist to assist you.
11. Write neatly and legibly.

TABLE OF CONTENTS**SECTION A: POETRY****Prescribed poetry: Answer any TWO questions.**

QUESTION 1: 'i thank You God for most this amazing'	Essay question	Page 5
QUESTION 2: 'Walking Away'	Contextual question	Page 6
QUESTION 3: 'If you don't stay bitter for too long'	Contextual question	Page 7
QUESTION 4: 'Ozymandias'	Contextual question	Page 8

AND**Unseen poetry: Answer any ONE question.**

QUESTION 5: 'Africa'	Essay question	Page 9
QUESTION 6: 'Africa'	Contextual question	Page 9

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.

SECTION B: NOVEL**ANSWER ONLY ON THE NOVEL THAT YOU HAVE STUDIED.**

QUESTION 7: <i>Animal Farm</i>	Essay question	Page 10
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QUESTION 9: <i>Pride and Prejudice</i>	Essay question	Page 13
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QUESTION 11: <i>The Great Gatsby</i>	Essay question	Page 15
QUESTION 12: <i>The Great Gatsby</i>	Contextual question	Page 15

SECTION C: DRAMA**ANSWER ONLY ON THE DRAMA THAT YOU HAVE STUDIED.**

QUESTION 13: <i>Othello</i>	Essay question	Page 18
QUESTION 14: <i>Othello</i>	Contextual question	Page 18
QUESTION 15: <i>The Crucible</i>	Essay question	Page 21
QUESTION 16: <i>The Crucible</i>	Contextual question	Page 21

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 – 6	1	
B: Novel (Essay or Contextual)	7 – 12	1	
C: Drama (Essay or Contextual)	13 – 16	1	

NOTE: In SECTIONS B and C, answer ONE ESSAY question and ONE CONTEXTUAL question.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY ESSAY QUESTION

i thank You God for most this amazing – e.e. cummings

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today, 5
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing 10
breathing any – lifted from the no
of all nothing – human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

This poem is an affirmation of the poet's belief in God.

In approximately 250 to 300 words, critically discuss this statement.

[10]

OR

QUESTION 2: POETRY CONTEXTUAL QUESTION***Walking away* – C Day Lewis**

for Sean

It is eighteen years ago, almost to the day –
 A sunny day with leaves just turning,
 The touch-lines new-ruled – since I watched you play
 Your first game of football, then, like a satellite
 Wrenched from its orbit, go drifting away 5

Behind a scatter of boys. I can see
 You walking away from me towards the school
 With the pathos of a half-fledged thing set free
 Into a wilderness, the gait of one
 Who finds no path where the path should be. 10

That hesitant figure, eddying away
 Like a winged seed loosened from its parent stem,
 Has something I never quite grasp to convey
 About nature's give-and-take – the small, the scorching
 Ordeals which fire one's irresolute clay. 15

I have had worse partings, but none that so
 Gnaws at my mind still. Perhaps it is roughly
 Saying what God alone could perfectly show –
 How selfhood begins with a walking away,
 And love is proved in the letting go. 20

- 2.1 Discuss the appropriateness of the title. (2)
- 2.2 'I can see ... into a wilderness' (lines 6 to 9)
 Explain clearly how the imagery used in these lines conveys the poet's feelings. (3)
- 2.3 Discuss the effectiveness of the simile, 'Like a winged seed loosened from its parent stem' (line 12). (2)
- 2.4 Explain how the phrase 'Nature's give and take' (line 14) supports the poet's point of view in the concluding lines ('How selfhood begins ... in the letting go'). (3)
- [10]**

OR

QUESTION 3: POETRY CONTEXTUAL QUESTION***If you don't stay bitter for too long* – Charles Mungoshi**

If you don't stay bitter and angry for too long you might finally salvage something useful from the old country	5
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a lazy half sleep summer afternoon for instance, with the whoof–whoof of grazing cattle in your ears tails swishing, flicking flies away or the smell of newly turned soil with birds hopping about in the wake of the plough in search of worms	10
---	----

or the pained look of your father a look that took you all these years and lots of places to understand	15
---	----

the bantering tone you used with your
grandmother and their old laugh
that said nothing matters but death

If you don't stay bitter and angry for too long and have the courage to go back you will discover that the autumn smoke writes different more helpful messages in the high skies of the old country.	25
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- 3.1 Discuss the poet's reflections on colonialism and liberation in Zimbabwe (formerly Rhodesia) by referring to stanzas 1 and 4. (2)
- 3.2 The word, 'salvage' (line 3) suggests being able to rescue something that has been damaged.

