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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2015

MARKS: 80

TIME: 2½ hours

This question paper consists of 22 pages.

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INSTRUCTIONS AND INFORMATION

1. Read this page carefully before you begin to answer the questions.

2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

   SECTION A: Poetry (30 marks)
   SECTION B: Novel (25 marks)
   SECTION C: Drama (25 marks)

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

   SECTION A: POETRY
   PRESCRIBED POETRY – Answer TWO questions.
   UNSEEN POETRY – COMPULSORY question.

   SECTION B: NOVEL
   Answer ONE question.

   SECTION C: DRAMA
   Answer ONE question.

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

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

6. LENGTH OF ANSWERS:

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

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

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8. Number your answers according to the numbering system used in this question paper.

9. Start EACH section on a NEW page.

10. Write neatly and legibly.

11. Suggested time management:

    SECTION A: approximately 40 minutes
    SECTION B: approximately 55 minutes
    SECTION C: approximately 55 minutes

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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.

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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	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.

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SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

OLD FOLKS LAUGH – Maya Angelou

They have spent their
content of simpering,
holding their lips this
and that way, winding
the lines between
their brows. Old folks
allow their bellies to jiggle like slow
tambourines.
The hollers
rise up and spill
over any way they want.
When old folks laugh, they free the world.
They turn slowly, slyly knowing
the best and the worst
of remembering.
Saliva glistens in
the corners of their mouths,
their heads wobble
on brittle necks, but
their laps
are filled with memories.
When old folks laugh, they consider the promise
of dear painless death, and generously
forgive life for happening
to them.

The poem conveys the speaker's attitude towards old folks as they age.

By close reference to the **diction**, **imagery** and **tone** used in this poem, discuss the above statement in an essay of 250–300 words (about ONE page). **[10]**

OR

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QUESTION 2: POETRY – CONTEXTUAL 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.

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.

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.'

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

2.1 What do the words, 'gigantic sore' (line 6) indicate about the living conditions in White City Jabavu? (2)

2.2 Refer to stanza 3: 'Scavenging dogs … a squirming bundle.'

Suggest how the word, 'squirming' (line 12) might affect the reader's reaction to the situation. (2)

2.3 Refer to the title of the poem.

Discuss how the implications of the word, 'bundle' are sustained in the body of the poem. (3)

2.4 With reference to the poem as a whole, comment critically on the impact of the image of the mother presented in the last stanza. (3)
[10]

OR

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QUESTION 3: POETRY – CONTEXTUAL QUESTION

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.

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.

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.

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.

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.

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3.1 Explain the essential difference between humans and nature that is reflected in the poem as a whole. (2)

3.2 What does the use of the expression, 'the Boys' (line 10) suggest about the motorcyclists? (2)

3.3 Refer to lines 13–15: 'In goggles, donned … hiding it, robust – '

Discuss the irony in these lines. (3)

3.4 'A minute holds them, who have come to go:' (line 33).

With reference to the final stanza, critically discuss the effectiveness of this image. (3)
[10]

OR

QUESTION 4: POETRY – CONTEXTUAL QUESTION

LONDON – William Blake

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

How the Chimney-sweeper's cry
Every blackening Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born Infant's tear
And blights with plagues the Marriage hearse.

4.1 What does the use of the word, 'charter'd' (lines 1–2) tell you about London? (2)

4.2 Discuss how the words, 'cry' (line 9) and 'sigh' (line 11) contribute to your understanding of the poem's overall meaning. (2)

4.3 Explain how the repetition of the word, 'every' in stanza 2 contributes to the speaker's tone in the poem as a whole. (3)

4.4 Comment critically on the effectiveness of the image in the last line of the poem. (3)
[10]

AND

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UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

THE LONELINESS BEYOND – Sipho Sepamla

Like raindrops pattering
They come singly and in pairs
Then as a torrent the rush of feet
Shuffles onto platforms
Dragging the last strains of energy.

