



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2015 (R)**

**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)  
SECTION B: Novel (25)  
SECTION C: Drama (25)

4. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

**SECTION A: POETRY**

PRESCRIBED POETRY – Answer TWO questions.

UNSEEN POETRY – COMPULSORY question.

**SECTION B: NOVEL**

Answer ONE question.

**SECTION C: DRAMA**

Answer ONE question.

5. **CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):**

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

6. **LENGTH OF ANSWERS:**

- The essay question on Poetry should be answered in about 250–300 words.
- Essay questions on the Novel and Drama sections should be answered in 400–450 words.
- The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

7. Carefully follow the instructions at the beginning of each section.

8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
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1. 'Futility'	Essay question	10	6
2. 'Lake morning in autumn'	Contextual question	10	7
3. 'Rugby league game'	Contextual question	10	8
4. 'When I have fears that I may cease to be'	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question</b>			
5. 'Touched by an angel'	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>Animal Farm</i>	Essay question	25	11
7. <i>Animal Farm</i>	Contextual question	25	11
8. <i>Pride and Prejudice</i>	Essay question	25	13
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10. <i>The Great Gatsby</i>	Essay question	25	15
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<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
12. <i>Othello</i>	Essay question	25	18
13. <i>Othello</i>	Contextual question	25	18
14. <i>The Crucible</i>	Essay question	25	21
15. <i>The Crucible</i>	Contextual question	25	21

**\*NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**CHECKLIST**

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

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

**NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

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

Answer any TWO of the following questions.

**QUESTION 1: POETRY – ESSAY QUESTION**

Read the poem below and then answer the question that follows.

**FUTILITY – Wilfred Owen**

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

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

Wilfred Owen said of his poetry, 'My subject is War, and the pity of War.'

By close reference to the **diction**, **imagery** and **tone** used in this poem, discuss how the above statement is reflected in the poem, 'Futility'.

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

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

**QUESTION 2: POETRY – CONTEXTUAL QUESTION**

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

**LAKE MORNING IN AUTUMN – Douglas Livingstone**

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

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

5

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

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

10

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

15

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

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

20

2.1 What impression of the stork is created by the phrase, 'stick legs' (line 3)? (2)

2.2 What does the word, 'regally' (line 18) suggest about the speaker's attitude toward the stork? (2)

2.3 Refer to lines 10–12: 'beak on chest ... black migratory leagues'.  
Discuss how these words contribute to the image of the stork that the speaker wishes to convey. (3)

2.4 Refer to lines 16–21: 'He sighed.  
Stretching ... long, long time.'

Critically discuss how the tone of these lines reinforces a central idea of the poem.

(3)  
[10]**OR**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION**

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

**RUGBY LEAGUE GAME – James Kirkup**

Sport is absurd, and sad.  
Those grown men. Just look,  
In those dreary long blue shorts,  
Those ringed stockings, Edwardian,  
Balding pates, and huge  
Fat knees that ought to be heroes'. 5

Grappling, hooking, gallantly tackling –  
Is all this courage really necessary? –  
Taking their good clean fun  
So solemnly, they run each other down 10  
With earnest keenness, for the honour of  
Virility, the cap, the county side.

Like great boys they roll each other,  
In the mud of public Saturdays,  
Groping their blind way back 15  
To noble youth, away from the bank,  
The wife, the pram, the spin drier,  
Back to the Spartan freedom of the field.

Back, back to the days when boys  
Were men, still hopeful and untamed. 20  
That was then: a gay  
And golden age ago.  
Now in vain, domesticated,  
Men try to be boys again.

3.1 What impression of the rugby players is created by the word, 'dreary' (line 3)? (2)

3.2 Account for the inclusion of the rhetorical question in line 8: 'Is all this courage really necessary? –' (2)

3.3 Refer to line 18: 'Back to the Spartan freedom of the field.'  
Discuss the appropriateness of this image in the context of the poem as a whole. (3)

3.4 Critically discuss how the tone of the last stanza reinforces the central idea of the poem. (3)  
[10]

**OR**



**QUESTION 4: POETRY – CONTEXTUAL QUESTION**

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

**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 charactery,	
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.	

