



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2013

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 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 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 on page 5 to assist you.

11. Write neatly and legibly.

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SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
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2.	a young man's thoughts before June the 16 th	Contextual question	10 7
OR			
3.	Lake morning in autumn	Contextual question	10 8
OR			
4.	Futility	Contextual question	10 9
AND			
Unseen Poetry: Answer ANY ONE question.			
5.	Raindrum	Essay question	10 10
OR			
6.	Raindrum	Contextual question	10 11
SECTION B: NOVEL			
Answer ONE question.*			
7.	<i>Animal Farm</i>	Essay question	25 12
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8.	<i>Animal Farm</i>	Contextual question	25 12
OR			
9.	<i>Pride and Prejudice</i>	Essay question	25 14
OR			
10.	<i>Pride and Prejudice</i>	Contextual question	25 14
OR			
11.	<i>The Great Gatsby</i>	Essay question	25 16
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12.	<i>The Great Gatsby</i>	Contextual question	25 16
SECTION C: DRAMA			
Answer ONE question.*			
13.	<i>Othello</i>	Essay question	25 18
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14.	<i>Othello</i>	Contextual question	25 18
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15.	<i>The Crucible</i>	Essay question	25 21
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16.	<i>The Crucible</i>	Contextual question	25 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 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, 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**WHEN I HAVE FEARS THAT I MAY CEASE TO BE – John Keats**

When I have fears that I may cease to be Before my pen has gleaned my teeming brain, Before high-pilèd books, in characterly, Hold like rich garners the full ripened grain; When I behold, upon the night's starred face,	5
Huge cloudy symbols of a high romance, And think that I may never live to trace Their shadows, with the magic hand of chance; And when I feel, fair creature of an hour, That I shall never look upon thee more,	10
Never have relish in the faery power Of unreflecting love; – then on the shore Of the wide world I stand alone, and think Till love and fame to nothingness do sink.	

With close reference to the **structure**, **imagery** and **tone**, discuss why the poet fears death, and how he resolves his fears.

Your essay should be 250–300 words in length (about ONE page).

[10]

OR

QUESTION 2: POETRY – CONTEXTUAL QUESTION**a young man's thoughts before june the 16th – Fhazel Johennesse**

tomorrow i travel on a road that winds to the top of the hill i take with me only the sweet memories of my youth	5
my heart aches for my mother for friday nights with friends around a table with the broad belch of beer i ask only for a sad song sung by a woman with downturned eyes and strummed by an old man with a broken brow	10
o sing my sad song sing for me for my sunset is drenched with red	

- 2.1 Give a reason for the 'young man's' reflections 'before june the 16th'. (2)
- 2.2 Refer to lines 5–7: 'my heart aches ... belch of beer'.
Account for the speaker's feelings in these lines. (2)
- 2.3 Comment on the significance of the poet's use of the lower case 'i' in the context of the poem. (3)
- 2.4 Refer to line 13: 'for my sunset is drenched with red'.
Critically discuss how the diction in this line reflects the mood of the poem. (3)
- [10]**

OR

QUESTION 3: 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

- 3.1 How does the speaker evoke sympathy for the stork in stanza one? (2)
- 3.2 What impression of the scene is created by 'A flickering gust of pencil-slanted rain' (line 4)? (2)
- 3.3 Refer to lines 14–16: 'The dawn struck ... blood and gold.'
Comment on the impact of the word 'struck' in the context of these lines. (3)
- 3.4 Refer to lines 17–21: 'Stretching his wings ... long, long time.'
Critically discuss how the images in these lines convey the stork's migratory instinct. (3)

[10]**OR**

QUESTION 6: UNSEEN POETRY – CONTEXTUAL QUESTION

- 6.1 'The roofs sizzle ... fingers of drought' (lines 1–3).
Account for the rain being referred to as 'the waking touch' (line 1). (2)
- 6.2 Refer to line 4: 'Streets break into liquid dance'.
What does this line convey about the mood of the second stanza? (2)
- 6.3 Refer to lines 12–17: 'of caked riverbeds ... and tired tubers'.
Discuss the impact of the diction employed in these lines. (3)
- 6.4 'Then/Lightning strikes ... the throbbing earth' (lines 18–20).
Critically discuss how the images in these lines reinforce the idea conveyed in the title of the poem. (3)
- [10]**
- TOTAL SECTION A: 30**

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

ANIMAL FARM – George Orwell

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

QUESTION 7: ANIMAL FARM – ESSAY QUESTION

In *Animal Farm*, the failure of the revolution is a consequence of ignorance and the abuse of power.

