



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P2

2016

MARKS: 80

TIME: 2½ hours

This question paper consists of 25 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. 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. 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. Follow the instructions at the beginning of each section carefully.

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.

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Prescribed Poetry: Answer ANY TWO questions.			
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AND			
Unseen Poetry: COMPULSORY question			
5. 'Riding in the New York Subway'	Contextual question	10	11
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Answer ONE question.*			
6. <i>Animal Farm</i>	Essay question	25	12
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SECTION C: DRAMA			
Answer ONE question.*			
12. <i>Othello</i>	Essay question	25	20
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***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.

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 exposes the abuse of power by police in apartheid South Africa.

By close reference to the **structure**, **diction** and **tone** of the poem, critically discuss the validity of this statement.

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

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

AN ABANDONED BUNDLE – Mbuyiseni Oswald Mtshali

The morning mist
and chimney smoke
of White City Jabavu
flowed thick yellow
as pus oozing
from a gigantic sore.

5

It smothered our little houses
like fish caught in a net.

Scavenging dogs
draped in red bandanas of blood
fought fiercely
for a squirming bundle.

10

I threw a brick;
they bared fangs
flicked velvet tongues of scarlet
and scurried away,
leaving a mutilated corpse –
an infant dumped on a rubbish heap –
'Oh! Baby in the Manger
sleep well
on human dung.'

15

20

Its mother
had melted into the rays of the rising sun,
her face glittering with innocence
her heart as pure as untrampled dew.

25

- 2.1 How does the title evoke sympathy for the infant? (2)
- 2.2 Explain how the word, 'Scavenging' (line 9), contributes to the reader's understanding of life in White City Jabavu. (2)
- 2.3 Refer to lines 20–21: 'sleep well/on human dung.'
Discuss how the tone in these lines reflects the speaker's attitude toward the infant's plight. (3)
- 2.4 The speaker blames the society created by apartheid for the death of this infant.
To what extent do you agree with the above statement? Justify your response with reference to the poem as a whole. (3)

[10]

QUESTION 3: 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.	

- 3.1 Suggest a reason for the speaker's describing his brain as 'teeming' (line 2). (2)
- 3.2 Explain what the word, 'shadows' (line 8) implies about the creative process. (2)
- 3.3 Refer to lines 11–12: 'Never have relish in the faery power/Of unreflecting love'.
Comment on how the tone in these lines reflects the speaker's attitude. (3)
- 3.4 Despite the speaker's fears, the sonnet offers a hopeful resolution.
To what extent do you agree with the above statement? Justify your response with reference to the poem as a whole. (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

ON THE MOVE – Thom Gunn

'Man, you gotta Go.'

The blue jay scuffling in the bushes follows Some hidden purpose, and the gust of birds That spurts across the field, the wheeling swallows, Have nested in the trees and undergrowth. Seeking their instinct, or their poise, or both, One moves with an uncertain violence Under the dust thrown by a baffled sense Or the dull thunder of approximate words.	5
On motorcycles, up the road, they come: Small, black, as flies hanging in heat, the Boys, Until the distance throws them forth, their hum Bulges to thunder held by calf and thigh. In goggles, donned impersonality, In gleaming jackets trophied with the dust, They strap in doubt – by hiding it, robust – And almost hear a meaning in their noise.	10 15
Exact conclusion of their hardiness Has no shape yet, but from known whereabouts They ride, direction where the tires press. They scare a flight of birds across the field: Much that is natural, to the will must yield. Men manufacture both machine and soul, And use what they imperfectly control To dare a future from the taken routes.	20
It is part solution, after all. One is not necessarily discord On earth; or damned because, half animal, One lacks direct instinct, because one wakes Afloat on movement that divides and breaks. One joins the movement in a valueless world, Choosing it, till, both hurler and the hurled, One moves as well, always toward, toward.	25 30
A minute holds them, who have come to go: The self-defined, astride the created will They burst away; the towns they travel through Are home for neither bird nor holiness, For birds and saints complete their purposes. At worst, one is in motion; and at best, Reaching no absolute, in which to rest, One is always nearer by not keeping still.	35 40

