



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2009**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 24 pages.**



**INSTRUCTIONS AND INFORMATION**

1. Please 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. Use the checklist to assist you.
6. Number your answers correctly according to the numbering system used in this question paper.
7. Start each section on a **NEW** page.
8. Write neatly and legibly.
9. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
10. **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.
11. **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.



**TABLE OF CONTENTS****SECTION A: POETRY**

<b>PRESCRIBED POETRY</b>			
<b>ANSWER ANY TWO OF THE FOLLOWING FOUR QUESTIONS</b>			
QUESTION 1 Mushrooms	Essay question	10 marks	Page 5
QUESTION 2 Extract from Ode to Autumn	Contextual question	10 marks	Page 6
QUESTION 3 Decomposition	Contextual question	10 marks	Page 7
QUESTION 4 Love poem for my country	Contextual question	10 marks	Page 8

**AND**

<b>UNSEEN POETRY</b>			
<b>ANSWER ANY ONE OF THE FOLLOWING TWO QUESTIONS</b>			
QUESTION 5 Ode to an Orange	Essay question	10 marks	Page 10
<b>OR</b>			
QUESTION 6 Ode to an Orange	Contextual question	10 marks	Page 10

**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.

**SECTION B: NOVEL**

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

<b>ANSWER ANY ONE OF THE FOLLOWING SIX QUESTIONS</b>			
QUESTION 7 <i>Animal Farm</i>	Essay question	25 marks	Page 11
<b>OR</b>			
QUESTION 8 <i>Animal Farm</i>	Contextual question	25 marks	Page 12
<b>OR</b>			
QUESTION 9 <i>Pride and Prejudice</i>	Essay question	25 marks	Page 14
<b>OR</b>			
QUESTION 10 <i>Pride and Prejudice</i>	Contextual question	25 marks	Page 14
<b>OR</b>			
QUESTION 11 <i>The Great Gatsby</i>	Essay question	25 marks	Page 17
<b>OR</b>			
QUESTION 12 <i>The Great Gatsby</i>	Contextual question	25 marks	Page 17



**SECTION C: DRAMA****ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.**

<b>ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS</b>			
QUESTION 13 <i>Othello</i>	Essay question	25 marks	Page 20
<b>OR</b>			
QUESTION 14 <i>Othello</i>	Contextual question	25 marks	Page 20
<b>OR</b>			
QUESTION 15 <i>The Crucible</i>	Essay question	25 marks	Page 22
<b>OR</b>			
QUESTION 16 <i>The Crucible</i>	Contextual question	25 marks	Page 22

**CHECKLIST**

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

<b>SECTION</b>	<b>QUESTION NO.</b>	<b>NO. OF QUESTIONS ANSWERED</b>	<b>TICK</b>
A: Poetry (Prescribed Poetry)	1 – 4	2	
A: Poetry (Unseen Poem)	5 – 6	1	
B: Novel (Essay or Contextual)	7 – 12	1	
C: Drama (Essay or Contextual)	13 – 16	1	
<b>NOTE: In SECTIONS B and C, answer ONE ESSAY question and ONE CONTEXTUAL question.</b>			



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

Answer any TWO of the following questions.

**QUESTION 1: POETRY ESSAY QUESTION*****MUSHROOMS* – SYLVIA PLATH**

Overnight, very  
Whitely, discreetly,  
Very quietly

Our toes, our noses  
Take hold on the loam, 5  
Acquire the air.

Nobody sees us,  
Stops us, betrays us;  
The small grains make room.

Soft fists insist on 10  
Heaving the needles,  
The leafy bedding,

Even the paving,  
Our hammers, our rams, 15  
Earless and eyeless,

Perfectly voiceless,  
Widen the crannies,  
Shoulder through holes. We

Diet on water,  
On crumbs of shadow, 20  
Bland-mannered, asking

Little or nothing.  
So many of us!  
So many of us!

We are shelves, we are 25  
Tables, we are meek,  
We are edible,

Nudgers and shovers  
In spite of ourselves.  
Our kind multiplies: 30

We shall by morning  
Inherit the earth.  
Our foot's in the door.





