



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2011

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 the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

SECTION A: Poetry (30 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 to assist you.

11. Write neatly and legibly.

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

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

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION***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

This poem conveys the speaker's attitude toward and feelings about the mother's actions.

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

[10]**OR**

QUESTION 2: POETRY – CONTEXTUAL QUESTION***THE WILD DOVES AT LOUIS TRICHARDT – WILLIAM PLOMER***

Morning is busy with long files Of ants and men, all bearing loads. The sun's gong beats, and sweat runs down. A mason-hornet shapes his hanging house. In a wide flood of flowers	5
Two crested cranes are bowing to their food. From the north today there is ominous news.	
Midday, the mad cicada-time. Sizzling from every open valve Of the overheated earth	10
The stridulators din it in – Intensive and continuing praise Of the white-hot zenith, shrilling on Toward a note too high to bear.	
Oven of afternoon, silence of heat.	15
In shadow, or in shaded rooms, This face is hidden in folded arms, That face is now a sightless mask, Tree-shadow just includes those legs.	
The people have all lain down, and sleep In attitudes of the sick, the shot, the dead.	20
And now in the grove the wild doves begin, Whose neat silk heads are never still, Bubbling their coolest colloquies. The formulae they liquidly pronounce In secret tents of leaves imply (Clearer than man-made music could) Men being absent, Africa is good.	25

- 2.1 How does the poet convey the idea of time passing? (2)
- 2.2 'Morning is busy ... bearing loads' (lines 1–2).
Explain in your own words what the comparison with ants suggests about the men. (2)
- 2.3 Discuss how the diction in stanza 2 conveys the poet's attitude to the cicadas. (3)
- 2.4 Refer to the last line of the poem: 'Men being absent, Africa is good.'
In your view, is the assertion in this line a valid conclusion to the poem? Justify your response. (3)

[10]**OR**

QUESTION 3: POETRY – CONTEXTUAL QUESTION***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 With earnest keenness, for the honour of Virility, the cap, the county side.	10
Like great boys they roll each other, In the mud of public Saturdays, Groping their blind way back To noble youth, away from the bank, The wife, the pram, the spin drier, Back to the Spartan freedom of the field.	15
Back, back to the days when boys Were men, still hopeful and untamed. That was then: a gay And golden age ago. Now in vain, domesticated, Men try to be boys again.	20

- 3.1 Explain why the speaker is of the opinion that 'Sport is absurd, and sad' (line 1). (2)
- 3.2 How does the diction used in the second stanza ('Grappling, hooking, gallantly ... the county side') convey the seriousness of the rugby players? (2)
- 3.3 Refer to lines 15–18: ('Groping their blind ... of the field').
Explain how the imagery used in these lines conveys the speaker's opinion of the players. (3)
- 3.4 Comment critically on the speaker's attitude to the men in the last stanza ('Back, back to the days ... to be boys again'). (3)
- [10]**

OR

UNSEEN POETRY: POETRY FROM AFRICA

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

THE WEeping OF THE PENNY WHISTLE – PETER HORN

The penny whistle ¹ begins to weep in my dreams: when was it I heard it for the first time, and now I cannot silence it.	
It weeps, monotonously, like the water running over the stones in Jonkershoek Valley.	5
It weeps like the wind: it weeps in the distance. It weeps for all whistlers who have died in the long years of hunger and birdshot.	
It weeps in the sand that has been drenched with the blood of passers-by when the bombs exploded in bars and churches.	10
It weeps in the trees, it weeps with the birds, it weeps in my dreams climbing the scales of sorrow and madness.	15

Glossary:

¹penny whistle: another term for a tin whistle, a musical wind instrument made from a thin metal tube

QUESTION 5: UNSEEN POETRY – ESSAY QUESTION

In an essay of 250–300 words (about ONE page), discuss how the poet employs **diction** and **imagery** to reveal his state of mind to readers.

[10]**OR**

QUESTION 6: UNSEEN POETRY – CONTEXTUAL QUESTION

- 6.1 Why is it that the speaker 'cannot silence' (line 3) the sound of the penny whistle? (1)
- 6.2 Identify ONE violent experience to which the speaker refers and explain how it contributes to the main idea of the poem. (2)
- 6.3 Suggest why the poet uses the word 'drenched' (line 9). (2)
- 6.4 Comment on the suitability of the title of this poem. (2)
- 6.5 Refer to lines 14–15: 'It weeps in my dreams ... of sorrow and madness'.
Discuss the effectiveness of the imagery employed in these concluding lines 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

George Orwell uses satire¹ to explore human evil.

