



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2012**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 21 pages.**

**INSTRUCTIONS AND INFORMATION**

1. Read this page carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:  
  
SECTION A: Poetry (30 marks)  
SECTION B: Novel (25 marks)  
SECTION C: Drama (25 marks)
4. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:  
  
SECTION A: POETRY  
PRESCRIBED POETRY – Answer TWO questions.  
UNSEEN POETRY – Answer ONE question.  
  
SECTION B: NOVEL  
Answer ONE question.  
  
SECTION C: DRAMA  
Answer ONE question.
6. Number your answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Suggested time management:  
  
SECTION A: Approximately 40 minutes  
SECTION B: Approximately 55 minutes  
SECTION C: Approximately 55 minutes
9. LENGTH OF ANSWERS:
  - Essay questions on poetry should be answered in about 250–300 words.
  - Essay questions on the novel and drama sections should be answered in about 400–450 words.
  - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

## 10. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

- Answer ONLY questions on the novel and the drama you have studied.
- Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.

Use the checklist to assist you.

## 11. Write neatly and legibly.

**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>		
<b>Prescribed Poetry: Answer ANY TWO questions.</b>		
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>PAGE NO.</b>
1.	In Detention	Essay question 6
2.	Old Folks Laugh	Contextual question 7
3.	From The Hollow Men	Contextual question 8
4.	Autumn	Contextual question 9
<b>AND</b>		
<b>Unseen Poetry: Answer ANY ONE question.</b>		
5.	The Marble Eye	Essay question 10
6.	The Marble Eye	Contextual question 10
<b>SECTION B: NOVEL</b>		
<b>Answer ONE question.*</b>		
7.	<i>Animal Farm</i>	Essay question 11
8.	<i>Animal Farm</i>	Contextual question 11
9.	<i>Pride and Prejudice</i>	Essay question 13
10.	<i>Pride and Prejudice</i>	Contextual question 13
11.	<i>The Great Gatsby</i>	Essay question 15
12.	<i>The Great Gatsby</i>	Contextual question 15
<b>SECTION C: DRAMA</b>		
<b>Answer ONE question.*</b>		
13.	<i>Othello</i>	Essay question 17
14.	<i>Othello</i>	Contextual question 17
15.	<i>The Crucible</i>	Essay question 19
16.	<i>The Crucible</i>	Contextual question 20

**\*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.

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

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

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

Answer any TWO of the following questions.

**QUESTION 1: POETRY – ESSAY QUESTION****IN DETENTION – Chris van Wyk**

He fell from the ninth floor	
He hanged himself	
He slipped on a piece of soap while washing	
He hanged himself	
He slipped on a piece of soap while washing	5
He fell from the ninth floor	
He hanged himself while washing	
He slipped from the ninth floor	
He hung from the ninth floor	
He slipped on the ninth floor while washing	10
He fell from a piece of soap while slipping	
He hung from the ninth floor	
He washed from the ninth floor while slipping	
He hung from a piece of soap while washing	

This poem satirises the official accounts of deaths in detention during the apartheid era.

By close reference to the **structure**, **diction** and **tone** of the poem, discuss the above statement in an essay of 250–300 words (about ONE page).

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

**QUESTION 2: POETRY – CONTEXTUAL QUESTION****OLD FOLKS LAUGH – Maya Angelou**

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

- 2.1 Explain why 'spent' (line 1) is important to an understanding of the poem as a whole. (2)
- 2.2 What impression is created in 'Old folks/allow their bellies to jiggle like slow/tambourines' (lines 6–8)? (2)
- 2.3 Refer to lines 9–11: 'The hollers/rise ... any way they want.'  
Discuss the effectiveness of ONE of the figures of speech in the above lines. (3)
- 2.4 Refer to lines 22–23: 'they consider the promise/of dear painless death'.  
In your view, is the paradox used in the above detail effective? Discuss your response. (3)
- [10]**

**OR**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION****From THE HOLLOW MEN – TS Eliot**

1

We are the hollow men  
 We are the stuffed men  
 Leaning together  
 Headpiece filled with straw. Alas!