Explain how the images used in lines 6 to 13 ('a lazy half sleep ... of worms') suggest that there is something worth salvaging from the past. (3)
- 3.3 'the pained look ... to understand' (lines 14 to 16)

Suggest a lesson that the poet has had to learn from his father's 'pained look'. (2)
- 3.4 In your view, is this a personal poem or does it deal with a more universal theme? Justify your opinion. (3)

[10]**OR**

QUESTION 4: POETRY CONTEXTUAL QUESTION***Ozymandias* – Percy Bysshe Shelley**

<p>I met a traveller from an antique land Who said: Two vast and trunkless legs of stone Stand in the desert ... Near them, on the sand, Half sunk, a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them, and the heart that fed: And on the pedestal these words appear: 'My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair! Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare, The lone and level sands stretch far away.</p>	<p>5</p> <p>10</p>
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- 4.1 Explain how the poet uses the sonnet structure (octave and sestet) to share his thoughts with the reader. (3)
- 4.2 What is the poet's attitude toward the sculptor (line 6)? Motivate your response. (2)
- 4.3 Discuss how the use of alliteration in lines 13 and 14 ('boundless and bare'/'lone and level') contributes to the mood of the poem. (2)
- 4.4 'Round the decay ... stretch far away.' (lines 12 to 14)
Discuss the irony in these lines. (3)
- [10]**

AND

UNSEEN POETRY: POETRY FROM AFRICA

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

Africa – Segun Rasaki

Africa, Beautiful yet unappreciated	
Africa, Sahara to the Atlantic	
Africa, From Zulu Land to Yoruba Land	
Africa, From Nile River to River Niger	
Africa, Rain and Sunshine round the year,	5
Africa, With her greenery lustre	
Africa, With Coolness, Calmness, a Serenity unequal	
Africa, Your hospitality and warmth taken for granted	
Africa, Raped and left desolate, yet richly blessed	
Africa, Your Children scattered all over the World crying for you	10
Africa, You are simply mine Africa.	

QUESTION 5: UNSEEN POETRY ESSAY QUESTION

In the course of praising South Africa, the poet makes a social and political comment.

In approximately 250 to 300 words, critically discuss this statement.

[10]**OR****QUESTION 6: UNSEEN POETRY CONTEXTUAL QUESTION**

- 6.1 Discuss how line 1 establishes the main concern of the poem. (2)
- 6.2 How do the geographical details provided in lines 2 to 5 ('Africa, Sahara ... round the year') contribute to your understanding of the continent? (2)
- 6.3 Comment on the change of mood that occurs in lines 8 to 10, 'Africa, Your hospitality ... crying for you'. (3)
- 6.4 'Africa, You are simply mine Africa.' (line 11)
- Discuss the effectiveness of word choice in this concluding line. (3)

[10]**TOTAL SECTION A: 30**

SECTION B: NOVEL

Answer ONLY on the novel that you have studied.

ANIMAL FARM – GEORGE ORWELL

Answer EITHER QUESTION 7 (essay question) OR QUESTION 8 (contextual question).

QUESTION 7: ANIMAL FARM – ESSAY QUESTION

Propaganda serves the positive task of uniting people, sometimes at the cost of misleading them.

Discuss how Napoleon uses propaganda to gain power – and then keep it as the novel progresses.