In a well-constructed essay of 400–450 words (2–2½ pages), discuss to what extent this statement applies to *Animal Farm*.

¹satire: the use of humour, irony, exaggeration or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

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

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

EXTRACT A

The birds did not understand Snowball's long words, but they accepted his explanation, and all the humbler animals set to work to learn the new maxim by heart. FOUR LEGS GOOD, TWO LEGS BAD, was inscribed on the end wall of the barn, above the Seven Commandments and in bigger letters. When they had once got it by heart, the sheep developed a great liking for this maxim, and often as they lay in the field they would all start bleating 'Four legs good, two legs bad! Four legs good, two legs bad!' and kept it up for hours on end never growing tired of it.

5

Napoleon took no interest in Snowball's committees. He said that the education of the young was more important than anything that could be done for those who were already grown up. It happened that Jessie and Bluebell had both whelped soon after the hay harvest, giving birth between them to nine sturdy puppies. As soon as they were weaned, Napoleon took them away from their mothers, saying that he would make himself responsible for their education. He took them up into a loft which could only be reached by a ladder from the harness-room, and there kept them in such seclusion that the rest of the farm soon forgot their existence.

10

15

The mystery of where the milk went to was soon cleared up. It was mixed every day into the pigs' mash. The early apples were now ripening, and the grass of the orchard was littered with windfalls. The animals had assumed as a matter of course that these would be shared out equally; one day, however, the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs. At this some of the other animals murmured, but it was no use. All the pigs were in full agreement on this point, even Snowball and Napoleon. Squealer was sent to make the necessary explanation to the others.

20

[Chapter 3]

- 8.1 Refer to paragraph 1: 'The birds did not understand ... never growing tired of it.'
- Explain why the sheep are important to Napoleon's plans. (2)
- 8.2 Refer to paragraph 2: 'Napoleon took no interest ... soon forgot their existence.'
- 8.2.1 What important difference between the characters of Napoleon and Snowball is suggested by this paragraph? (2)
- 8.2.2 Discuss the significance of the education of Jessie and Bluebell's puppies by Napoleon. (3)
- 8.3 The 'milk ... was mixed every day into the pigs' mash' (lines 16–17).
- Discuss why this statement is an early sign of what is to happen to Animal Farm in the years to come. (3)
- 8.4 Refer to lines 22–23: 'Squealer was sent ... to the others'.
- In your view, is Squealer suitable for the role assigned to him? Justify your response. (3)

AND**EXTRACT B**

... Henceforward the farm was to be known as the 'Manor Farm' – which, he believed, was its correct and original name.

'Gentlemen,' concluded Napoleon, 'I will give you the same toast as before, but in a different form. Fill your glasses to the brim. Gentlemen, this is my toast: To the prosperity of the Manor Farm!' 5

There was the same hearty cheering as before, and the mugs were emptied to the dregs. But as the animals outside gazed at the scene, it seemed to them that some strange thing was happening. What was it that had altered in the faces of the pigs? Clover's old dim eyes flitted from one face to another. Some of them had five chins, some had four, some had three. But what was it that seemed to be melting and changing? Then, the applause having come to the end, the company took up their cards and continued the game that had been interrupted, and the animals crept silently away. 10

[Chapter 10]

- 8.5 'Gentlemen, this is my toast: To the prosperity of the Manor Farm!' (lines 4–5).
- Drawing on your knowledge of the novel as a whole, discuss the significance of Napoleon's 'toast'. (3)

- 8.6 'What was it that had altered in the faces of the pigs?' (line 8)
 'But what was it that seemed to be melting and changing?' (lines 10–11)
 Explain how these rhetorical questions contribute to the atmosphere created in this scene. (3)
- 8.7 Refer to lines 12–13: 'the animals crept silently away.'
 What do the underlined words convey about the animals' feelings at this stage of the novel? (2)
- 8.8 In your opinion, does Orwell succeed in conveying his message through the description of the pigs and the other animals in Extract B? Justify your response, taking into account that *Animal Farm* is a fable. (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

Jane Austen satirises¹ early 19th Century English society, which upheld social class structures and differences at the expense of authentic human relationships.