Our dried voices, when 5  
 We whisper together  
 Are quiet and meaningless  
 As wind in dry grass  
 Or rats' feet over broken glass  
 In our dry cellar 10

Shape without form, shade without colour,  
 Paralysed force, gesture without motion;

Those who have crossed  
 With direct eyes, to death's other Kingdom  
 Remember us – if at all – not as lost 15  
 Violent souls, but only  
 As the hollow men  
 The stuffed men.

- 3.1 Explain the way in which the speakers are figuratively 'hollow' (line 1). (2)
- 3.2 Suggest why the hollow men are presented as 'Leaning together' (line 3). (2)
- 3.3 Comment on the comparison of the 'voices' of the hollow men (line 5) to 'rats' feet over broken glass' (line 9). (3)
- 3.4 Critically discuss the idea that the hollow men are dried out: 'Our dried voices' (line 5), 'As wind in dry grass' (line 8) and 'In our dry cellar' (line 10). (3)
- [10]**

**OR**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION****AUTUMN – Roy Campbell**

I love to see, when leaves depart,  
The clear anatomy arrive,  
Winter, the paragon of art,  
That kills all forms of life and feeling  
Save what is pure and will survive. 5

Already now the clanging chains  
Of geese are harnessed to the moon:  
Stripped are the great sun-clouding planes:  
And the dark pines, their own revealing,  
Let in the needles of the noon. 10

Strained by the gale the olives whiten  
Like hoary wrestlers bent with toil  
And, with the vines, their branches lighten  
To brim our vats where summer lingers  
In the red froth and sun-gold oil. 15

Soon on our hearth's reviving pyre  
Their rotted stems will crumble up:  
And like a ruby, panting fire,  
The grape will redden on your fingers  
Through the lit crystal of the cup. 20

- 4.1 Refer to lines 1–2: 'I love to see ... clear anatomy arrive'.  
Explain in your own words what the speaker admires about Autumn. (2)
- 4.2 Refer to lines 6–7: 'the clanging chains ... to the moon'.  
What does the imagery in the above lines convey about the formation of the geese in flight? (2)
- 4.3 Refer to lines 11–12: 'Strained by the gale ... bent with toil'.  
Critically discuss ONE of the figures of speech used in the above lines. (3)
- 4.4 Does the last stanza serve to highlight the speaker's central idea of celebrating Autumn? Justify your view. (3)
- [10]**

**AND**

**UNSEEN POETRY: POETRY FROM AFRICA**

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

**THE MARBLE EYE – Mbuyiseni Oswald Mtshali**

The marble eye  
is an ornament  
coldly carved by a craftsman  
to fill an empty socket  
as a corpse fills a coffin.

5

It sheds no tear,  
it warms to no love,  
it glowers with no anger,  
it burns with no hate.

Blind it is to all colours.

10

Around it there is no evil  
to be whisked away  
with the tail of a horse  
like a pestering fly.

Oh! the marble eye –  
if only my eyes  
were made of marble!

15

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

By a close reference to **diction** and **imagery** used in this poem, critically discuss how the speaker conveys his desire for a 'marble eye'.

The length of your essay should be approximately 250–300 words (about ONE page).

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

6.1 Discuss the appropriateness of the word 'coldly' in stanza 1. (2)

6.2 Explain how stanza 2 contributes to your understanding of the speaker's desire for a 'marble eye'. (2)

6.3 Critically discuss: 'Blind it is to all colours' (line 10). (3)

6.4 In your view, is the speaker justified in thinking that a 'marble eye' is a means of escaping reality? Justify your response. (3)

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

**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

**ANIMAL FARM – George Orwell**

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

**QUESTION 7: ANIMAL FARM – ESSAY QUESTION**

The characters in the novel, *Animal Farm*, are so flawed that the idealism of the Seven Commandments cannot be made into a reality.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss the extent to which you agree with this statement.