**QUESTION 3: POETRY CONTEXTUAL QUESTION*****DECOMPOSITION – ZULFIKAR GHOSE***

I have a picture I took in Bombay  
of a beggar asleep on the pavement:  
grey-haired, wearing shorts and a dirty shirt,  
his shadow thrown aside like a blanket.

His arms and legs could be cracks in the stone; 5  
routes for the ants' journeys, and flies' descents.  
Brain-washed by the sun into exhaustion,  
he lies veined into stone, a fossil man.

Behind him, there is a crowd passingly 10  
bemused by a pavement trickster and quite  
indifferent to this very common sight  
of an old man asleep on the pavement.

I thought it then a good composition  
and glibly called it *The Man in the Street*,  
remarking how typical it was of 15  
India that the man in the street lived there.

His head in the posture of one weeping  
into a pillow chides me now for my  
presumption at attempting to compose  
art out of hunger and solitude. 20

- 3.1 Discuss critically the suitability of the title, *Decomposition*. (2)
- 3.2 Account for the poet's use of everyday, almost conversational, language. (3)
- 3.3 Show how the visual image, '... he lies veined into stone, a fossil man' (line 8) encourages sympathy from the reader. (2)
- 3.4 Suggest why the poet now regrets 'glibly' having called the picture *The Man in the Street* (line 14). (3)
- [10]**

**OR**



**QUESTION 4: POETRY CONTEXTUAL QUESTION*****LOVE POEM FOR MY COUNTRY – SANDILE DIKENI***

My country is for love so say its valleys where ancient rivers flow the full circle of life under the proud eye of birds adorning the sky	5
--	---

My country is for peace so says the veld where reptiles caress its surface with elegant motions glittering in their pride	10
--	----

My country is for joy so talk the mountains with baboons hopping from boulder to boulder in the majestic delight of cliffs and peaks	15
--	----

My country is for health and wealth see the blue of the sea and beneath the jewels of fish deep under the bowels of soil hear the golden voice of a miner's praise for my country	20  25
--	--------------

My country is for unity feel the millions see their passion their hands are joined together there is hope in their eyes	30  35
--	--------------

we shall celebrate

- 4.1 Explain what the poet sets out to share with the reader in this poem. (3)
- 4.2 Show how the images, taken from nature, enhance what the poet has to say. (3)





- 4.3 Suggest what the refrain ('*My country is for ...*') adds to the poem as a whole. (2)
- 4.4 Line 36 ('we shall celebrate') consists of one short sentence. Comment on the importance of this. (2)
- [10]**

**AND**



**UNSEEN POETRY: POETRY FROM AFRICA**

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

**ODE TO AN ORANGE – ANDRE VAN VUUREN**

I stand here with a sliver of the african sun in my hand colourful, firm and full of promises, waiting to be explored for its delights:	5
---	---

to gently part the flesh from its bright and fragrant skin and its sweetness will linger on in my mouth like my first teenage kiss	
---	--

I tremble before the fading memory of this delightful dream that sprung from our fertile african soil ...	10
---	----

**QUESTION 5: UNSEEN POETRY ESSAY QUESTION**

Discuss how the poet captures something of the very essence of an African experience in this poem.

In your answer you may consider some or all of the following aspects:

- Central experience of eating an orange: the title
- Orange as an image or a symbol
- Use of specific language and sentence structure
- The overall flow (rhythm) of the poem

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

- 6.1 Explain the importance of the opening lines in terms of the poem as a whole: 'I stand here with a sliver / of the african sun in my hand' (lines 1 – 2). (2)
- 6.2 Show how the simile, 'like my first teenage kiss' (line 9), relates to the poet's experience of eating an orange. (2)
- 6.3 Does the poem end on an optimistic or a pessimistic note? Justify your response. (3)
- 6.4 Discuss the importance of the title, *Ode to an Orange*. (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**

'Unquestioning loyalty to figures in authority brings about abuse of power.'