- 4.1 Account for the poet's choice of the expression, 'cease to be' (line 1) instead of the word 'die'. (2)
- 4.2 What does the use of the word, 'gleaned' (line 2) convey about the speaker's attitude toward achieving his goals? (2)
- 4.3 Refer to lines 7–8: 'I may never ... hand of chance'.  
Discuss how these words help to convey the speaker's concerns as expressed in the second quatrain. (3)
- 4.4 Critically discuss how the tone of the rhyming couplet reinforces the central idea of the poem. (3)

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

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION**

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

**TOUCHED BY AN ANGEL – Maya Angelou**

We, unaccustomed to courage  
exiles from delight  
live coiled in shells of loneliness  
until love leaves its high holy temple  
and comes into our sight  
to liberate us into life.

5

Love arrives  
and in its train come ecstasies  
old memories of pleasure  
ancient histories of pain.  
Yet if we are bold,  
love strikes away the chains of fear  
from our souls.

10

We are weaned from our timidity  
In the flush of love's light  
we dare be brave  
And suddenly we see  
that love costs all we are  
and will ever be.

15

Yet it is only love  
which sets us free.

20

- 5.1 Account for love described as leaving from a 'high holy temple' (line 4). (2)
- 5.2 What change in outlook does the word, 'Yet' (line 11) introduce? (2)
- 5.3 Refer to lines 12–13: 'love strikes away ... from our souls'.  
Comment on the effectiveness of the diction used in these lines. (3)
- 5.4 Refer to lines 14–16: 'We are weaned ... dare be brave'.  
Critically discuss how these lines reinforce the central idea of the poem. (3)

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

**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

**ANIMAL FARM – George Orwell**

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

**QUESTION 6: ANIMAL FARM – ESSAY QUESTION**

'Power cannot be used for good. It can only be used for keeping power.'  
(Miklas Jansko)

Critically assess the validity of the above statement in relation to *Animal Farm*.

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

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

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

**EXTRACT A**

Within a few weeks Snowball's plans for the windmill were fully worked out. The mechanical details came mostly from three books which had belonged to Mr Jones –

...

Snowball used as his study a shed which had once been used for incubators and had a smooth wooden floor, suitable for drawing on. He was closeted there for hours at a time. With his books held open by a stone, and with a piece of chalk gripped between the knuckles of his trotter, he would move rapidly to and fro, drawing in line after line and uttering little whimpers of excitement. Gradually the plans grew into a complicated mass of cranks and cog-wheels, covering more than half the floor, which the other animals found completely unintelligible but very impressive. All of them came to look at Snowball's drawings at least once a day. Even the hens and ducks came, and were at pains not to tread on the chalk marks. Only Napoleon held aloof. He had declared himself against the windmill from the start. One day, however, he arrived unexpectedly to examine the plans. He walked heavily round the shed, looked closely at every detail of the plans and snuffed at them once or twice, then stood for a little while contemplating them out of the corner of his eye; then suddenly he lifted his leg, urinated over the plans and walked out without uttering a word.

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15

[Chapter 5]

7.1 The pigs are the cleverest and most cunning animals on the farm.

Give evidence from elsewhere in the novel to support this statement.

**(3)**

- 7.2 How is the depiction of Snowball in this extract typical of his character? (3)
- 7.3 Explain how this extract introduces the power struggle between Snowball and Napoleon. (3)
- 7.4 Discuss the symbolism of the windmill in the novel as a whole. (3)

**AND****EXTRACT B**

But still, neither pigs nor dogs produced any food by their own labour; and there were very many of them, and their appetites were always good.

As for the others, their life, so far as they knew, was as it had always been. They were generally hungry, they slept on straw, they drank from the pool, they laboured in the fields; in winter they were troubled by the cold, and in summer by the flies. Sometimes the older ones among them racked their dim memories and tried to determine whether in the early days of the Rebellion, when Jones's expulsion was still recent, things had been better or worse than now. They could not remember. There was nothing with which they could compare their present lives: they had nothing to go upon except Squealer's lists of figures, which invariably demonstrated that everything was getting better and better. The animals found the problem insoluble; in any case they had little time for speculating on such things now. Only old Benjamin professed to remember every detail of his long life and to know that things never had been, nor ever could be, much better or much worse – hunger, hardship and disappointment being, so he said, the unalterable law of life.