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

¹satirises: uses humour, irony, exaggeration or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues. **[25]**

OR

QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION

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

EXTRACT A

Mr Bennet was among the earliest of those who waited on Mr Bingley. He had always intended to visit him, though to the last always assuring his wife that he should not go; and till the evening after the visit was paid she had no knowledge of it. It was then disclosed in the following manner:— Observing his second daughter employed in trimming a hat, he suddenly addressed her with,

'I hope Mr Bingley will like it, Lizzy.'

5

'We are not in a way to know *what* Mr Bingley likes,' said her mother resentfully, 'since we are not to visit.'

'But you forget, mamma,' said Elizabeth, 'that we shall meet him at the assemblies, and that Mrs Long has promised to introduce him.'

10

'I do not believe Mrs Long will do any such thing. She has two nieces of her own. She is a selfish, hypocritical woman, and I have no opinion of her.'

'No more have I,' said Mr Bennet; 'and I am glad to find that you do not depend on her serving you.'

Mrs Bennet deigned not to make any reply, but, unable to contain herself, began scolding one of her daughters.

15

'Don't keep coughing so, Kitty, for heaven's sake! Have a little compassion on my nerves. You tear them to pieces.'

'Kitty has no discretion in her coughs,' said her father; 'she times them ill.'

'I do not cough for my own amusement,' replied Kitty fretfully. 'When is your next ball to be, Lizzy?'

20

'To-morrow fortnight.'

'Aye, so it is,' cried her mother, 'and Mrs Long does not come back till the day before; so it will be impossible for her to introduce him, for she will not know him herself.'

'Then, my dear, you may have the advantage of your friend, and introduce Mr Bingley to *her*.'

25

'Impossible, Mr Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing?'

'I honour your circumspection. A fortnight's acquaintance is certainly very little. One cannot know what a man really is by the end of a fortnight. ...'

30

[Chapter 2]

- 10.1 Why does Mr Bennet visit Mr Bingley? (2)
- 10.2 Comment on Mrs Bennet's referring to Mrs Long as 'a selfish, hypocritical woman' (line 12). (3)
- 10.3 In lines 20–21, Kitty asks Elizabeth: 'When is your next ball to be?'
Discuss the significance of formal dances in the novel as a whole. (2)

10.4 Mr Bennet remarks that 'One cannot know what a man really is by the end of a fortnight' (lines 29–30).

In your view, is Mr Bennet's opinion a valid one? Substantiate your response, referring to evidence from the novel. (3)

AND

EXTRACT B

'You can *now* have nothing farther to say,' she resentfully answered. 'You have insulted me in every possible method. I must beg to return to the house.'

And she rose as she spoke. Lady Catherine rose also, and they turned back. Her ladyship was highly incensed.

'You have no regard, then, for the honour and credit of my nephew! Unfeeling, selfish girl! Do you not consider that a connection with you must disgrace him in the eyes of everybody?' 5

'Lady Catherine, I have nothing further to say. You know my sentiments.'

'You are, then, resolved to have him?'

'I have said no such thing. I am only resolved to act in that manner which will, in my own opinion, constitute my happiness, without reference to *you*, or to any other person so wholly unconnected with me.' 10

'It is well. You refuse, then, to oblige me. You refuse to obey the claims of duty, honour, and gratitude. You are determined to ruin him in the opinion of all his friends, and make him the contempt of the world.' 15

[Chapter 56]

10.5 Refer to lines 1–2: 'You can *now* ... to the house.'

Account for Elizabeth's resentment toward Lady Catherine in this extract. (3)

10.6 Discuss what the novel as a whole reveals about Darcy's 'honour and credit' (line 5). (3)

10.7 Refer to lines 10–12: 'I have said ... unconnected with me.'

Does this paragraph provide any evidence that Elizabeth is a selfish person? Justify your opinion. (3)

10.8 In your opinion, is Lady Catherine representative of the class-conscious society that Jane Austen satirises? Substantiate your answer. (3)

- 10.9 If Darcy had witnessed this scene between Elizabeth and Lady Catherine, how do you think it would have influenced his attitude and feelings toward Elizabeth? Substantiate your response.