- 4.1 Refer to line 13: 'donned impersonality'.
What does this description of the bikers suggest about them? (2)
- 4.2 Refer to line 16: 'And almost hear a meaning in their noise.'
What does the inclusion of the word, 'almost' contribute to your understanding of the bikers' state of mind? (2)
- 4.3 Refer to lines 28–29: 'one wakes/Afloat on movement that divides and breaks.'
Comment on the appropriateness of this imagery in the context of the poem as a whole. (3)
- 4.4 Line 31, 'both hurler and the hurled', suggests that there is something complex about the human condition.
To what extent do you agree with the above statement? Justify your response with reference to the poem as a whole. (3)
- [10]**

AND

UNSEEN POETRY (COMPULSORY)

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

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

RIDING IN THE NEW YORK SUBWAY – Mbuyiseni Oswald Mtshali

I walked down the stairs leading to a gloomy labyrinth of a subway, ¹ where I boarded one of the rattling caskets ² that slithered like a metal snake in the dark, its exterior painted with grotesque figures of zombies and gargoyles, ³ the interior was the canvas for graffiti artists	5
I sat with wooden-faced commuters, who uttered no word and flashed not even a flicker of a smile; only their bodies spoke – the silent language of tombstones in a crowded city cemetery.	10

Glossary: subway¹ – underground railway line
caskets² – coffins
gargoyles³ – sculptures of monstrous creatures

- | | | |
|-----|---|--------------------|
| 5.1 | Refer to lines 1–2: 'I walked down ... of a subway'.

What impression of the subway is created in these lines? | (2) |
| 5.2 | How do the words, 'zombies and gargoyles' (line 6) contribute to the mood of stanza 1? | (2) |
| 5.3 | Is the reference to 'graffiti artists' (line 7) in keeping with the rest of the poem? Justify your response. | (3) |
| 5.4 | Critically discuss how the words, 'caskets' (line 3), 'tombstones' (line 12) and 'cemetery' (line 13) contribute to the central idea 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 6 (essay question) OR QUESTION 7 (contextual question).

QUESTION 6: ANIMAL FARM – ESSAY QUESTION

Morality can fall victim to personal ambition, selfishness and hypocrisy.

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]

QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION

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

EXTRACT A

But Boxer was still a little uneasy.

'I do not believe that Snowball was a traitor at the beginning,' he said finally. 'What he has done since is different. But I believe that at the Battle of the Cowshed he was a good comrade.'

'Our Leader, Comrade Napoleon,' announced Squealer, speaking very slowly and firmly, 'has stated categorically – categorically, comrade – that Snowball was Jones's agent from the very beginning – yes, and from long before the Rebellion was ever thought of.'

5

'Ah, that is different!' said Boxer. 'If Comrade Napoleon says it, it must be right.'

'That is the true spirit, comrade!' cried Squealer, but it was noticed he cast a very ugly look at Boxer with his little twinkling eyes. He turned to go, then paused and added impressively: 'I warn every animal on this farm to keep his eyes very wide open. For we have reason to think that some of Snowball's secret agents are lurking among us at this moment!'

10

Four days later, in the late afternoon, Napoleon ordered all the animals to assemble in the yard. When they were all gathered together Napoleon emerged from the farmhouse, wearing both his medals (for he had recently awarded himself 'Animal Hero, First Class' and 'Animal Hero, Second Class'), with his nine huge dogs frisking round him and uttering growls that sent shivers down all the animals' spines. They all cowered silently in their places, seeming to know in advance that some terrible thing was about to happen.

15

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Napoleon stood sternly surveying his audience; then he uttered a high-pitched whimper. Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon's feet.