Comment on how this statement applies to *Animal Farm*.

In your answer you may consider some or all of the following aspects:

- Figures of authority on the farm
- The role of the pigs
- Non-resistance by the other animals
- The final abuse of power by Napoleon

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

**QUESTION 8: ANIMAL FARM CONTEXTUAL QUESTION**

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

**EXTRACT A**

At last the day came when Snowball's plans were completed. At the Meeting on the following Sunday the question of whether or not to begin work on the windmill was to be put to the vote. When the animals had assembled in the big barn, Snowball stood up and, though occasionally interrupted by bleating from the sheep, set forth his reasons for advocating the building of the windmill. Then Napoleon stood up to reply. He said very quietly that the windmill was nonsense and that he advised nobody to vote for it, and promptly sat down again; he had spoken for barely thirty seconds, and seemed almost indifferent as to the effect he produced. At this Snowball sprang to his feet, and shouting down the sheep, who had begun bleating again, broke into a passionate appeal in favour of the windmill. Until now the animals had been about equally divided in their sympathies, but in a moment Snowball's eloquence had carried them away. In glowing sentences he painted a picture of Animal Farm as it might be when sordid labour was lifted from the animals' backs. His imagination had now run far beyond chaff-cutters and turnip-slicers. Electricity, he said, could operate threshing machines, ploughs, harrows, rollers and reapers and binders, besides supplying every stall with its own electric light, hot and cold water, and an electric heater. By the time he had finished speaking, there was no doubt as to which way the vote would go. But just at this moment Napoleon stood up and, casting a peculiar sidelong look at Snowball, uttered a high-pitched whimper of a kind no one had heard him utter before.

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws. In a moment he was out of the door and they were after him. Too amazed and frightened to speak, all the animals crowded through the door to watch the chase. Snowball was racing across the long pasture that led to the road. He was running as only a pig can run, but the dogs were close on his heels. Suddenly he slipped and it seemed certain that they had him. Then he was up again, running faster than ever, then the dogs were gaining on him again. One of them all but closed his jaws on Snowball's tail, but Snowball whisked it free just in time. Then he put on an extra spurt and, with a few inches to spare, slipped through a hole in the hedge and was seen no more.

[Chapter 5]

- 8.1 The sheep are generally unthinking and uncritical.  
Explain how the reaction of the sheep in paragraph one of this extract supports this statement.

(2)



- 8.2 Show how Snowball's speech is tragically ironic. (3)
- 8.3 Discuss why the attack on Snowball is of significance to the animals. (3)
- 8.4 Comment on the effectiveness of the language used in paragraph 2, to describe the dogs. (3)
- 8.5 Discuss what the events in the above extract inform the reader about Napoleon's character. (2)
- 8.6 Show how a major theme of the novel is established in this extract. (3)
- 8.7 The final paragraph of *Animal Farm* reads:

Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but it already was impossible to say which was which.

- Explain how Extract A and the final paragraph of the novel may be linked. (4)

**AND**

**EXTRACT B**

'Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the wellbeing of a pig. We pigs are brain-workers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for *your* sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,' cried Squealer almost pleadingly, skipping from side to side and whisking his tail, 'surely there is no one among you who wants to see Jones come back?' 5 10

Now if there was one thing that the animals were completely certain of, it was that they did not want Jones back. When it was put to them in this light, they had no more to say. The importance of keeping the pigs in good health was all too obvious. So it was agreed without further argument that the milk and windfall apples (and also the main crop of apples when they ripened) should be reserved for the pigs alone. 15

[Chapter 3]

- 8.8 Discuss briefly the author's use of the language of propaganda in this extract. (3)
- 8.9 The novel is a criticism of the Communist system. Express your opinion of the success of the novel in expressing the author's disapproval of the system. (2)

**[25]**

**OR**



**PRIDE AND PREJUDICE – JANE AUSTEN**

Answer EITHER QUESTION 9 (essay question) OR QUESTION 10 (contextual question).