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

As they approached the farm Squealer, who had unaccountably been absent during the fighting, came skipping towards them, whisking his tail and beaming with satisfaction. And the animals heard, from the direction of the farm buildings, the solemn booming of a gun.

'What is that gun firing for?' said Boxer.

5

'To celebrate our victory!' cried Squealer.

'What victory?' said Boxer. His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hind leg.

'What victory, comrade? Have we not driven the enemy off our soil – the sacred soil of Animal Farm?'

10

'But they have destroyed the windmill. And we had worked on it for two years!'

'What matter? We will build another windmill. We will build six windmills if we feel like it. You do not appreciate, comrade, the mighty thing that we have done. The enemy was in occupation of this very ground that we stand upon. And now – thanks to the leadership of Comrade Napoleon we have won every inch of it back again!'

15

'Then we have won back what we had before,' said Boxer.

'That is our victory,' said Squealer.

They limped into the yard. The pellets under the skin of Boxer's leg smarted painfully. He saw ahead of him the heavy labour of rebuilding the windmill from the foundations, and already in imagination he braced himself for the task.

20

[Chapter 8]

- 8.1 Describe the events that have led to the destruction of the windmill by Frederick and his men. (3)
- 8.2 By referring to the novel as a whole, explain how the pigs' own celebration after the Battle of the Windmill is in conflict with the spirit of Animalism. (3)
- 8.3 Refer to line 7: "What victory?" said Boxer.'
Comment on Boxer's uncharacteristic tone in this line. (3)
- 8.4 Refer to lines 9–10: "What victory, comrade? ... of Animal Farm?"
Discuss how the propaganda techniques that Squealer uses in these lines are consistent with his character. (3)
- 8.5 Discuss how the original symbolism of the windmill differs from what it later represents. (3)

AND**EXTRACT B**

They found it comforting to be reminded that, after all, they were truly their own masters and that the work they did was for their own benefit.

...

In April, Animal Farm was proclaimed a Republic, and it became necessary to elect a President. There was only one candidate, Napoleon, who was elected unanimously. On the same day it was given out that fresh documents had been discovered which revealed further details about Snowball's complicity with Jones. It now appeared that Snowball had not, as the animals had previously imagined, merely attempted to lose the Battle of the Cowshed by means of a stratagem, but had been openly fighting on Jones's side. In fact, it was he who had actually been the leader of the human forces, and had charged into battle with the words 'Long live Humanity!' on his lips. The wounds on Snowball's back, which a few of the animals still remembered to have seen, had been inflicted by Napoleon's teeth. 5 10

In the middle of the summer Moses the raven suddenly reappeared on the farm, after an absence of several years. He was quite unchanged, still did not work, and talked in the same strain as ever about Sugarcandy Mountain. 15

[Chapter 9]

- 8.6 Refer to lines 1–2: 'They found it ... their own benefit.'
Explain the irony in these lines. (3)
- 8.7 Refer to lines 5–6: 'On the same ... complicity with Jones.'
Discuss the importance of revealing Snowball's 'complicity with Jones' on that particular day. (3)
- 8.8 Refer to lines 13–15: 'In the middle ... about Sugarcandy Mountain.'
Discuss how Orwell uses the character of Moses to convey his scepticism of religion in the novel as a whole. (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

Although Jane Austen frequently satirises snobs and class consciousness, she ruthlessly attacks the poor breeding and misbehaviour of those lower on the social scale.

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 10: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

EXTRACT A

Mary's powers were by no means fitted for such a display; her voice was weak, and her manner affected. – Elizabeth was in agonies. She looked at Jane, to see how she bore it; but Jane was very composedly talking to Bingley. She looked at his two sisters, and saw them making signs of derision at each other, and at Darcy, who continued however impenetrably grave. She looked at her father to entreat his interference, lest Mary should be singing all night. He took the hint, and when Mary had finished her second song, said aloud,

5

'That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit.'

...

To Elizabeth it appeared, that had her family made an agreement to expose themselves as much as they could during the evening, it would have been impossible for them to play their parts with more spirit, or finer success; and happy did she think it for Bingley and her sister that some of the exhibition had escaped his notice, and that his feelings were not of a sort to be much distressed by the folly which he must have witnessed. That his two sisters and Mr Darcy, however, should have such an opportunity of ridiculing her relations was bad enough, and she could not determine whether the silent contempt of the gentleman, or the insolent smiles of the ladies, were more intolerable.