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

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

EXTRACT A

Sometimes the work was hard; the implements had been designed for human beings and not for animals, and it was a great drawback that no animal was able to use any tool that involved standing on his hind legs. But the pigs were so clever that they could think of a way round every difficulty. As for the horses, they knew every inch of the field, and in fact understood the business of mowing and raking far better than Jones and his men had ever done. The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership. Boxer and Clover would harness themselves to the cutter or the horse-rake (no bits or reins were needed in these days, of course) and tramp steadily round and round the field with a pig walking behind and calling out 'Gee up, comrade!' or 'Whoa back, comrade!' as the case might be. And every animal down to the humblest worked at turning the hay and gathering it. Even the ducks and hens toiled to and fro all day in the sun, carrying tiny wisps of hay in their beaks. In the end they finished the harvest in two days' less time than it had usually taken Jones and his men. Moreover, it was the biggest harvest that the farm had ever seen. There was no wastage whatever; the hens and ducks with their sharp eyes had gathered up the very last stalk. And not an animal on the farm had stolen so much as a mouthful.

5
10
15
20

[Chapter 3]

8.1 Discuss the difference between the role of the pigs and that of the other animals at this point in the novel.

(3)

- 8.2 'But the pigs were so clever that they could think of a way round every difficulty.' (lines 4 and 5)

Discuss any ONE incident from the novel as a whole when the cleverness of the pigs disadvantages the other animals.

(2)

- 8.3 'Boxer and Clover ... round and round the field' (lines 9 to 11)

In the light of later events in the novel, discuss the irony of Boxer's commitment to the farm.

(3)

AND

EXTRACT B

That evening loud laughter and bursts of singing came from the farmhouse. And suddenly, at the sound of the mingled voices, the animals were stricken with curiosity. What could be happening in there, now that for the first time animals and human beings were meeting on terms of equality? With one accord they began to creep as quietly as possible into the farmhouse garden.

5

At the gate they paused, half frightened to go on, but Clover led the way in. They tiptoed up to the house, and such animals as were tall enough peered in at the dining-room window. There, round the long table, sat half a dozen farmers and half a dozen of the more eminent pigs, Napoleon himself occupying the seat of honour at the head of the table. The pigs appeared completely at ease in their chairs. The company had been enjoying a game of cards, but had broken off for a moment, evidently in order to drink a toast. A large jug was circulating, and the mugs were being refilled with beer. No one noticed the wondering faces of the animals that gazed in at the window.

10

Mr. Pilkington of Foxwood, had stood up, his mug in his hand. In a moment, he said, he would ask the present company to drink a toast. But before doing so, there were a few words that he felt it incumbent upon him to say.

15

It was a source of great satisfaction to him, he said – and, he was sure, to all others present – to feel that a long period of mistrust and misunderstanding had now come to an end. There had been a time – not that he, or any of the present company, had shared such sentiments – but there had been a time when the respected proprietors of Animal Farm had been regarded, he would not say with hostility, but perhaps with a certain measure of misgiving, by their human neighbours.

20

[Chapter 10]

- 8.4 Read paragraph 1 closely. Explain why the animals were 'stricken with curiosity' (lines 2 and 3).

(2)

- 8.5 Orwell describes Napoleon and some of the other pigs as 'more eminent' (line 9).

What does this suggest about the original principles of Animal Farm?

(3)

- 8.6 'There, round the long table ... at the head of the table.' (Lines 8 to 10)
Explain how Napoleon has reached this position of power. (3)
- 8.7 'It was a source ... their human neighbours.' (Lines 18 to 24)
Comment critically on the tone used by Mr Pilkington in his speech. (3)
- 8.8 Earlier in this chapter, we read: 'Somehow it seemed as though the farm had grown richer without making the animals themselves any richer – except, of course, for the pigs ...'
In your opinion, who is to blame for what eventually happens on Animal Farm? Motivate your answer. (3)
- 8.9 In your view, can *Animal Farm* be considered a fable? Justify your response. (3)
[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

Pride and Prejudice deals with the universal themes of love and marriage, happiness and hurt.

Discuss the extent to which you agree with this statement.

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

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

EXTRACT A

'So, Miss Eliza, I hear you are quite delighted with George Wickham!' – Your sister has been talking to me about him, and asking me a thousand questions; and I find that the young man forgot to tell you, among his other communications, that he was the son of old Wickham, the late Mr Darcy's steward. Let me recommend you, however, as a friend, not to give implicit confidence to all his assertions; for as to Mr Darcy's using him ill, it is perfectly false; for, on the contrary, he has been always remarkably kind to him, though George Wickham has treated Mr Darcy, in a most infamous manner. I do not know the particulars, but I know very well that Mr Darcy is not in the least to blame, that he cannot bear to hear George Wickham mentioned, and that though my brother thought he could not well avoid including him in his invitation to the officers, he was excessively glad to find that he had taken himself out of the way. His coming into the country at all, is a most insolent thing indeed, and I wonder how he could presume to do it. I pity you, Miss Eliza, for this discovery of your favourite's guilt; but really considering his descent, one could not expect much better.'