**QUESTION 9: PRIDE AND PREJUDICE ESSAY QUESTION**

'In Jane Austen's world, finding a husband was a vital issue. Marriage, however, was often based on practical considerations rather than on love.'

Critically discuss this view of marriage with regard to Elizabeth and Charlotte.

In your answer you may consider some or all of the following aspects:

- Marriage as a central theme in *Pride and Prejudice*
- The ideal husband: various ideas
- Charlotte: marriage for convenience
- Elizabeth: marriage for mutual respect and love

**[25]****OR****QUESTION 10: PRIDE AND PREJUDICE CONTEXTUAL QUESTION**

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

**EXTRACT A**

Mr Bingley was good looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr Hurst, merely looked the gentleman; but his friend Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien; and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

[Chapter 3]

- 10.1 Explain why the event described in the extract is of importance to the young people who reside in the area. (3)
- 10.2 Why, do you think, does the author describe Bingley and Darcy in detail? Justify your opinion. (3)
- 10.3 Mrs Bennet, in particular, is very pleased to have Bingley and Darcy staying at Netherfield Park. Account for Mrs Bennet's feelings. (2)

**AND**

**EXTRACT B**

It was absolutely necessary to interrupt him now.

'You are too hasty, Sir,' she cried. 'You forget that I have made no answer. Let me do it without farther loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than decline them.'

5

'I am not now to learn,' replied Mr Collins, with a formal wave of the hand, 'that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long.'

10

'Upon my word, Sir,' cried Elizabeth, 'your hope is rather an extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. – You could not make *me* happy, and I am convinced that I am the last woman in the world who would make *you* so.'

15

– Nay, were your friend Lady Catherine to know me, I am persuaded she would find me in every respect ill qualified for the situation.'

[Chapter 19]

- 10.4 Explain the circumstances that have prompted Mr Collins to visit the Bennet family. (3)
- 10.5 In this extract Elizabeth is characteristically honest and straightforward. Discuss what Elizabeth's refusal of Mr Collins's proposal reveals about her attitude to love and marriage. (4)
- 10.6 What do Mr Collins's actions later in the novel tell about his attitude to marriage? Explain. (3)

**AND**

**EXTRACT C**

'Mr Darcy, I am a very selfish creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding yours. I can no longer help thanking you for your unexampled kindness to my poor sister. Ever since I have known it, I have been most anxious to acknowledge to you how gratefully I feel it. Were it known to the rest of my family, I should not have merely my own gratitude to express.'

5

'I am sorry, exceedingly sorry,' replied Darcy, in a tone of surprise and emotion, 'that you have ever been informed of what may, in mistaken light, have given you uneasiness. I did not think Mrs Gardiner was so little to be trusted.'

'You must not blame my aunt. Lydia's thoughtlessness first betrayed to me that you had been concerned in the matter; and, of course, I could not rest till I knew the particulars. Let me thank you again and again, in the name of all my family, for that generous compassion which induced you to take so much trouble, and bear so many mortifications, for the sake of discovering them.'

10

'If you *will* thank me,' he replied, 'let it be for yourself alone. That the wish of giving happiness to you, might add force to the other inducements which led me on, I shall not attempt to deny. But your *family* owe me nothing. Much as I respect them, I believe, I thought only of *you*.'

15

[Chapter 58]

10.7 Discuss how Darcy has been of assistance to the Bennet family at this stage in the novel.

(3)

10.8 Elizabeth says, 'I am a very selfish creature' (line 1). Comment on the validity of Elizabeth's self-evaluation here, as the novel draws to a close.

(4)

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



**THE GREAT GATSBY – F SCOTT FITZGERALD**

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

**QUESTION 11: THE GREAT GATSBY ESSAY QUESTION**

'Without doubt, Gatsby is a crook and a fraud. He is vulgar. Yet at the same time the reader cannot help but admire the character, mainly on account of the magnitude of his ambition and the appeal of his dream.'

Bearing in mind the above comment, critically discuss what it is that makes Gatsby 'great' – as in the title of the novel, *The Great Gatsby*.