10

15

[Chapter 18]

10.1 Account for Elizabeth's feelings about her family as presented in this extract. (3)

10.2 'She looked at ... took the hint' (lines 5–6).

With reference to the novel as a whole, explain what these lines reveal about the relationship between Mr Bennet and Elizabeth. (3)

- 10.3 Refer to lines 13–15: 'that his feelings ... must have witnessed.'
In the light of your knowledge of later events, explain whether you agree with Elizabeth's assessment of Bingley. (3)
- 10.4 What does Darcy's attitude towards the Bennet family suggest about him? (3)
- 10.5 Consider the words 'exhibit' (line 9) and 'exhibition' (line 13).
Comment on what these words convey about the attitudes toward women in Austen's society. (3)

AND**EXTRACT B**

'Gracechurch-street,
Monday, August 2.

'My dear Brother,

'At last I am able to send you some tidings of my niece, and such as, upon the whole, I hope will give you satisfaction. Soon after you left me on Saturday, I was fortunate enough to find out in what part of London they were. The particulars, I reserve till we meet. It is enough to know they are discovered, I have seen them both –'

5

'Then it is, as I always hoped,' cried Jane; 'they are married!'

Elizabeth read on; ...

We have judged it best, that my niece should be married from this house, of which I hope you will approve. She comes to us today. I shall write again as soon as anything more is determined on. Yours, &c.

10

'Edw. Gardiner.'

'Is it possible!' cried Elizabeth, when she had finished. 'Can it be possible that he will marry her?'

15

'Wickham is not so undeserving, then, as we have thought him,' said her sister. 'My dear father, I congratulate you.'

[Chapter 49]

- 10.6 Refer to line 16: 'Wickham is not so undeserving'
In your view, is Jane's assessment of Wickham, in this line, accurate? Motivate your response. (3)
- 10.7 Refer to lines 16–17: 'My dear father, I congratulate you.'
Discuss the irony in this statement. (3)
- 10.8 In this extract, Austen satirises marriage conventions in her society.
Comment on the validity of this statement by drawing on your knowledge of the novel as a whole. (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

The Great Gatsby is a commentary on the conflict between illusion and reality that is at the heart of American life.

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

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

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

EXTRACT A

They were sitting at either end of the couch, looking at each other as if some question had been asked, or was in the air, and every vestige of embarrassment was gone. Daisy's face was smeared with tears, and when I came in she jumped up and began wiping at it with her handkerchief before a mirror. But there was a change in Gatsby that was simply confounding. He literally glowed; without a word or gesture of exultation a new well-being radiated from him and filled the little room.

5

'Oh, hello, old sport,' he said, as if he hadn't seen me for years. I thought for a moment he was going to shake hands.

'It's stopped raining.'

'Has it?' When he realised what I was talking about, that there were twinkle-bells of sunshine in the room, he smiled like a weather man, like an ecstatic patron of recurrent light, and repeated the news to Daisy. 'What do you think of that? It's stopped raining.'

10

'I'm glad, Jay.' Her throat, full of aching, grieving beauty, told only of her unexpected joy.

'I want you and Daisy to come over to my house,' he said. 'I'd like to show her around.'

15

'You're sure you want me to come?'

[Chapter 5]

12.1 Account for Daisy's and Gatsby's feelings in this extract. (3)

12.2 Explain why Gatsby desires to show Daisy his house (line 15). (3)

- 12.3 Refer to line 7: 'Oh, hello, old sport.'
Discuss the significance of Gatsby's frequent use of the expression, 'old sport'. (3)
- 12.4 Critically discuss Nick's role in the development of the relationship between Gatsby and Daisy. (3)

AND**EXTRACT B**

I glanced at Daisy, who was staring terrified between Gatsby and her husband, and at Jordan, who had begun to balance an invisible but absorbing object on the tip of her chin. Then I turned back to Gatsby – and was startled at his expression. He looked – and this is said in all contempt for the babbling slander of his garden – as if he had 'killed a man'. For a moment the set of his face could be described in just that fantastic way. 5

It passed, and he began to talk excitedly to Daisy, denying everything, defending his name against accusations that had not been made. But with every word she was drawing further and further into herself, so he gave that up, and only the dead dream fought on as the afternoon slipped away, trying to touch what was no longer tangible, struggling unhappily, undespairingly, toward that lost voice across the room. 10

The voice begged again to go.