And yet the animals never gave up hope. More, they never lost, even for an instant, their sense of honour and privilege in being members of Animal Farm. They were still the only farm in the whole country – in all England! – owned and operated by animals. Not one of them, not even the youngest, not even the newcomers who had been brought from farms ten or twenty miles away, ever ceased to marvel at that.

[Chapter 10]

- 7.5 How does this extract highlight the betrayal of old Major's dream? (3)
- 7.6 Earlier in the novel, old Major says that the Seven Commandments 'would form an unalterable law by which all the animals ... must live for ever after'.  
  
Explain the irony of Benjamin's use of the phrase, 'the unalterable law of life' (line 15) in the light of old Major's words. (3)
- 7.7 Refer to line 16: 'And yet the animals never gave up hope.'  
  
By referring to the novel as a whole, critically discuss whether the animals are justified in never giving up hope. (3)

- 7.8 In *Animal Farm* the corruption and failure of the revolution are presented as inevitable.

Do you agree with this point of view? Present your argument with close reference to the novel.

(4)  
[25]

OR

**PRIDE AND PREJUDICE – Jane Austen**

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

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

*Pride and Prejudice* is a commentary on the power relations between families and individuals in their attempts to realise their ambitions.

Critically assess the validity of the above statement.

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

[25]

OR

**QUESTION 9: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

**EXTRACT A**

'Lydia will never be easy till she has exposed herself in some public place or other, and we can never expect her to do it with so little expense or inconvenience to her family as under the present circumstances.'

'If you were aware,' said Elizabeth, 'of the very great disadvantage to us all, which must arise from the public notice of Lydia's unguarded and imprudent manner – nay, which has already arisen from it, I am sure you would judge differently in the affair.'

5

'Already arisen?' repeated Mr Bennet. 'What, has she frightened away some of your lovers? Poor little Lizzy! But do not be cast down. Such squeamish youths as cannot bear to be connected with a little absurdity are not worth a regret. Come, let me see the list of pitiful fellows who have been kept aloof by Lydia's folly.'

10

'Indeed you are mistaken. I have no such injuries to resent. It is not of peculiar, but of general evils, which I am now complaining. Our importance, our respectability in the world, must be affected by the wild volatility, the assurance and disdain of all restraint which mark Lydia's character. Excuse me, – for I must speak plainly. If you, my dear father, will not take the trouble of checking her exuberant spirits, and of teaching her that her present pursuits are not to be the business of her life, she will soon be beyond the reach of amendment.'

15

[Chapter 41]

- 9.1 Explain how Elizabeth's concerns about Lydia's visit to Brighton will prove to be well-founded. (3)
- 9.2 Refer to lines 7–8: ' "Already arisen?" repeated Mr Bennet. "What, has she frightened away some of your lovers?" ' (3)
- How is Mr Bennet's tone in these lines consistent with his character? (3)
- 9.3 Discuss what the words, 'importance' and 'respectability' (line 12) convey about what is expected of women in Austen's society. (3)
- 9.4 Comment on the extent to which Elizabeth's concerns, as expressed in this extract, are typical of her. (3)

**AND****EXTRACT B**

To complete the favourable impression, she then told him [Mr Bennet] what Mr Darcy had voluntarily done for Lydia. He heard her with astonishment.

'This is an evening of wonders, indeed! And so, Darcy did everything – made up the match, gave the money, paid the fellow's debts, and got him his commission! So much the better. It will save me a world of trouble and economy. Had it been your uncle's doing, I must and *would* have paid him; but these violent young lovers carry everything their own way. I shall offer to pay him to-morrow: he will rant and storm about his love for you, and there will be an end of the matter.' He then recollected her embarrassment a few days before, on his reading Mr Collins's letter ... .

5

...