In your answer you may consider some or all of the following aspects:

- Gatsby's standing apart from the 'careless people'
- Gatsby's negative characteristics
- Gatsby's commitment to his dream
- Gatsby's final sacrifice and devotion to his ideal

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

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

**EXTRACT A**

The silhouette of a moving cat wavered across the moonlight, and, turning my head to watch it, I saw that I was not alone – fifty feet away a figure had emerged from the shadow of my neighbour's mansion and was standing with his hands in his pockets regarding the silver pepper of the stars. Something in his leisurely movements and the secure position of his feet upon the lawn suggested that it was Mr Gatsby himself, come out to determine what share was his of our local heavens. 5

I decided to call to him. Miss Baker had mentioned him at dinner, and that would do for an introduction. But I didn't call to him, for he gave a sudden intimation that he was content to be alone – he stretched out his arms towards the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling. Involuntarily I glanced seaward – and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock. When I looked once more for Gatsby he had vanished, and I was alone again in the unquiet darkness. 10 15

[Chapter 1]

- 12.1 Explain why Gatsby comes out to stare at the green light (paragraph 2). (3)
- 12.2 This is the first time the reader is introduced to Gatsby. Suggest why the author chooses to introduce Gatsby in this way. (3)
- 12.3 Show how a major theme of the novel is established in this extract. (3)

**AND**

**EXTRACT B**

'She didn't like it,' he said immediately.

'Of course she did.'

'She didn't like it,' he insisted. 'She didn't have a good time.'

He was silent, and I guessed at his unutterable depression.

'I feel far away from her,' he said. 'It's hard to make her understand.' 5

'You mean about the dance?'

'The dance?' He dismissed all the dances he had given with a snap of his fingers. 'Old sport, the dance is unimportant.'

He wanted nothing less of Daisy than that she should go to Tom and say: 'I never loved you.' After she had obliterated four years with that sentence they could 10  
decide upon the more practical measures to be taken. One of them was that, after she was free, they were to go back to Louisville and be married from her house – just as if it were five years ago.

'And she doesn't understand,' he said. 'She used to be able to understand. We'd sit for hours –' 15

He broke off and began to walk up and down a desolate path of fruit rinds and discarded favours and crushed flowers.

'I wouldn't ask too much of her,' I ventured. 'You can't repeat the past.'

'Can't repeat the past?' he cried incredulously. 'Why of course you can!'

He looked around him wildly, as if the past were lurking here in the shadow of this 20  
house, just out of reach of his hand.

'I'm going to fix everything just the way it was before,' he said, nodding determinedly. 'She'll see.'

[Chapter 6]

- 12.4 Account for Gatsby's state of pessimism in this extract. (2)
- 12.5 Gatsby claims, 'It's hard to make her understand' (line 5). Explain what Gatsby wants to make Daisy understand. (3)
- 12.6 It is debatable whether, by the end of the novel, Gatsby has been able to 'repeat the past' (lines 18 – 19). What is your opinion? Justify your response. (4)

**AND**



**EXTRACT C**

Picking up Wilson like a doll, Tom carried him into the office, set him down in a chair, and came back.

'If somebody'll come here and sit with him,' he snapped authoritatively. He watched while the two men standing closest glanced at each other and went unwillingly into the room. Then Tom shut the door on them and came down the single step, his eyes avoiding the table. As he passed close to me he whispered: 'Let's get out.'

5

Self-consciously, with his authoritative arms breaking the way, we pushed through the still gathering crowd, passing a hurried doctor, case in hand, who had been sent for in wild hope half an hour ago.

10

Tom drove slowly until we were beyond the bend – then his foot came down hard, and the coupé raced along through the night. In a little while I heard a low husky sob, and saw that the tears were overflowing down his face.

'The God damned coward!' he whimpered. 'He didn't even stop his car.'