...

The four pigs waited, trembling, with guilt written on every line of their countenances. 25
Napoleon now called upon them to confess their crimes.

[Chapter 7]

7.1 Refer to lines 2–4: 'I do not believe ... a good comrade.'

Account for Boxer's assertion in the above lines. (3)

7.2 Refer to lines 10–11: 'it was noticed ... little twinkling eyes.'

Explain Squealer's reaction to Boxer in these lines. (3)

7.3 Discuss the significance of Napoleon's awarding himself the 'Animal Hero, First Class' and 'Animal Hero, Second Class' (lines 17–18) medals. (3)

7.4 Refer to line 26: 'Napoleon now called upon them to confess their crimes.'

Comment on Napoleon's desire for the animals to confess. (3)

AND

EXTRACT B

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down. Then there came a moment when the first shock had worn off and when in spite of everything – in spite of their terror of the dogs, and of the habit, developed through long years, of never complaining, never criticising, no matter what happened – they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of –

5

'Four legs good, two legs *better!* Four legs good, two legs *better!* Four legs good, two legs *better!*'

It went on for five minutes without stopping. And by the time the sheep had quieted down the chance to utter any protest had passed, for the pigs had marched back into the farmhouse.

10

Benjamin felt a nose nuzzling at his shoulder. He looked round. It was Clover. Her old eyes looked dimmer than ever. Without saying anything she tugged gently at his mane and led him round to the end of the big barn, where the Seven Commandments were written.

15

...

'Are the Seven Commandments the same as they used to be, Benjamin?'

For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran:

ALL ANIMALS ARE EQUAL
BUT SOME ANIMALS ARE MORE EQUAL
THAN OTHERS.

20

[Chapter 10]

7.5 Refer to line 7: 'all the sheep burst out into a tremendous bleating'.

Discuss the specific role of the sheep both in this extract and in the novel as a whole.

(3)

7.6 Refer to line 18: 'For once Benjamin consented to break his rule'.

Discuss the irony of Benjamin's decision 'to break his rule'.

(3)

7.7 Refer to line 19: 'There was nothing there now except a single Commandment.'

Comment on the significance of the change to 'a single Commandment'.

(3)

7.8 'The most powerful weapon in the hands of the oppressor is the mind of the oppressed.'

Using material from EXTRACT A and EXTRACT B as a starting point, critically discuss the extent to which this quotation is relevant to *Animal Farm*.

(4)

[25]

PRIDE AND PREJUDICE – Jane Austen

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

QUESTION 8: PRIDE AND PREJUDICE – ESSAY QUESTION

Morality can fall victim to personal ambition, selfishness and hypocrisy.

Assess the validity of the above statement in relation to *Pride and Prejudice*.

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

[25]

QUESTION 9: *PRIDE AND PREJUDICE* – CONTEXTUAL QUESTION

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

EXTRACT C

He inquired how far Netherfield was from Meryton; and, after receiving her answer, asked in a hesitating manner how long Mr Darcy had been staying there.

'About a month,' said Elizabeth; and then, unwilling to let the subject drop, added, 'He is a man of very large property in Derbyshire, I understand.'

'Yes,' replied Wickham; – 'his estate there is a noble one. A clear ten thousand per annum. You could not have met with a person more capable of giving you certain information on that head than myself – for I have been connected with his family in a particular manner from my infancy.'

5

Elizabeth could not but look surprised.

'You may well be surprised, Miss Bennet, at such an assertion, after seeing, as you probably might, the very cold manner of our meeting yesterday. – Are you much acquainted with Mr Darcy?'

10

'As much as I ever wish to be,' cried Elizabeth warmly. – 'I have spent four days in the same house with him, and I think him very disagreeable.'

'I have no right to give *my* opinion,' said Wickham, 'as to his being agreeable or otherwise. I am not qualified to form one. I have known him too long and too well to be a fair judge. It is impossible for *me* to be impartial. But I believe your opinion of him would in general astonish – and perhaps you would not express it quite so strongly anywhere else. Here you are in your own family.'