'His guilt and his descent appear by your account to be the same,' said Elizabeth angrily; 'for I have heard you accuse him of nothing worse than of being the son of Mr Darcy's steward, and of *that*, I can assure you, he informed me himself.'

'I beg your pardon,' replied Miss Bingley, turning away with a sneer. 'Excuse my interference. – It was kindly meant.'

'Insolent girl!' said Elizabeth to herself. – 'You are much mistaken if you expect to influence me by such a paltry attack as this.'

[Chapter 18]

- 10.1 Explain what Miss Bingley is advising Elizabeth to do in this extract. (2)
- 10.2 Discuss the irony in Miss Bingley's addressing Elizabeth 'as a friend' (line 5)? (3)

- 10.3 In this extract, Miss Bingley tells the truth about Wickham.
Why is Elizabeth unable to accept what she hears? (2)
- 10.4 Miss Bingley concludes with the following: 'but really considering his descent, one could not expect much better' (lines 14 and 15).
Discuss how this statement is related to the theme of pride and prejudice. (3)
- 10.5 In the light of later events in the novel, explain how Miss Bingley's opinion of Wickham is justified. (3)

AND**EXTRACT B**

'In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.'

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement, and the avowal of all that he felt and had long felt for her, immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority – of its being a degradation – of the family obstacles which judgement had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit. 5 10

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. 15

[Chapter 34]

- 10.6 Explain why Elizabeth is astonished by Darcy's words in lines 1 and 2. (3)
- 10.7 Suggest why Elizabeth is unable to accept Darcy's proposal, at this stage in the novel. (3)
- 10.8 Account for Elizabeth's change of attitude towards Darcy. (3)
- 10.9 In the closing chapter of the novel, Elizabeth writes to the Gardiners: 'I am happier even than Jane; she only smiles, I laugh.'
Comment on this remark as a conclusion to Elizabeth and Darcy's love story. (3)

[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 American Dream is linked to wealth and status – the pursuit of what is imagined to be the perfect life of happiness and fulfilment.

Critically discuss this statement with reference to *Gatsby* and Myrtle Wilson.

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

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

EXTRACT A

'We don't know each other very well, Nick,' she said suddenly. 'Even if we are cousins. You didn't come to my wedding.'

'I wasn't back from the war.'

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

5

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

'I suppose she talks, and – eats, and everything.'

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

10

'Very much.'

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

15

[Chapter 1]

12.1 Account for Daisy's having had 'a very bad time' (line 4).

(2)

- 12.2 Refer to line 13: 'Tom was God knows where.'
- 12.2.1 What does this reveal about Tom's attitude to marriage? (3)
- 12.2.2 In your view, is Tom's attitude to Daisy consistent with his attitude to Myrtle?
- Substantiate your response. (3)
- 12.3 Are you sympathetic to Daisy when she says: '... that's the best thing a girl can be in this world, a beautiful little fool.' (Lines 16 and 17)?
- Base your answer on the presentation of Daisy in the novel as a whole. (3)

AND**EXTRACT B**

The valley of ashes is bounded on one side by a small foul river, and, when the drawbridge is up to let barges through, the passengers on waiting trains can stare at the dismal scene for as long as half an hour. There is always a halt there of at least a minute, and it was because of this that I first met Tom Buchanan's mistress. 5

The fact that he had one was insisted upon wherever he was known. His acquaintances resented the fact that he turned up in popular cafés with her, and, leaving her at a table, sauntered about, chatting with whomsoever he knew. Though I was curious to see her, I had no desire to meet her — but I did. I went up to New York with Tom on the train one afternoon, and when we stopped by the ashheaps he jumped to his feet and, taking hold of my elbow, literally forced me from the car. 10

'We're getting off,' he insisted. 'I want you to meet my girl.'