[Mrs Bennet said] 'Good gracious! Lord bless me! Only think! Dear me! Mr Darcy! Who would have thought it? And is it really true? Oh, my sweetest Lizzy! How rich and how great you will be! What pin-money, what jewels, what carriages you will have! Jane's is nothing to it – nothing at all. I am so pleased – so happy! Such a charming man! – so handsome! So tall! – Oh, my dear Lizzy! Pray apologise for my having disliked him so much before, I hope he will overlook it. Dear, dear Lizzy! A house in town! Everything that is charming! Three daughters married! Ten thousand a year! Oh, Lord! What will become of me? I shall go distracted.'

10

15

[Chapter 59]

- 9.5 Refer to lines 3–4: 'Darcy did everything ... him his commission!' (3)
- What has motivated Darcy's decision to act in this way? (3)
- 9.6 By referring to the letter mentioned in line 9, critically comment on Mr Collins's being a self-appointed counsellor to the Bennet family. (3)
- 9.7 Refer to lines 10–17: '[Mrs Bennet said] ... shall go distracted.' (3)
- Using the above lines as a point of departure, discuss how the character of Mrs Bennet is satirised. (3)

- 9.8 Austen provides a critical commentary on the need for women to have a favourable social status.

Do you agree with this point of view? Present your argument with close reference to the novel.

(4)  
[25]

OR

**THE GREAT GATSBY – F Scott Fitzgerald**

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

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

Wealth and status are the dominant sources of power in the society presented in *The Great Gatsby*.

Critically assess the validity of the above statement.

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

[25]

OR

**QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION**

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

**EXTRACT A**

'Meyer Wolfshiem? No, he's a gambler.' Gatsby hesitated, then added coolly: 'He's the man who fixed the World's Series back in 1919.'

'Fixed the World's Series?' I repeated.

The idea staggered me. I remembered, of course, that the World's Series had been fixed in 1919, but if I had thought of it at all I would have thought of it as a thing that merely *happened*, the end of some inevitable chain. It never occurred to me that one man could start to play with the faith of fifty million people – with the single-mindedness of a burglar blowing a safe.

5

'How did he happen to do that?' I asked after a minute.

'He just saw the opportunity.'

10

'Why isn't he in jail?'

'They can't get him, old sport. He's a smart man.'

I insisted on paying the check. As the waiter brought my change I caught sight of Tom Buchanan across the crowded room.

'Come along with me for a minute,' I said; 'I've got to say hello to someone.'

15

When he saw us Tom jumped up and took half a dozen steps in our direction.

'Where've you been?' he demanded eagerly. 'Daisy's furious because you haven't called up.'

'This is Mr Gatsby, Mr Buchanan.'

They shook hands briefly, and a strained, unfamiliar look of embarrassment came over Gatsby's face.

20

[Chapter 4]

11.1 Refer to lines 1–2: 'Gatsby hesitated, then ... back in 1919.'

Account for Gatsby's hesitation in these lines.

(3)

11.2 Refer to lines 20–21: 'They shook hands ... over Gatsby's face.'

Explain how Gatsby's reaction to Tom will later prove to be justifiable.

(3)

11.3 Explain what the fixing of the World's Series suggests about the American Dream.

(3)

11.4 Refer to lines 4–6: 'I remembered, of ... some inevitable chain.'

Discuss whether Nick's response, as expressed in these lines, is typical of him.

(3)

### AND

#### EXTRACT B

'Who is this Gatsby anyhow?' demanded Tom suddenly. 'Some big bootlegger?'

'Where'd you hear that?' I inquired.

'I didn't hear it. I imagined it. A lot of these newly rich people are just big bootleggers, you know.'

'Not Gatsby,' I said shortly.

5

He was silent for a moment. The pebbles of the drive crunched under his feet.

'Well, he certainly must have strained himself to get this menagerie together.'

A breeze stirred the grey haze of Daisy's fur collar.

'At least they are more interesting than the people we know,' she said with an effort.