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

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

**EXTRACT A**

'Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious, and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth.

5

'But is this simply part of the order of nature? Is it because this land of ours is so poor that it cannot afford a decent life to those who dwell upon it? No, comrades, a thousand times no! The soil of England is fertile, its climate is good, it is capable of affording food in abundance to an enormously greater number of animals than now inhabit it. This single farm of ours would support a dozen horses, twenty cows, hundreds of sheep – and all of them living in a comfort and a dignity that are now almost beyond our imagining. Why then do we continue in this miserable condition? Because nearly the whole of the produce of our labour is stolen from us by human beings. There, comrades, is the answer to all our problems. It is summed up in a single word — Man. Man is the only real enemy we have. Remove Man from the scene, and the root cause of hunger and overwork is abolished for ever.'

15

[Chapter 1]

- 8.1 Account for the gathering of the animals in this extract. (2)
- 8.2 Refer to lines 4–5: 'the very instant ... with hideous cruelty.'
- Discuss how the truth of this statement is demonstrated later in the novel. (2)

- 8.3 Discuss the impact that Old Major's speech is intended to have on the animals. (3)
- 8.4 Refer to lines 17–18: 'Man is the only real enemy ... abolished for ever.'  
Discuss the irony of these statements. (3)

**AND****EXTRACT B**

After the hoisting of the flag all the animals trooped into the big barn for a general assembly which was known as the Meeting. Here the work of the coming week was planned out and resolutions were put forward and debated. It was always the pigs who put forward the resolutions. The other animals understood how to vote, but could never think of any resolutions of their own. Snowball and Napoleon were by far the most active in the debates. But it was noticed that these two were never in agreement; whatever suggestion either of them made, the other could be counted on to oppose it.

5

[Chapter 3]

- 8.5 Refer to line 1: 'After the hoisting ... into the big barn'.  
What do the words 'hoisting of the flag' and 'trooped' imply about what is happening to the animals? (2)
- 8.6 Explain the significance of the barn in the novel as a whole. (3)
- 8.7 Refer to lines 3–4: 'It was always the pigs who put forward the resolutions.'  
How does this detail suggest that conditions on Animal Farm are becoming like those on Manor Farm? (2)
- 8.8 Refer to lines 4–5: 'The other animals ... of their own.'  
Comment on the extent to which 'the other animals' are responsible for the corruption of their own ideals. (4)
- 8.9 Refer to lines 6–7: 'But it was noticed that these two were never in agreement'.  
In your view, is the behaviour of Snowball and Napoleon consistent with Orwell's criticism of utopian ideals in *Animal Farm*? 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**

In *Pride and Prejudice*, Austen presents individuals as social beings whose happiness is totally dependent on others.

In a well-substantiated essay of 400–450 words (2–2½ pages), critically 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**

On his quitting the room, she sat down, unable to support herself, and looking so miserably ill, that it was impossible for Darcy to leave her, or to refrain from saying, in a tone of gentleness and commiseration, 'Let me call your maid. Is there nothing you could take, to give you present relief?—A glass of wine;—shall I get you one?—You are very ill.'

5

'No, I thank you,' she replied, endeavouring to recover herself. 'There is nothing the matter with me. I am quite well. I am only distressed by some dreadful news which I have just received from Longbourn.'

She burst into tears as she alluded to it, and for a few minutes could not speak another word. Darcy, in wretched suspense, could only say something indistinctly of his concern, and observe her in compassionate silence. At length, she spoke again. 'I have just had a letter from Jane, with such dreadful news. It cannot be concealed from anyone. My youngest sister has left all her friends—has eloped;—has thrown herself into the power of—of Mr Wickham. They are gone off together from Brighton. You know him too well to doubt the rest. She has no money, no connections, nothing that can tempt him to—she is lost for ever.'