I think he'd tanked up a good deal at luncheon, and his determination to have my company bordered on violence. The supercilious assumption was that on Sunday afternoon I had nothing better to do. 15

I followed him over a low whitewashed railroad fence, and we walked back a hundred yards along the road under Doctor Eckleburg's persistent stare. The only building in sight was a small block of yellow brick sitting on the edge of the waste land, a sort of compact Main Street ministering to it, and contiguous to absolutely nothing. One of the three shops it contained was for rent and another was an all-night restaurant, approached by a trail of ashes; the third was a garage — *Repairs. George B. Wilson. Cars bought and sold.* 20

[Chapter 2]

- 12.4 Tom refers to Myrtle as 'my girl' (line 13).
- What does this phrase suggest about his relationship with Myrtle? (2)

12.5 Discuss how the author uses the Doctor Eckleburg billboard as a symbol. (3)

12.6 Refer to the first and last paragraphs of this extract.

What ironic comment is made in these paragraphs about the American Dream? (3)

AND

EXTRACT C

He had been full of the idea so long, dreamed it right through to the end, waited with his teeth set, so to speak, at an inconceivable pitch of intensity. Now, in the reaction, he was running down like an over-wound clock.

Recovering himself in a minute he opened for us two hulking patent cabinets which held his massed suits and dressing-gowns and ties, and his shirts, piled like bricks in stacks a dozen high. 5

'I've got a man in England who buys me clothes. He sends over a selection of things at the beginning of each season, spring and fall.'

He took out a pile of shirts and began throwing them, one by one, before us, shirts of sheer linen and thick silk and fine flannel, which lost their folds as they fell and covered the table in many-coloured disarray. 10

[Chapter 5]

12.7 Refer to paragraph 1.

By closely studying the language used in this paragraph, discuss how Gatsby's eventual fate is suggested. (3)

12.8 What are your feelings towards Gatsby at this stage of the novel? Substantiate your response. (3)

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer ONLY on the drama that you have studied.

OTHELLO – WILLIAM SHAKESPEARE

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

QUESTION 13: OTHELLO – ESSAY QUESTION

Othello and Iago are more alike than most people imagine. If it were not so, Iago would not be able to manipulate Othello into becoming a bloodthirsty killer, obsessed with revenge.

Discuss the extent to which you agree with this statement.

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

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

EXTRACT A

OTHELLO

It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have wakened death,
And let the labouring bark climb hills of seas,
Olympus-high, and duck again as low
As hell's from heaven. If it were now to die
'Twere now to be most happy, for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.

5

DESDEMONA

The heavens forbid

But that our loves and comforts should increase,
Even as our days do grow.

OTHELLO

Amen to that, sweet powers!

I cannot speak enough of this content;
It stops me here, it is too much of joy.
And this, (*they kiss*), and this, the greatest discords be
That e'er our hearts shall make.

15

<p>IAGO (<i>Aside</i>) O, you are well tuned now! But I'll set down the pegs that make this music, As honest as I am.</p> <p>OTHELLO Come, let's to the castle. News, friends: our wars are done, the Turks are drowned.</p> <p style="text-align: right;">20</p> <p style="text-align: right;">[Act 2, Scene 1]</p>
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- 14.1 Account for Othello's feelings in 'It gives me wonder great as my content/
To see you here before me.' (Lines 1 and 2) (3)
- 14.2 Examine Desdemona's words in lines 11 to 13: 'The heavens forbid ... days
do grow.'
What does Desdemona's response to Othello in these lines reveal about her? (3)
- 14.3 'O, you are ... this music' (lines 17 and 18)
Discuss the effectiveness of this metaphor in the context of the extract. (3)
- 14.4 Refer to line 19: 'As honest as I am.'
How does this statement contribute to your understanding of Iago's
character? (3)
- 14.5 Critically discuss the dramatic irony in '... our wars are done, the Turks are
drowned.' (Line 20) (4)

AND

EXTRACT B

<p>OTHELLO I have a pain upon my forehead here.</p> <p>DESDEMONA Faith, that's with watching. 'Twill away again. Let me but bind it hard, within this hour It will be well.</p> <p>OTHELLO Your napkin is too little. (<i>He pushes the handkerchief away; Desdemona drops it.</i>) Let it alone. Come, I'll go in with you.</p> <p style="text-align: right;">5</p>
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DESDEMONA

I am very sorry that you are not well.