[Chapter 7]

- 12.7 Comment on why this is a significant moment in the novel for Tom. (3)
- 12.8 In this extract, Tom appears to be shocked and genuinely distressed yet at the same time concerned with protecting himself from blame. Drawing on your knowledge of the novel as a whole, critically discuss whether Tom's behaviour here is typical of him. (4)

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

**SECTION C: DRAMA**

Answer ONLY on the drama you have studied.

**OTHELLO – WILLIAM SHAKESPEARE**

Answer EITHER QUESTION 13 (essay question) OR QUESTION 14 (contextual question).

**QUESTION 13: OTHELLO ESSAY QUESTION**

'Take a noble man. Put him in a situation where, despite his nobility, he fails to make the right decision or choice. See his gradual decay and downfall. Feel horror at the sight of his collapse. This is the tragedy of Othello.'

Taking the above view into consideration, critically discuss the character and actions of Othello.

In your answer you may consider some or all of the following aspects:

- Othello at the start of the play
- Othello's decline: jealousy and gullibility
- Othello's unwise decisions under the influence of Iago
- Othello's final decision: the tragedy completed

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

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

**EXTRACT A**

OTHELLO

Let him do his spite.

My services which I have done the signiory  
 Shall out-tongue his complaints. 'Tis yet to know –  
 Which, when I know that boasting is an honour,  
 I shall provulgate – I fetch my life and being  
 From men of royal siege, and my demerits  
 May speak unbonneted to as proud a fortune  
 As this that I have reached. For know, Iago,  
 But that I love the gentle Desdemona,  
 I would not my unhoused free condition  
 Put into circumscription and confine  
 For the sea's worth.

5

10

[Act 1, Scene 2]

- 14.1 Give details of the problem that requires the Duke's intervention at this point in the play. (3)
- 14.2 Discuss what this speech establishes about Othello's background and his commitment to the Venetian state. (3)
- 14.3 Refer to line 9: 'But that I love the gentle Desdemona.'  
 In the light of events later in the play, comment critically on whether, by the end of the play, Desdemona may still be termed 'gentle'. (3)

**AND**

**EXTRACT B**

OTHELLO

Never, Iago. Like to the Pontic sea,  
Whose icy current and compulsive course  
Ne'er feels retiring ebb, but keeps due on  
To the Propontic and the Hellespont,  
Even so my bloody thoughts with violent pace  
Shall ne'er look back, ne'er ebb to humble love,  
Till that a capable and wide revenge  
Swallow them up. (*He kneels*) Now, by yond marble heaven,  
In the due reverence of a sacred vow  
I here engage my words.

5

IAGO

Do not rise yet. (*He kneels*)

10

Witness you ever-burning lights above,  
You elements that clip us round about,  
Witness that here Iago doth give up  
The excellency of his wit, hands, heart,  
To wronged Othello's service. Let him command,  
And to obey shall be in me remorse,  
What bloody work so ever.  
(*They rise*)

15

[Act 3, Scene 3]

- 14.4 Explain how Iago succeeds in convincing Othello of Desdemona's 'infidelity', resulting in this moment when he longs only for revenge. (3)
- 14.5 Examine Iago's speech in this extract. Discuss the logic Iago employs in convincing Othello of his loyalty. (3)
- 14.6 Explain why this moment would be very exciting to experience in the theatre. (3)

**AND****EXTRACT C**

LODOVICO

Where is this rash and most unfortunate man?

OTHELLO

That's he that was Othello. Here I am.

LODOVICO

Where is that viper? Bring the villain forth.

OTHELLO

I look down towards his feet; but that's a fable.

If that thou be'st a devil, I cannot kill thee.

*Othello wounds Iago*

5

LODOVICO

Wrench his sword from him.

IAGO

I bleed, sir, but not killed.

OTHELLO

I am not sorry neither. I'd have thee live,  
For in my sense 'tis happiness to die.

[Act 5, Scene 2]



- 14.7 In response to Lodovico's question in line 1, Othello says: 'That's he that was Othello. Here I am' (line 2).  
Do you agree with Othello's self-assessment? Justify your opinion. (4)
- 14.8 Othello claims, 'For in my sense 'tis happiness to die' (line 8). Critically discuss why Othello feels that death is preferable to life. (3)

**[25]****OR****THE CRUCIBLE – ARTHUR MILLER**

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

**QUESTION 15: THE CRUCIBLE ESSAY QUESTION**

'It is clear that different characters have different understandings of the concepts of truth and justice.'