'Please, Tom! I can't stand this any more.'

Her frightened eyes told that whatever intentions, whatever courage she had had, were definitely gone. 15

'You two start on home, Daisy,' said Tom. 'In Mr Gatsby's car.'

She looked at Tom, alarmed now, but he insisted with magnanimous scorn.
'Go on. He won't annoy you. I think he realises that his presumptuous little flirtation is over.'

[Chapter 7]

- 12.5 Explain why Daisy stares 'terrified between Gatsby and her husband' (line 1). (3)
- 12.6 Comment on Tom's attitude towards Gatsby in this extract. (3)
- 12.7 Daisy is closely identified with her voice throughout the novel.
Drawing on your knowledge of the novel as a whole, critically discuss Daisy's voice as a symbol of her character. (3)
- 12.8 Gatsby's pursuit of Daisy is based on illusion rather than reality.
Comment on the validity of this statement, by referring to the novel as a whole. (4)

[25]**TOTAL SECTION B: 25****AND**

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 the play, *Othello*, love and friendship are vulnerable to both internal and external forces.

Critically assess the validity of this statement in a well-constructed 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

CASSIO

You advise me well.

IAGO

I protest, in the sincerity of love and honest kindness.

CASSIO

I think it freely, and betimes in the morning I will beseech the virtuous Desdemona to undertake for me. I am desperate of my fortunes if they check me here.

5

IAGO

You are in the right. Good night, lieutenant; I must to the watch.

CASSIO

Good night, honest Iago.

Cassio off

IAGO

And what's he then that says I play the villain,

When this advice is free I give, and honest,

Probal to thinking, and indeed the course

To win the Moor again? For 'tis most easy

The inclining Desdemona to subdue

In any honest suit. She's framed as fruitful

As the free elements; and then for her

To win the Moor, were't to renounce his baptism,

All seals and symbols of redeemed sin,

His soul is so enfeathered to her love,

That she may make, unmake, do what she list,

Even as her appetite shall play the god

10

15

20

With his weak function. How am I then a villain To counsel Cassio to this parallel course Directly to his good? Divinity of hell! When devils will their blackest sins put on, They do suggest at first with heavenly shows As I do now. For while this honest fool Plies Desdemona to repair his fortunes, And she for him pleads strongly to the Moor, I'll pour this pestilence into his ear, That she repeals him for her body's lust; And by how much she strives to do him good, She shall undo her credit with the Moor.	25 30
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[Act 2, Scene 3]

- 14.1 Place the extract in context. (3)
- 14.2 Refer to line 1: 'You advise me well' and line 10: 'this advice is free I give, and honest'.
Discuss the irony of Iago's advice. (3)
- 14.3 Refer to lines 18–21: 'His soul is ... his weak function.'
In your view, is Iago's assessment of the relationship between Othello and Desdemona accurate? Motivate your response. (3)
- 14.4 Refer to lines 23–26: 'Divinity of hell! ... I do now.'
Critically discuss how the paradox in these lines reveals Iago's true nature. (3)

AND**EXTRACT B**

DESDEMONA

How, sweet Othello?

OTHELLO

Devil!

He strikes her

DESDEMONA

I have not deserved this.

LODOVICO

My lord, this would not be believed in Venice,
Though I should swear I saw't. 'Tis very much.
Make her amends – she weeps.

5

OTHELLO

O devil, devil!

If that the earth could teem with women's tears,
Each drop she falls would prove a crocodile.

10

Out of my sight!

DESDEMONA

I will not stay to offend you.

Desdemona starts to go

LODOVICO

Truly an obedient lady.

I do beseech your lordship, call her back.

15

OTHELLO

Mistress!

DESDEMONA

My Lord?

OTHELLO

What would you with her, sir?

LODOVICO

Who, I, my Lord?

OTHELLO

Ay, you did wish that I would make her turn.

20

Sir, she can turn, and turn, and yet go on.

And turn again.

[Act 4, Scene 1]

- 14.5 How does Othello's exclamation, 'Devil!' (line 2) and the stage direction, '*He strikes her*' (line 3) contribute to your understanding of Othello's state of mind at this stage of the play? (3)
- 14.6 Refer to Desdemona's replies to Othello, 'I have not deserved this' (line 4) and 'I will not stay to offend you' (line 12).
Are these responses typical of Desdemona's character? Motivate your response. (3)
- 14.7 Refer to lines 9–10: 'If that the ... prove a crocodile.'
Comment on the dramatic irony of Othello's statement. (3)
- 14.8 The play, *Othello*, depicts how easily characters can destroy themselves.
By a close reading of Extract A and Extract B, comment critically on how this is true of Iago and Othello. (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 irony of the Salem witchcraft trials is that they are meant to preserve order, promote morality and serve justice; instead, they have the opposite effect.