15

'Upon my word, I say no more *here* than I might say in any house in the neighbourhood, except Netherfield.'

20

...

'I cannot pretend to be sorry,' said Wickham, after a short interruption ... The world is blinded by his fortune and consequence, or frightened by his high and imposing manners, and sees him only as he chuses to be seen.'

[Chapter 16]

9.1 Account for Elizabeth's unwillingness to let the subject of Mr Darcy drop (line 3). (3)

9.2 Refer to lines 13–14: 'As much as I ever ... him very disagreeable.'

Is Elizabeth's attitude toward Darcy in these lines consistent with her character? Substantiate your answer. (3)

9.3 Refer to lines 15–16: 'I have no right ... to form one.'

Comment, in the context of the paragraph as a whole, on the significance of Wickham's remarks in these lines.

(3)

9.4 Refer to line 24: 'and sees him only as he chuses to be seen.'

Discuss the irony in Wickham's statement.

(3)

AND

EXTRACT D

Mr Bennet saw that her whole heart was in the subject, and affectionately taking her hand, said in reply –

'Do not make yourself uneasy, my love. Wherever you and Jane are known you must be respected and valued; and you will not appear to less advantage for having a couple – or I may say, three very silly sisters. We shall have no peace at Longbourn if Lydia does not go to Brighton. Let her go, then. Colonel Forster is a sensible man, and will keep her out of any real mischief; and she is luckily too poor to be an object of prey to anybody. At Brighton she will be of less importance even as a common flirt than she has been here. The officers will find women better worth their notice. Let us hope, therefore, that her being there may teach her her own insignificance. At any rate, she cannot grow many degrees worse, without authorising us to lock her up for the rest of her life.'

5

10

With this answer Elizabeth was forced to be content; but her own opinion continued the same, and she left him, disappointed and sorry. It was not in her nature, however, to increase her vexations by dwelling on them. She was confident of having performed her duty, and to fret over unavoidable evils, or augment them by anxiety, was no part of her disposition.

15

[Chapter 41]

9.5 Explain how this extract reveals Mr Bennet's attitude toward his daughters.

(3)

9.6 Refer to lines 5–6: 'We shall have ... Let her go, then.'

Discuss how Lydia's behaviour in Brighton is likely to have an impact on her family.

(3)

9.7 Comment on what EXTRACT D suggests about Austen's society.

(3)

9.8 The issue of morality is central to the novel.

Using material from EXTRACT C and EXTRACT D as a starting point, critically discuss the extent to which this statement is relevant to *Pride and Prejudice*.

(4)

[25]

THE GREAT GATSBY – F Scott Fitzgerald

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

QUESTION 10: THE GREAT GATSBY – ESSAY QUESTION

Morality can fall victim to personal ambition, selfishness and hypocrisy.

Assess the validity of the above statement in relation to *The Great Gatsby*.

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

[25]

QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION

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

EXTRACT E

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

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 every thing.'

5

'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?'

'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."

10

'You see I think everything's terrible anyhow,' she went on in a convinced way. 'Everybody thinks so – the most advanced people. And I *know*. I've been everywhere and seen everything and done everything.' Her eyes flashed around her in a defiant way, rather like Tom's, and she laughed with thrilling scorn, 'Sophisticated – God, I'm sophisticated!'

15

The instant her voice broke off, ceasing to compel my attention, my belief, I felt the basic insincerity of what she had said. It made me uneasy, as though the whole evening had been a trick of some sort to exact a contributory emotion from me. I waited, and sure enough, in a moment she looked at me with an absolute smirk on her lovely face, as if she had asserted her membership in a rather distinguished secret society to which she and Tom belonged.