'You didn't look so interested.'	10
...	
Daisy began to sing with the music in a husky, rhythmic whisper, bringing out a meaning in each word that it had never had before and would never have again. When the melody rose her voice broke up sweetly, following it, in a way contralto voices have, and each change tipped out a little of her warm human magic upon the air.	
'Lots of people come who haven't been invited,' she said suddenly. 'That girl hadn't been invited. They simply force their way in and he's too polite to object.'	15
'I'd like to know who he is and what he does,' insisted Tom. 'And I think I'll make a point of finding out.'	
'I can tell you right now,' she answered. 'He owned some drugstores, a lot of drugstores. He built them up himself.'	20
[Chapter 6]	

- 11.5 Refer to line 11: 'Daisy began to sing'.  
Account for Daisy's choosing to start singing at this point in the conversation. (3)
- 11.6 Refer to line 5: ' "Not Gatsby," I said shortly.'  
Critically discuss Nick's defence of Gatsby. (3)
- 11.7 Refer to lines 17–18: 'I'd like to ... of finding out.'  
Comment on the irony of Tom's determination to investigate Gatsby's business deals. (3)
- 11.8 Fitzgerald provides a critical commentary on how money and power corrupt social values and morality.  
Do you agree with this point of view? Present your argument with close reference to the novel. (4)
- [25]**
- TOTAL SECTION B: 25**

**AND**

**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

***OTHELLO* – William Shakespeare**

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

**QUESTION 12: *OTHELLO* – ESSAY QUESTION**

Referring to Cassio, Iago says: 'He hath a daily beauty in his life,/That makes me ugly'.

Critically discuss how *Othello* demonstrates that, when characters feel inferior to others, the results are destructive.

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

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

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

**EXTRACT A****OTHELLO**

Why did I marry? This honest creature doubtless  
Sees and knows more, much more, than he unfolds.

**IAGO**

(*Returning*) My lord, I would I might entreat your honour  
To scan this thing no further. Leave it to time.

Though it be fit that Cassio have his place

5

(For sure he fills it up with great ability)

Yet if you please to hold him off a while,

You shall by that perceive him and his means;

Note if your lady strain his entertainment

With any strong or vehement importunity.

10

Much will be seen in that. In the meantime,

Let me be thought too busy in my fears

(As worthy cause I have to fear I am)

And hold her free, I do beseech your honour.

**OTHELLO**

Fear not my government.

15

**IAGO**

I once more take my leave.

*Off*



**EXTRACT B****DESDEMONA**

O good Iago,

What shall I do to win my lord again?

Good friend, go to him, for by this light of heaven

I know not how I lost him. Here I kneel.

If e'er my will did trespass 'gainst his love

5

Either in discourse of thought or actual deed,

Or that mine eyes, mine ears, or any sense,

Delighted them in any other form,

Or that I do not yet, and ever did,

And ever will (though he do shake me off

10

To beggarly divorcement) love him dearly,

Comfort forswear me! Unkindness may do much,

And his unkindness may defeat my life,

But never taint my love. I cannot say 'whore';

It does abhor me now I speak the word.

15

To do the act that might the addition earn

Not the world's mass of vanity could make me.

**IAGO**

I pray you, be content; 'tis but his humour.

The business of the State does him offence,

And he does chide with you.

20

[Act 4, Scene 2]

13.6 Refer to lines 1–2: 'O good Iago, ... my lord again?'

Explain why Desdemona appeals to Iago for assistance.

(3)

13.7 In line 4, Desdemona says, 'Here I kneel.'

Earlier in the play, Othello also kneels as he takes what he regards as a sacred vow.

Critically compare and contrast the two vows.

(3)

13.8 In EXTRACT A, lines 39–40, Othello says of Desdemona, 'If she be ... I'll not believe't.'

Is this assessment of Desdemona's character reinforced in EXTRACT B? Justify your response.

(4)

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

**THE CRUCIBLE – Arthur Miller**

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

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

*The Crucible* demonstrates that human behaviour is all too often directed by ulterior motives that result in destruction.

Critically discuss the extent to which you agree with the above statement.