(3)
[25]

OR

THE GREAT GATSBY – F SCOTT FITZGERALD

Answer EITHER QUESTION 11 (essay question) OR QUESTION 12 (contextual question).

QUESTION 11: THE GREAT GATSBY – ESSAY QUESTION

F Scott Fitzgerald satirises¹ the original American Dream – the hopes for freedom, equality and happiness – which he believed was corrupted by people's pursuit of wealth.

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

¹satirises: uses humour, irony, exaggeration or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

[25]

OR

QUESTION 12: THE GREAT GATSBY – CONTEXTUAL QUESTION

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

EXTRACT A

'You never loved him.'

She hesitated. Her eyes fell on Jordan and me, with a sort of appeal, as though she realized at last what she was doing – and as though she had never, all along, intended doing anything at all. But it was done now. It was too late.

'I never loved him,' she said, with perceptible reluctance.

5

'Not at Kapiolani?' demanded Tom suddenly.

'No.'

From the ballroom beneath, muffled and suffocating chords were drifting up on hot waves of air.

'Not that day I carried you down from the Punch Bowl to keep your shoes dry?' There was a husky tenderness in his tone ... 'Daisy?'

10

'Please don't.' Her voice was cold, but the rancour was gone from it. She looked at Gatsby. 'There, Jay,' she said – but her hand as she tried to light a cigarette was trembling. Suddenly she threw the cigarette and the burning match on the carpet.

'Oh, you want too much!' she cried to Gatsby. 'I love you now – isn't that enough? I can't help what's past.' She began to sob helplessly. 'I did love him once – but I loved you too.'

15

Gatsby's eyes opened and closed.

'You loved me *too*?' he repeated.

'Even that's a lie,' said Tom savagely. 'She didn't know you were alive. Why – there's things between Daisy and me that you'll never know, things that neither of us can ever forget.'

20

The words seemed to bite physically into Gatsby.

'I want to speak to Daisy alone,' he insisted. 'She's all excited now –'

'Even alone I can't say I never loved Tom,' she admitted in a pitiful voice. 'It wouldn't be true.'

25

[Chapter 7]

- 12.1 Account for Daisy's state of confusion at this stage of the novel. (2)
- 12.2 Refer to lines 6–11: "'Not at Kapiolani?' ... 'Daisy?'"
What do these lines reveal about Tom's character? (2)
- 12.3 Daisy's 'eyes fell on Jordan and me, with a sort of appeal' (line 2).
Do you think that there is anything ironic in Daisy's appealing to Jordan? Justify your opinion. (3)
- 12.4 Refer to lines 15–19: "'Oh, you want too much!' ... he repeated.'
- 12.4.1 Daisy accuses Gatsby of wanting 'too much'. Discuss to what extent this statement is accurate. (2)
- 12.4.2 Comment on Gatsby's reaction to Daisy's statement. (3)

AND

EXTRACT B

'They're a rotten crowd,' I shouted across the lawn. 'You're worth the whole damn bunch put together.'

I've always been glad I said that. It was the only compliment I ever gave him, because I disapproved of him from beginning to end. First he nodded politely, and then his face broke into that radiant and understanding smile, as if we'd been in ecstatic cahoots on that fact all the time. His gorgeous pink rag of a suit made a bright spot of colour against the white steps, and I thought of the night when I first came to his ancestral home, three months before. The lawn and drive had been crowded with the faces of those who guessed at his corruption – and he had stood on those steps, concealing his incorruptible dream, as he waved them good-bye.

I thanked him for his hospitality. We were always thanking him for that – I and the others.

'Good-bye,' I called. 'I enjoyed breakfast, Gatsby.'

[Chapter 8]

- 12.5 Place the above passage in context. (2)
- 12.6 Refer to lines 1–3: 'They're a rotten ... glad I said that.'
- 12.6.1 Do you agree with Nick's view as expressed in the sentence, 'They're a rotten crowd'? Motivate your answer. (2)
- 12.6.2 Explain why Nick says, 'I've always been glad I said that.' (3)
- 12.7 Refer to line 6: 'His gorgeous pink rag of a suit.'
- Suggest why Nick describes Gatsby's suit in this way. (3)
- 12.8 Refer to lines 9–10: '... concealing his incorruptible dream.'
- From your knowledge of the novel as a whole, comment critically on Gatsby's dream. (3)
- [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

Iago lacks any genuine motive for his evil deeds. He is a villain. However, he does have some characteristics that one might be justified in admiring.