20

25

[Chapter 1]

- 11.1 Refer to lines 1–2: 'Well, I've had ... cynical about everything.'
Account for Daisy's cynical attitude to life. (3)
- 11.2 Refer to lines 3–6: 'after a moment ... at me absently.'
With reference to the novel as a whole, describe what these lines reveal about Daisy's relationship with her child. (3)
- 11.3 Refer to line 10: 'Tom was God knows where.'
Discuss whether Tom's behaviour as described in this line is typical of him. (3)
- 11.4 Refer to lines 20–22: 'The instant her ... emotion from me.'
Comment on Nick's reaction to Daisy's speech. (3)

AND

EXTRACT F

It was nine o'clock when we finished breakfast and went out on the porch. The night had made a sharp difference in the weather and there was an autumn flavour in the air. The gardener, the last one of Gatsby's former servants, came to the foot of the steps.	
'I'm going to drain the pool today, Mr Gatsby. Leaves'll start falling pretty soon, and then there's always trouble with the pipes.'	5
'Don't do it today,' Gatsby answered. He turned to me apologetically. 'You know, old sport, I've never used that pool all summer?'	
I looked at my watch and stood up.	
'Twelve minutes to my train.'	
I didn't want to go to the city. I wasn't worth a decent stroke of work, but it was more than that – I didn't want to leave Gatsby.	10
...	
'I'll call you about noon.'	
...	
'I suppose Daisy'll call too.' He looked at me anxiously, as if he hoped I'd corroborate this.	
'I suppose so.'	15
'Well, good-bye.'	
We shook hands and I started away. Just before I reached the hedge I remembered something and turned around.	
'They're a rotten crowd,' I shouted across the lawn. 'You're worth the whole damn bunch put together.'	20

[Chapter 8]

- 11.5 Refer to lines 10–11: 'I didn't want ... to leave Gatsby.'
Account for Nick's reluctance to leave Gatsby. (3)
- 11.6 Refer to line 13: 'I suppose Daisy'll call too.'
Discuss the irony of Gatsby's comment. (3)
- 11.7 Refer to line 2: 'there was an autumn flavour in the air.'
Comment on the significance of the reference to the season in the wider context of the novel. (3)
- 11.8 Refer to lines 19–20: 'They're a rotten ... bunch put together.'
Using material from EXTRACT E and EXTRACT F as a starting point, critically discuss the validity of Nick's comment in the context of 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 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: *OTHELLO* – ESSAY QUESTION

The characters in *Othello* are driven by self-interest rather than concern for others.

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]

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

Enter Desdemona, Cassio and Emilia

DESDEMONA

Be thou assured, good Cassio, I will do
All my abilities in thy behalf.

EMILIA

Good madam, do. I warrant it grieves my husband
As if the case were his.

5

DESDEMONA

O, that's an honest fellow! Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.

CASSIO

Bounteous madam,
Whatever shall become of Michael Cassio,
He's never anything but your true servant.

10

DESDEMONA

I know't; I thank you. You do love my lord.
You have known him long, and be you well assured
He shall in strangeness stand no further off
Than in a politic distance.

15

CASSIO

Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and waterish diet,
Or breed itself so out of circumstance,
That I being absent and my place supplied,
My General will forget my love and service.

20

DESDEMONA

Do not doubt that. Before Emilia here

I give thee warrant of thy place. Assure thee,

If I do vow a friendship I'll perform it

To the last article. My lord shall never rest.

25

I'll watch him tame and talk him out of patience.

His bed shall seem a school, his board a shrift—

I'll intermingle everything he does

With Cassio's suit. Therefore be merry, Cassio,

For thy solicitor shall rather die

30

Than give thy cause away.

[Act 3, Scene 3]

13.1 Explain how Cassio's appeal to Desdemona will promote Iago's plans. (3)

13.2 Refer to lines 24–25: 'If I do vow ... the last article.'

How are Desdemona's words in keeping with what we know of her up to this point in the play? (3)

13.3 Refer to lines 29–31: 'be merry, Cassio ... thy cause away.'

Discuss what is ironic about Desdemona's statement. (3)

AND

EXTRACT H

IAGO

How is it, General? Have you not hurt your head?