10

15

[Chapter 46]

- 10.1 Place the above extract in context. (2)
- 10.2 Refer to line 2: 'it was impossible for Darcy to leave her'.  
Explain how the impression made by Darcy during his first meeting with Elizabeth differs from that which he makes in this extract. (3)
- 10.3 Lydia's action in eloping with Wickham is typical of her.  
Discuss how Lydia's elopement with Wickham is typical of her character. (3)

10.4 Refer to lines 13–14: 'My youngest sister ... of Mr Wickham.'

Comment on Elizabeth's state of mind by focusing on both the words and the manner in which she describes the events that have occurred.

(3)

**AND**

**EXTRACT B**

Jane looked at Elizabeth with surprise and concern. She knew but little of their meeting in Derbyshire, and therefore felt for the awkwardness which must attend her sister, in seeing him almost for the first time after receiving his explanatory letter. Both sisters were uncomfortable enough. Each felt for the other, and of course for themselves; and their mother talked on, of her dislike of Mr Darcy, and her resolution to be civil to him only as Mr Bingley's friend, without being heard by either of them. But Elizabeth had sources of uneasiness which could not be suspected by Jane, to whom she had never yet had courage to show Mrs Gardiner's letter, or to relate her own change of sentiment towards him. To Jane, he could be only a man whose proposals she had refused, and whose merit she had undervalued; but to her own more extensive information, he was the person, to whom the whole family were indebted for the first of benefits, and whom she regarded herself with an interest, if not quite so tender, at least as reasonable and just, as what Jane felt for Bingley.

5

10

[Chapter 53]

10.5 Suggest in your own words what would be the 'sources' of Elizabeth's 'uneasiness' (line 7).

(3)

10.6 Refer to line 11: 'he was the person ... family were indebted'.

Explain why the Bennet family is indebted to Darcy.

(3)

10.7 Mrs Bennet does not express her true feelings about Darcy in his presence.

Comment on the extent to which Mrs Bennet is consistent in not expressing her opinions frankly to other characters.

(4)

10.8 'To Jane, he could be only a man whose proposals she had refused' (lines 9–10).

Bearing in mind the society in which she lives, comment on the significance of Elizabeth's refusal of two marriage proposals.

(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 Chapter 9, Nick Carraway (the narrator) says: 'They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made.'

In an essay of 400–450 words (2–2½ pages), critically discuss the validity of the narrator's comment in the wider context of the novel.

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

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

**EXTRACT A**

We talked for a moment about some wet, grey little villages in France. Evidently he lived in this vicinity, for he told me that he had just bought a hydroplane, and was going to try it out in the morning.

'Want to go with me, old sport? Just near the shore along the Sound.'

'What time?'

5

'Any time that suits you best.'

It was on the tip of my tongue to ask his name when Jordan looked around and smiled.

'Having a gay time now?' she inquired.

'Much better.' I turned again to my new acquaintance. 'This is an unusual party for me. I haven't even seen the host. I live over there – I waved my hand at the invisible hedge in the distance, 'and this man Gatsby sent over his chauffeur with an invitation.'

10

For a moment he looked at me as if he failed to understand.

'I'm Gatsby,' he said suddenly.

'What!' I exclaimed. 'Oh, I beg your pardon.'

'I thought you knew, old sport. I'm afraid I'm not a very good host.'

15

He smiled understandingly – much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life.

[Chapter 3]

- 12.1 Explain Gatsby's intention in inviting Nick to the party. (2)
- 12.2 Refer to line 15: 'I'm afraid I'm not a very good host.'  
Although Gatsby is 'not a very good host', he attracts a range of people to his parties. Why is this so? (3)
- 12.3 Briefly discuss the importance of Jordan's role in helping Gatsby towards fulfilling his dream. (3)
- 12.4 Carefully examine lines 16–18: 'He smiled understandingly ... times in life.'  
Drawing on your understanding of the novel, comment on Nick's initial perception of Gatsby. (3)

**AND****EXTRACT B**

So Wilson was reduced to a man 'deranged by grief' in order that the case might remain in its simplest form. And it rested there.