In an essay of 400–450 words (2–2½ pages), critically discuss to what extent you agree with the above statement.

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

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

EXTRACT A

IAGO

No more of drowning, do you hear?

RODERIGO

I am changed. I'll go sell all my land.

Roderigo off

IAGO

Thus do I ever make my fool my purse,
For I mine own gained knowledge should profane

If I would time expend with such a snipe

5

But for my sport and profit. I hate the Moor,

And it is thought abroad that 'twixt my sheets

He's done my office. I know not if't be true,

Yet I, for mere suspicion in that kind,

Will do as if for surety. He holds me well –

10

The better shall my purpose work on him.

Cassio's a proper man: let me see now . . .

To get his place and to plum up my will

In double knavery. How? How? Let's see.

After some time, to abuse Othello's ear

15

That he is too familiar with his wife.

He hath a person and a smooth dispose

To be suspected, framed to make women false.

The Moor is of a free and open nature,

That thinks men honest that but seem to be so,

20

And will as tenderly be led by the nose
As asses are.
I have't. It is engender'd. Hell and night
Must bring this monstrous birth to the world's light.
Off

[Act 1, Scene 3]

14.1 'I'll go sell all my land' (line 2).

Account fully for Roderigo's statement.

(3)

14.2 'I hate the Moor' (line 6).

What reasons does Iago provide for hating Othello?

(3)

14.3 'Cassio's a proper man' (line 12).

Do you agree with Iago's description of Cassio in this line? Substantiate your response.

(3)

AND**EXTRACT B**

DESDEMONA

Where should I lose that handkerchief, Emilia?

EMILIA

I know not, madam.

DESDEMONA

Believe me, I had rather have lost my purse

Full of crusadoes; and but my noble Moor

Is true of mind and made of no such baseness

As jealous creatures are, it were enough

To put him to ill thinking.

5

EMILIA

Is he not jealous?

DESDEMONA

Who, he? I think the sun where he was born

Drew all such humours from him.

10

Enter Othello

EMILIA

Look where he comes.

DESDEMONA

I will not leave him now; let Cassio

Be called to him. How is it with you, my lord?

OTHELLO

Well, my good lady. (*Aside*) O, hardness to dissemble!

How do you do, Desdemona?

15

DESDEMONA

Well, my good lord.

OTHELLO

Give me your hand. This hand is moist, my lady.

DESDEMONA

It yet has felt no age nor known no sorrow.

OTHELLO

This argues fruitfulness and liberal heart.

Hot, hot and moist. This hand of yours requires

20

A sequester from liberty, fasting and praying,

Much castigation, exercise devout;

For there's a young and sweating devil here

That commonly rebels. 'Tis a good hand,

A frank one.

25

DESDEMONA

You may, indeed, say so,

For 'twas that hand gave away my heart.

[Act 3, Scene 4]

14.4 Refer to lines 1–2: 'Where should I ... I know not, madam.'

In the light of Emilia's response to Desdemona, discuss whether Emilia can be likened to her deceptive husband, Iago.

(3)

14.5 '... and but ... creatures are' (lines 4–6).

Drawing on your knowledge of later events, discuss the extent to which you agree with Desdemona's assessment of Othello.

(3)

14.6 Refer to line 14: 'O, hardness to dissemble!'

Comment on the irony in context of Othello's thinking that it is necessary to 'dissemble' (pretend).

(3)

14.7 Examine lines 19–22: 'This argues fruitfulness ... exercise devout.'

Discuss how the language used in these lines conveys Othello's attitude to Desdemona.

(3)

14.8 Refer to both Extract A and Extract B.

In Extract A, Iago says: 'Hell and night/Must bring this monstrous birth to the world's light' (lines 23–24).

In Extract B, Othello says: 'For there's a young and sweating devil here/That commonly rebels' (lines 23–24).

Critically comment on the appropriateness of these two references to that which is hellish.