(Othello and Desdemona off)

EMILIA

(Picks up the handkerchief)

I am glad I have found this napkin.

This was her first remembrance from the Moor.

My wayward husband hath a hundred times

Wooed me to steal it, but she so loves the token – 10

For he conjured her she should ever keep it –

That she reserves it evermore about her

To kiss and talk to. I'll have the work ta'en out

And give it Iago. What he will do with it

Heaven knows, not I; 15

I nothing, but to please his fantasy.

[Act 3 Scene 3]

- 14.6 Refer to the stage direction after line 4: '*(He pushes the handkerchief away; Desdemona drops it.)*'

Discuss what Othello's action reveals about his attitude to Desdemona at this point in the play. (3)

- 14.7 Explain why this is a crucial moment in the play. Refer to Desdemona's dropping the handkerchief and Emilia's picking it up. (3)

- 14.8 Refer to Emilia's speech in lines 7 to 16: 'I am glad ... please his fantasy.'

Do you think that Emilia is justified in her motive for taking the handkerchief for her husband? (3)

[25]

OR

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 15: THE CRUCIBLE – ESSAY QUESTION

The world of 17th century Salem is emotionally charged. Calm determination and hysteria come together in a struggle for life and death.

Discuss the extent to which you agree with this statement with reference to Proctor and Hale.

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

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

EXTRACT A

BETTY: I'll fly to Mama. Let me fly! *(She raises her arms as though to fly, and streaks for the window, gets one leg out.)*

ABIGAIL *(pulling her away from the window)*: I told him everything; he knows now, he knows everything we –

BETTY: You drank blood, Abby! You didn't tell him that! 5

ABIGAIL: Betty, you never say that again! You will never –

BETTY: You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!

ABIGAIL *(smashes her across the face)*: Shut it! Now shut it!

BETTY *(collapsing on the bed)*: Mama, Mama! *(She dissolves into sobs.)* 10

ABIGAIL: Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters. And that is all. And mark this. Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you. And you know I can do it; I saw Indians smash my dear parents' heads on the pillow next to mine, and I have seen some reddish work done at night, and I can make you wish you had never seen the sun go down! *(She goes to Betty and roughly sits her up.)* Now, you – sit up and stop this! 15
But BETTY collapses in her hands and lies inert on the bed.

MARY WARREN *(with hysterical fright)*: What's got her? *(ABIGAIL stares in fright at Betty.)* Abby, she's going to die! It's a sin to conjure, and we – 20

ABIGAIL *(starting for MARY)*: I say shut it, Mary Warren!

Enter JOHN PROCTOR. On seeing him, MARY WARREN leaps in fright.

[Act 1]

- 16.1 Account for Betty's 'condition' in this extract. (2)
- 16.2 Explain what the stage direction in line 9 '*(smashes her across the face)*' reveals about Abigail's character. (2)
- 16.3 Refer to lines 12 to 15: 'Let either of you ... will shudder you.'
Discuss how Abigail uses language in these lines in order to achieve her purpose. (3)
- 16.4 Drawing on your knowledge of the play as a whole, discuss the extent to which Thomas Putnam is responsible for the deaths of some of the accused during the subsequent witch trials. (3)
- 16.5 Do you agree that, in this scene, the playwright encourages the audience to feel sympathetic towards Betty and Mary? Justify your opinion. (3)

EXTRACT B

HALE (*continuing to Elizabeth*): Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor – cleave to no faith when faith brings blood. 5
It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God's judgement in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he 10
will listen to another.

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

[Act 4]

- 16.6 Describe the circumstances that have led up to this moment in the play. (3)
- 16.7 Hale admits to being very different now from the man who arrives in Salem some months previously.
Explain why he has had this change of attitude. (3)
- 16.8 Refer to line 5: '... cleave to no faith when faith brings blood.'
16.8.1 Comment on Hale's advice to Elizabeth. (3)
16.8.2 Critically evaluate Elizabeth's response to Hale. (3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80