But all this part of it seemed remote and unessential. I found myself on Gatsby's side, and alone. From the moment I telephoned news of the catastrophe to West Egg village, every surmise about him, and every practical question, was referred to me. At first I was surprised and confused; then, as he lay in his house and didn't move or breathe or speak, hour upon hour, it grew upon me that I was responsible, because no one else was interested – interested, I mean, with that intense personal interest to which everyone has some vague right at the end. 5

I called up Daisy half an hour after we found him, called her instinctively and without hesitation. But she and Tom had gone away early that afternoon, and taken baggage with them. 10

[Chapter 9]

- 12.5 Drawing on your knowledge of the novel, comment on the change in George Wilson's state of mind from the confirmation of his wife's infidelity up to the time he dies. (3)
- 12.6 Discuss the irony in the fact that *The Great Gatsby* culminates in a series of deaths. (3)
- 12.7 Refer to lines 3–4: 'I found myself on Gatsby's side, and alone.'  
Critically discuss the significance of Nick's being 'alone' throughout the novel. (4)
- 12.8 Refer to lines 11–12: 'But she and Tom ... taken baggage with them.'  
In your view, do the actions of Tom and Daisy suggest that they are morally inferior to Gatsby? Justify your view. (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**

In Act 3 Scene 4, Emilia makes the following statement on jealousy:

Jealous souls 'are not ever jealous for the cause,  
But jealous for they are jealous. 'Tis a monster  
Begot upon itself, born on itself.'

Is Emilia's idea of jealousy supported by the play as a whole? Present your argument in an 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**

BRABANTIO

It is too true an evil. Gone she is,  
And what's to come of my despised time  
Is nought but bitterness. Now, Roderigo,  
Where didst thou see her? O unhappy girl!  
With the Moor, say'st thou? Who would be a father?  
How didst thou know 'twas she? O she deceives me  
Past thought! What said she to you? Get more tapers,  
Raise all my kindred. Are they married, think you?

5

RODERIGO

Truly I think they are.

BRABANTIO

O heaven! How got she out? O treason of the blood!  
Fathers, from hence trust not your daughters' minds  
By what you see them act. Is there not charms  
By which the property of youth and maidhood  
May be abus'd? Have you not read, Roderigo,  
Of some such thing?

10

RODERIGO

Yes, sir, I have indeed.

15

**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?

[Act 1, Scene 1]

- 14.1 Account for the conversation that takes place between Brabantio and Roderigo. (2)
- 14.2 Suggest how the Roderigo revealed in this extract seems to differ from the Roderigo we meet earlier. (3)
- 14.3 In the light of what is later revealed, discuss the irony in Brabantio's description of Desdemona as an 'unhappy girl' (line 4). (3)
- 14.4 Refer to line 10: 'O heaven! How ... treason of the blood!'
- In your view, has Desdemona acted immorally in eloping with Othello? Justify your opinion. (3)

**AND****EXTRACT B****OTHELLO**

Lie with her? Lie on her? We say lie on her when they  
belie her. Lie with her! Zounds, that's fulsome!  
Handkerchief—confessions—handkerchief! To confess  
and be hanged for his labour. First to be hanged and  
then to confess. I tremble at it. Nature would not invest  
herself in such shadowing passion without some  
instruction. It is not words that shakes me thus. Pish!  
Noses, ears, and lips. Is't possible?—Confess?  
Handkerchief? O devil!

5

*He falls in a trance*

10

**IAGO**

Work on,  
My medicine, work! Thus credulous fools are caught;  
And many worthy and chaste dames even thus,  
All guiltless, meet reproach. What ho, my lord!  
My lord, I say! Othello!

15

*Enter Cassio*

How now, Cassio!

CASSIO

What's the matter?

IAGO

My lord is fallen into an epilepsy.

This is his second fit; he had one yesterday.