Discuss critically the views held by Proctor, Elizabeth, Hale and Parris.

In your answer you could consider some or all of the following aspects:

- Proctor: holds himself to high moral standards, but lapses occasionally
- Elizabeth: lives a moral life, will not lie
- Hale: moral, but misguided, places emphasis on learning
- Parris, minister of Salem: believes in a harsh, punishing God

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

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

**EXTRACT A**

**Proctor:** (*with great force of will, but not quite looking at her.*): I have been thinking I would confess to them, Elizabeth. (*She shows nothing.*) What say you? If I give them that?

**Elizabeth:** I cannot judge you, John.

*Pause.*

**Proctor** (*simply – a pure question.*): What would you have me do? 5

**Elizabeth:** As you will, I would have it. (*Slight pause.*) I want you living, John. That's sure.

**Proctor** (*pauses, then with a flailing of hope.*): Giles' wife? Have she confessed?

**Elizabeth:** She will not. 10

*Pause.*

**Proctor:** It is a pretence, Elizabeth.



**Elizabeth:** What is?

**Proctor:** I cannot mount the gibbet like a saint. It is a fraud. I am not that man. *(She is silent.)* My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before. 15

**Elizabeth:** And yet you've not confessed till now. That speak goodness in you.

**Proctor:** Spite only keeps me silent. It is hard to give a lie to dogs. *(Pause, for the first time he turns directly to her.)* I would have your forgiveness, Elizabeth.

**Elizabeth:** It is not for me to give, John, I am –

**Proctor:** I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretence for me, a vanity that will not blind God nor keep my children out of the wind. *(Pause.)* What say you? 20

**Elizabeth:** *(Upon a heaving sob that always threatens.)* John, it come to naught that I should forgive you, if you'll not forgive yourself. *(Now he turns away a little, in great agony.)* It is not my soul, John, it is yours. *(He stands, as though in physical pain, slowly rising to his feet with a great immortal longing to find his answer. It is difficult to say, and she is on the verge of tears.)* Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. *(He turns his doubting, searching gaze upon her.)* I have read my heart this three months, John *(Pause.)* I have sins of my own to count. It needs a cold wife to prompt lechery. 25 30

**Proctor** *(in great pain.):* Enough, enough –

**Elizabeth** *(now pouring out her heart.):* Better you should know me!

**Proctor:** I will not hear it! I know you!

**Elizabeth:** You take my sins upon you, John – 35

**Proctor** *(in agony.):* No, I take my own, my own!

[Act 4]

- 16.1 Both Proctor and Elizabeth are in prison. Explain the circumstances that have resulted in their imprisonment. (2)
- 16.2 Elizabeth says, 'I cannot judge you, John' (line 4). Clearly explain why Elizabeth says that she cannot judge her husband. (3)
- 16.3 Elizabeth and John confess something in this extract. Discuss the significance of each of their confessions. (4)
- 16.4 Explain why Elizabeth and John mention Giles's wife in this extract. (3)



- 16.5 'My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before' (lines 14 – 15). Comment on what John Proctor means by these words. (3)
- 16.6 Using this extract as a starting point, discuss the changing relationship between John and Elizabeth Proctor. (4)
- 16.7 Show how a major theme of the play is highlighted in this extract. (3)

**EXTRACT B**

**Hale** (*quickly to Danforth.*): Excellency, it is enough he confess himself. Let him sign it, let him sign it.

**Parris** (*feverishly.*): It is a great service, sir. It is a weighty name: it will strike the village that Proctor confess. I beg you, let him sign it. The sun is up, Excellency!

5

[Act 4]

- 16.8 What do the stage directions and the speakers' words convey about the mood that would be captured in a theatrical performance of the play? Justify your answer. (3)  
[25]

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