OTHELLO

Dost thou mock me?

IAGO

I mock you? No, by heaven!

Would you would bear your fortune like a man!

OTHELLO

A horned man's a monster and a beast.

5

IAGO

There's many a beast then in a populous city,

And many a civil monster.

OTHELLO

Did he confess it?

IAGO

Good sir, be a man.

Think every bearded fellow that's but yoked

10

May draw with you. There's millions now alive

That nightly lie in those unproper beds

Which they dare swear peculiar. Your case is better.

O, 'tis the spite of hell, the fiend's arch-mock,

To lip a wanton in a secure couch,

15

And to suppose her chaste! No, let me know;

And knowing what I am, I know what she shall be.

OTHELLO

O, thou art wise, 'tis certain.

IAGO

Stand you awhile apart;

Confine yourself but in a patient list.

20

Whilst you were here erewhile, mad with your grief

(A passion most unsuited such a man)

Cassio came hither. I shifted him away

And laid good 'scuse upon your ecstasy,

25

Bid him anon return and here speak with me,

The which he promised. Do but encave yourself,

And mark the fleers, the gibes and notable scorns

That dwell in every region of his face,

For I will make him tell the tale anew,

30

Where, how, how oft, how long ago and when

He hath and is again to cope your wife.

I say, but mark his gesture. Marry, patience!

Or I shall say you're all in all in spleen.

And nothing of a man.

OTHELLO

Dost thou hear, Iago?

35

I will be found most cunning in my patience,

But (dost thou hear?) most bloody.

[Act 4, Scene 1]

13.4 Refer to lines 1–5: 'How is it ... and a beast.'

Account for Othello's sensitivity at this stage in the play.

(3)

13.5 Examine lines 14–17: 'O, 'tis the spite ... she shall be.'

Discuss how the language used in these lines conveys Iago's attitude toward women.

(3)

13.6 Refer to lines 19–32: 'Stand you awhile ... Marry, patience!'

Comment on the effect that Iago's speech will have on Othello's perception of Iago.

(3)

13.7 Since the beginning of the play, there has been a change in Iago's tone when addressing Othello.

Discuss the significance of this change.

(3)

13.8 Refer to lines 35–37: 'Dost thou hear ... most bloody.'

Critically discuss, in the context of the play as a whole, how these lines influence your attitude to Othello.

(4)

[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

The characters in *The Crucible* are driven by self-interest rather than concern for others.

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]

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

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

EXTRACT I

PROCTOR	(<i>wide-eyed</i>): Oh, it is a black mischief.	
ELIZABETH	I think you must go to Salem, John. (<i>He turns to her.</i>) I think so. You must tell them it is a fraud.	
PROCTOR	(<i>thinking beyond this</i>): Aye, it is, it is surely.	
ELIZABETH	Let you go to Ezekiel Cheever – he knows you well. And tell him what she said to you last week in her uncle's house. She said it had naught to do with witchcraft, did she not?	5
PROCTOR	(<i>in thought</i>): Aye, she did, she did. (<i>Now, a pause.</i>)	
ELIZABETH	(<i>quietly, fearing to anger him by prodding</i>): God forbid you keep that from the court, John. I think they must be told.	10
PROCTOR	(<i>quietly, struggling with his thought</i>): Aye, they must, they must. It is a wonder they do believe her.	
ELIZABETH	I would go to Salem now, John – let you go tonight.	
PROCTOR	I'll think on it.	
ELIZABETH	(<i>with her courage now</i>): You cannot keep it, John.	15
PROCTOR	(<i>angering</i>): I know I cannot keep it. I say I will think on it!	
ELIZABETH	(<i>hurt, and very coldly</i>): Good, then, let you think on it. (<i>She stands and starts to walk out of the room.</i>)	
PROCTOR	I am only wondering how I may prove what she told me, Elizabeth. If the girl's a saint now, I think it is not easy to prove she's fraud, and the town gone so silly. She told it to me in a room alone – I have no proof for it.	20
ELIZABETH	You were alone with her?	
PROCTOR	(<i>stubbornly</i>): For a moment alone, aye.	
ELIZABETH	Why, then, it is not as you told me.	25
	...	
PROCTOR	(<i>with a violent undertone</i>): You doubt me yet?	
ELIZABETH	(<i>with a smile, to keep her dignity</i>): John, if it were not Abigail that you must go to hurt, would you falter now? I think not.	