20

[Act 4 , Scene 1]

- 14.5 Place the above extract in context. (2)
- 14.6 Why does Iago not want to wake Othello from his trance in Cassio's presence? (2)
- 14.7 Refer to line 7: 'It is not words that shakes me thus.'  
Critically comment on Othello's self-assessment, in this line. (3)
- 14.8 Refer to the stage direction: '*He falls in a trance*' (line 10).  
Discuss how Othello's fit signifies Iago's triumph. (3)
- 14.9 Refer to EXTRACT A and EXTRACT B.  
By a close reading of the speeches of Brabantio (EXTRACT A) and Othello (EXTRACT B), comment critically on the attitudes of these two men towards Desdemona. (4)
- [25]**

**OR**

**THE CRUCIBLE – Arthur Miller**

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

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

The tragedy in *The Crucible* lies to an overwhelming extent in the moral weaknesses and the manipulative nature of its characters.

In your view, is this a valid statement? Present your argument in an essay of 400–450 words (2–2½ pages).

**[25]**

**OR**

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

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

**EXTRACT A**

HALE	Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. <i>(He is indicating Betty on the bed.)</i> Look at her God-given innocence; her soul is so tender; we must protect her, Tituba; the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help.	5
	<i>ABIGAIL rises, staring as though inspired, and cries out.</i>	
ABIGAIL	I want to open myself! <i>(They turn to her, startled. She is enraptured, as though in a pearly light.)</i> I want the light of God, I want the sweet love of Jesus! I danced for the Devil; I saw him; I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!	10
	<i>As she is speaking, BETTY is rising from the bed, a fever in her eyes, and picks up the chant.</i>	
BETTY	<i>(staring too):</i> I saw George Jacobs with the Devil! I saw Goody Howe with the Devil!	15
PARRIS	She speaks! <i>(He rushes to embrace Betty.)</i> She speaks!	
HALE	Glory to God! It is broken, they are free!	
	[Act 1]	

- 16.1 How has Tituba contributed to Betty's current state? (2)
- 16.2 Explain how Betty's involvement in witchcraft will have an impact on Parris's status as Minister. (3)
- 16.3 'I want to open myself!' (line 7)  
Discuss the irony in this statement. (2)
- 16.4 Refer to lines 9–10: 'I danced for ... back to Jesus'.  
Is Abigail's denunciation of the Devil consistent with her actions later in the play? Motivate your response. (3)
- 16.5 Refer to the stage directions:  
*ABIGAIL rises, staring as though inspired, and cries out* (line 6).  
*They turn to her, startled. She is enraptured, as though in a pearly light* (lines 7–8).  
*As she is speaking, BETTY is rising from the bed, a fever in her eyes, and picks up the chant* (lines 12–13).  
Discuss how these stage directions contribute to the atmosphere at this point in the play. (3)

16.6 Discuss the dramatic irony of Hale's speeches:

'Take courage, you ... for your help.' (Lines 1–5)

'Glory to God! It is broken, they are free!' (Line 17)

(3)

**AND**

**EXTRACT B**

ELIZABETH You have not heard of it?

PROCTOR I hear nothin', where I am kept.

ELIZABETH Giles is dead.

*He looks at her incredulously.*

PROCTOR When were he hanged?

ELIZABETH *(quietly, factually):* He were not hanged. He would not answer aye or nay to his indictment; for if he denied the charge they'd hang him surely, and auction out his property. So he stand mute, and died Christian under the law. And so his sons will have his farm. It is the law, for he could not be condemned a wizard without he answer the indictment, aye or nay.

5

10

PROCTOR Then how does he die?

ELIZABETH *(gently):* They press him, John.

PROCTOR Press?

ELIZABETH Great stones they lay upon his chest until he plead aye or nay. *(With a tender smile for the old man.)* They say he give them but two words. 'More weight,' he says. And died.

15

[Act 4]

16.7 In your view, does Giles's death have any impact on Proctor's later decisions? Motivate your response.

(2)

16.8 Discuss how John Proctor wrestles with his conscience at the end when he asks Elizabeth whether he ought to confess.

(3)

16.9 Refer to EXTRACT A and EXTRACT B.

By a close reading of EXTRACTS A and B, comment critically on the appropriateness of the title *The Crucible*.

(4)

[25]

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