(4)

[25]

OR

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 15: THE CRUCIBLE – ESSAY QUESTION

Proctor says: 'Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!' [Act 4]

In an essay of 400–450 words (2–2½ pages), critically discuss the significance of reputation in *The Crucible*.

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

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

EXTRACT A

PARRIS	<i>(with anger)</i> : I saw it! <i>(He moves from her. Then, resolved.)</i> Now tell me true, Abigail. And I pray you feel the weight of truth upon you, for now my ministry's at stake, my ministry and perhaps your cousin's life. Whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there.	5
ABIGAIL	There is nothin' more. I swear it, uncle.	
PARRIS	<i>(studies her, then nods, half-convinced)</i> : Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back – now give me an upright answer. Your name in the town – it is entirely white, is it not?	10
ABIGAIL	<i>(with an edge of resentment)</i> : Why, I am sure it is, sir. There be no blush about my name.	
PARRIS	<i>(to the point)</i> : Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled. What signified that remark?	15
ABIGAIL	She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, snivelling woman, and I will not work for such a woman!	20
	[Act 1]	

- 16.1 Refer to line 1: '*(with anger)*: I saw it!'
Account for Parris's anger. (2)
- 16.2 Explain how Parris tries to persuade Abigail to tell him the truth. (2)

- 16.3 Are Abigail's responses to Parris in this extract consistent with her behaviour later in the play? Motivate your response. (3)
- 16.4 Refer to lines 19–20: 'It's a bitter woman ... such a woman!' Discuss the validity of Abigail's denunciation of Elizabeth Proctor. (3)

AND**EXTRACT B**

PROCTOR She cannot think it! (*He knows it is true.*)

ELIZABETH (*reasonably*): John, have you ever shown her somewhat of contempt? She cannot pass you in the church but you will blush –

PROCTOR I may blush for my sin.

ELIZABETH I think she sees another meaning in that blush. 5

PROCTOR And what see you? What see you, Elizabeth?

ELIZABETH (*conceding*): I think you be somewhat ashamed, for I am there, and she so close.

PROCTOR When will you know me, woman? Were I stone I would have cracked for shame this seven month! 10

ELIZABETH Then go and tell her she's a whore. Whatever promise she may sense – break it, John, break it.

PROCTOR (*between his teeth*): Good, then. I'll go. (*He starts for his rifle.*)

ELIZABETH (*trembling, fearfully*): Oh, how unwillingly!

PROCTOR (*turning on her, rifle in hand*): I will curse her hotter than the oldest cinder in hell. But pray, begrudge me not my anger! 15

ELIZABETH Your anger! I only ask you –

PROCTOR Woman, am I so base? Do you truly think me base?

ELIZABETH I never called you base.

PROCTOR Then how do you charge me with such a promise? The promise that a stallion gives a mare I gave that girl! 20

ELIZABETH Then why do you anger with me when I bid you break it?

PROCTOR Because it speaks deceit and I am honest! But I'll plead no more! I see now your spirit twists around the single error of my life, and I will never tear it free! 25

ELIZABETH (*crying out*): You'll tear it free – when you come to know that I'll be your only wife, or no wife at all! She has an arrow in you yet, John Proctor, and you know it well!

[Act 2]

- 16.5 Account for the argument that occurs between Proctor and Elizabeth at this point in the play. (2)

- 16.6 Examine the following questions that Proctor asks Elizabeth:
- 'And what see you? What see you, Elizabeth?' (line 6)
- 'When will you know me, woman?' (line 9)
- 'Woman, am I so base? Do you really think me base?' (line 18)
- What do these questions reveal about the relationship between Proctor and Elizabeth? Substantiate your response. (3)
- 16.7 'The promise that a stallion gives a mare I gave that girl!' (lines 20–21).
- Discuss the effect that Proctor's 'confession' has on your opinion of him, at this stage of the play. (3)
- 16.8 Proctor declares, 'It speaks deceit, and I am honest!' (line 23)
- Discuss the irony in this sentence. (3)
- 16.9 'I see now your spirit ... error of my life' (lines 23–24).
- Judge the validity of Proctor's accusation of Elizabeth. (4)
- [25]**
- TOTAL SECTION C: 25**
GRAND TOTAL: 80