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

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

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

**EXTRACT A**

PROCTOR	<i>(with solemn warning)</i> : You will not judge me more, Elizabeth. I have good reason to think before I charge fraud on Abigail, and I will think on it. Let you look to your own improvement before you go to judge your husband any more. I have forgot Abigail, and –	
ELIZABETH	And I.	5
PROCTOR	Spare me! You forget nothin' and forgive nothin'. Learn charity, woman. I have gone tiptoe in this house all seven month since she is gone. I have not moved from there to there without I think to please you, and still an everlasting funeral marches round your heart. I cannot speak but I am doubted, every moment judged for lies, as though I come into a court when I come into this house!	10
	...	
ELIZABETH	I do not judge you. The magistrate sits in your heart that judges you. I never thought you but a good man, John – <i>(with a smile)</i> – only somewhat bewildered.	
PROCTOR	<i>(laughing bitterly)</i> : Oh, Elizabeth, your justice would freeze beer! <i>(He turns suddenly toward a sound outside. He starts for the door as MARY WARREN enters. As soon as he sees her, he goes directly to her and grabs her by her cloak, furious.)</i> How do you go to Salem when I forbid it? Do you mock me? <i>(Shaking her.)</i> I'll whip you if you dare leave this house again!	15
	<i>Strangely, she doesn't resist him, but hangs limply by his grip.</i>	20
MARY	I am sick, I am sick, Mr Proctor. Pray, pray, hurt me not. <i>(Her strangeness throws him off, and her evident pallor and weakness. He frees her.)</i> My insides are all shuddery; I am in the proceedings all day, sir.	

[Act 2]

- 15.1 Refer to lines 1–2: 'I have good reason to think before I charge fraud on Abigail'.  
Explain why Proctor is reluctant to 'charge fraud on Abigail'. (3)
- 15.2 Refer to lines 8–9: 'and still an everlasting funeral marches round your heart'.  
What does Proctor's comment suggest about Elizabeth's attitude toward him? (3)
- 15.3 Refer to the stage direction in line 21: '*Strangely, she doesn't resist him*'.  
Suggest why Mary Warren's reaction might be considered strange. (3)
- 15.4 The trials are referred to as 'proceedings' (line 24) rather than as 'witch trials'.  
Comment on the implications of the choice of the word, 'proceedings'. (3)
- 15.5 Refer to line 12: 'The magistrate sits in your heart that judges you.'  
Discuss the validity of Elizabeth's assessment of Proctor in light of later events in the play. (3)

**AND****EXTRACT B**

PROCTOR	Then who will judge me? ( <i>Suddenly clasping his hands.</i> ) God in Heaven, what is John Proctor, what is John Proctor? ( <i>He moves as an animal, and a fury is riding in him, a tantalized search.</i> ) I think it is honest, I think so; I am no saint. ( <i>As though she had denied this he calls angrily at her.</i> ) Let Rebecca go like a saint; for me it is fraud!	5
	<i>Voices are heard in the hall, speaking together in suppressed excitement.</i>	
ELIZABETH	I am not your judge, I cannot be. ( <i>As though giving him release</i> ) Do as you will, do as you will!	
PROCTOR	Would you give them such a lie? Say it. Would you ever give them this? ( <i>She cannot answer.</i> ) You would not; if tongs of fire were singeing you you would not! It is evil. Good, then – it is evil, and I do it!	10
	HATHORNE <i>enters with</i> DANFORTH, <i>and, with them,</i> CHEEVER, PARRIS, <i>and</i> HALE. <i>It is a businesslike, rapid entrance, as though the ice had been broken.</i>	
DANFORTH	( <i>with great relief and gratitude</i> ): Praise to God, man, praise to God; you shall be blessed in Heaven for this. ( <i>CHEEVER has hurried to the bench with pen, ink, and paper. PROCTOR watches him.</i> ) Now then, let us have it. Are you ready, Mr Cheever?	15
PROCTOR	( <i>with a cold, cold horror at their efficiency</i> ): Why must it be written?	
DANFORTH	Why, for the good instruction of the village, Mister; this we shall post upon the church door! ( <i>To Parris, urgently.</i> ) Where is the marshal?	20
PARRIS	( <i>runs to the door and calls down the corridor</i> ): Marshal! Hurry!	

[Act 4]

15.6 Refer to line 19: 'Why must it be written?'

With reference to the extract as a whole, critically comment on Proctor's conflicting feelings about the confession.

(3)

15.7 Comment on the significance of '*cold, cold horror*' (line 19) in the context of the play as a whole.

(3)

15.8 In EXTRACT A, line 13, Elizabeth says, 'I never thought you but a good man, John'.

Is this assessment of Proctor's character reinforced in EXTRACT B? Justify your response.

(4)

**[25]**

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