In a well-constructed essay of 400–450 words (2–2½ pages), critically assess the validity of this statement.

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

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

EXTRACT A

HALE	Abigail were stabbed tonight; a needle were found stuck into her belly –	
ELIZABETH	And she charges me?	
HALE	Aye.	
ELIZABETH	<i>(her breath knocked out)</i> : Why – ! The girl is murder! She must be ripped out of the world!	5
CHEEVER	<i>(pointing at Elizabeth)</i> : You've heard that, sir! Ripped out of the world! Herrick, you heard it!	
PROCTOR	<i>(suddenly snatching the warrant out of Cheever's hands)</i> : Out with you.	
CHEEVER	Proctor, you dare not touch the warrant.	
PROCTOR	<i>(ripping the warrant)</i> : Out with you!	10
CHEEVER	You've ripped the Deputy Governor's warrant, man!	
PROCTOR	Damn the Deputy Governor! Out of my house!	
HALE	Now, Proctor, Proctor!	
PROCTOR	Get y'gone with them. You are a broken minister.	
HALE	Proctor, if she is innocent, the court –	15
PROCTOR	If she is innocent! Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? Were they born this morning as clean as God's fingers? I'll tell you what's walking Salem – vengeance is walking Salem. We are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! This warrant's vengeance! I'll not give my wife to vengeance!	20
ELIZABETH	I'll go, John –	
PROCTOR	You will not go!	
HERRICK	I have nine men outside. You cannot keep her. The law binds me, John, I cannot budge.	25
PROCTOR	<i>(to Hale, ready to break him)</i> : Will you see her taken?	
HALE	Proctor, the court is just –	
PROCTOR	Pontius Pilate! God will not let you wash your hands of this!	

[Act 2]

- 16.1 Place the extract in context. (3)
- 16.2 Refer to Elizabeth's responses in lines 4–5: 'Why – ! The girl is murder! She must be ripped out of the world!' and line 23: 'I'll go John –'.
Suggest what Elizabeth's responses reveal about her character at this stage of the play. (3)
- 16.3 Explain how the image, 'the little crazy children are jangling the keys of the kingdom' (line 20) contributes to your understanding of events in the play. (3)
- 16.4 Examine lines 25–26: 'The law binds me, John, I cannot budge.'
Explain how Herrick's attitude to the rule of law is representative of that of many people in Salem. (3)
- 16.5 'Proctor, the court is just – ' (line 28).
Discuss the irony that it is Hale who states that 'the court is just – '. (3)

AND**EXTRACT B**

REBECCA	<i>(brightening as she sees Proctor)</i> : Ah, John! You are well, then, eh? PROCTOR <i>turns his face to the wall.</i>	
DANFORTH	Courage, man, courage – let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr Proctor. Did you bind yourself to the Devil's service?	5
REBECCA	<i>(astonished)</i> : Why, John!	
PROCTOR	<i>(through his teeth, his face turned from Rebecca)</i> : I did.	
DANFORTH	Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him?	
REBECCA	Oh, John – God send his mercy on you!	10
DANFORTH	I say, will you confess yourself, Goody Nurse?	
REBECCA	Why, it is a lie, it is a lie: how may I damn myself? I cannot, I cannot.	
DANFORTH	Mr Proctor. When the Devil came to you did you see Rebecca Nurse in his company? (PROCTOR <i>is silent.</i>) Come, man, take courage – did you ever see her with the Devil?	15
PROCTOR	<i>(almost inaudibly)</i> : No. DANFORTH, <i>now sensing trouble, glances at John and goes to the table, and picks up a sheet – the list of condemned.</i>	

[Act 4]

- 16.6 Comment on Rebecca's role in influencing Proctor's decision later in the play. (3)
- 16.7 Critically discuss how the stage directions and Proctor's actions contribute to your understanding of the change he has undergone in the course of the play. (3)

16.8 The play, *The Crucible*, depicts how easily a community can destroy itself.

By a close reading of Extract A and Extract B, comment critically on how this is true of Salem.

(4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80