[Act 2]

- 15.1 Refer to line 2: 'I think you must go to Salem, John.'
Account for Elizabeth's insistence that Proctor go to Salem. (3)
- 15.2 Suggest reasons for Proctor's '*thinking beyond this*' (line 4). (3)
- 15.3 Refer to line 1: 'Oh, it is a black mischief.'
Discuss the accuracy of Proctor's assessment in the context of the play as a whole. (3)
- 15.4 Comment on the irony of Proctor's referring to Abigail as 'a saint now' (line 20). (3)
- 15.5 Refer to line 26: 'You doubt me yet?'
In your view, is Proctor's sensitivity justified? Substantiate your response. (3)

AND

EXTRACT J

ELIZABETH	(<i>quietly</i>): Let me speak with him, Excellency.	
PARRIS	(<i>with hope</i>): You'll strive with him? (<i>She hesitates.</i>)	
DANFORTH	Will you plead for his confession or will you not?	
ELIZABETH	I promise nothing. Let me speak with him.	
	<i>A sound – the sibilance of dragging feet on stone. They turn.</i>	5
	<i>A pause. HERRICK enters with JOHN PROCTOR. His wrists are chained. He is another man, bearded, filthy, his eyes misty as though webs had overgrown them. He halts inside the doorway, his eye caught by the sight of Elizabeth. The emotion flowing between them prevents anyone from speaking for an instant. Now HALE, visibly affected, goes to Danforth and speaks quietly.</i>	10
HALE	Pray, leave them, Excellency.	
DANFORTH	(<i>pressing Hale impatiently aside</i>): Mr Proctor, you have been notified, have you not? (<i>PROCTOR is silent, staring at Elizabeth.</i>) I see light in the sky, Mister; let you counsel with your wife, and may God help you turn your back on Hell. (<i>PROCTOR is silent, staring at Elizabeth.</i>)	15
HALE	(<i>quietly</i>): Excellency, let –	
	DANFORTH brushes past Hale and walks out. HALE follows.	
	...	
	PARRIS, from a safe distance, offers:	
PARRIS	If you desire a cup of cider, Mr Proctor, I am sure I – (<i>PROCTOR turns an icy stare at him, and he breaks off. PARRIS raises his palms toward Proctor.</i>) God lead you now. (<i>PARRIS goes out.</i>)	20

[Act 4]

- 15.6 Refer to line 2: '*(with hope)* You'll strive with him?'
- Account for Parris's feeling of 'hope' at this stage of the play. (3)
- 15.7 Refer to lines 13–16: 'Mr Proctor, you have ... back on Hell.'
- Comment on Danforth's tone in these lines. (3)
- 15.8 Refer to the following lines:
- 'Now HALE, *visibly affected*, goes to Danforth and speaks quietly.'
(lines 10–11)
- 'HALE Pray, leave them, Excellency.' (line 12)
- 'HALE (*quietly*): Excellency, let –' (line 17)
- Critically discuss, in the context of the play as a whole, how these lines influence your attitude to Hale. (4)
- [25]**
- TOTAL SECTION C: 25**
GRAND TOTAL: 80