I've seen hearts palpitating
Behind a single maskless face
Tired from the hurrying of a city
Spirits maimed by commands.

I've heard the clicks of tongues
Laughter rising above the grouse of mouths
That never rest
From grinding complaints.

Like sheep herded into a kraal
They crowd numbered coaches
Hopeful of a safe landing.

I've watched the multitudes rub shoulders
And I've wondered what they do
With the loneliness beyond;

I've seen throngs of people
Disappear into little holes of resting
And I've pondered what might be happening
With the loneliness beyond.

5.1 Explain what the words, 'pattering' (line 1) and 'torrent' (line 3) convey about the movement of the people. (2)

5.2 What is suggested by the description of the face as 'a single maskless face' (line 7)? (2)

5.3 Refer to lines 17–19: 'I've watched the multitudes … the loneliness beyond'.

Explain how the irony in these lines makes a comment about modern society. (3)

5.4 Refer to line 21: 'Disappear into little holes of resting'.

Critically discuss how the image in this line reinforces the mood of the poem. (3)
[10]

TOTAL SECTION A: 30

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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

Orwell points to common human failings: the love of power and comfort that outweighs all moral principles, and the willingness of people to follow blindly even when those they follow are corrupt.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss this statement in relation to *Animal Farm*. **[25]**

OR

QUESTION 7: *ANIMAL FARM* – CONTEXTUAL QUESTION

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

EXTRACT A

She appeared to be enjoying herself, so the pigeons said. None of the animals ever mentioned Mollie again.

In January there came bitterly hard weather. The earth was like iron, and nothing could be done in the fields. Many meetings were held in the big barn, and the pigs occupied themselves in planning out the work of the coming season. It had come to be accepted that the pigs, who were manifestly cleverer than the other animals, should decide all questions of farm policy, though their decisions had to be ratified by a majority vote. This arrangement would have worked well enough if it had not been for the disputes between Snowball and Napoleon. These two disagreed at every point where disagreement was possible. If one of them suggested sowing a bigger acreage with barley, the other was certain to demand a bigger acreage of oats, and if one of them said that such and such a field was just right for cabbages, the other would declare that it was useless for anything except roots. Each had his own following, and there were some violent debates. At the Meetings Snowball often won over the majority by his brilliant speeches, but Napoleon was better at canvassing support for himself in between times. He was especially successful with the sheep. Of late the sheep had taken to bleating 'Four legs good, two legs bad' both in and out of season, and they often interrupted the Meeting with this. It was noticed that they were especially liable to break into 'Four legs good, two legs bad' at the crucial moments in Snowball's speeches.

[Chapter 5]

7.1 Explain how the character of Mollie is used to depict certain human weaknesses. (3)

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7.2 Refer to line 3: 'In January there came bitterly hard weather.'

Suggest how the description of the weather anticipates the future of the animals. (3)

7.3 Discuss how the portrayal of Napoleon in this extract influences your reaction to him. (3)

7.4 Comment on the role played by the sheep in the undermining of the principles of Animalism. (3)

AND

EXTRACT B

About this time there occurred a strange incident which hardly anyone was able to understand. One night at about twelve o'clock there was a loud crash in the yard, and the animals rushed out of their stalls. It was a moonlight night. At the foot of the end wall of the big barn, where the Seven Commandments were written, there lay a ladder broken in two pieces. Squealer, temporarily stunned, was sprawling beside it, and near at hand there lay a lantern, a paint-brush, and an overturned pot of white paint. The dogs immediately made a ring round Squealer, and escorted him back to the farmhouse as soon as he was able to walk. None of the animals could form any idea as to what this meant, except old Benjamin, who nodded his muzzle with a knowing air, and seemed to understand, but would say nothing.

But a few days later Muriel, reading over the Seven Commandments to herself, noticed that there was yet another of them which the animals had remembered wrong. They had thought that the Fifth Commandment was 'No animal shall drink alcohol', but there were two words that they had forgotten. Actually the Commandment read: 'No animal shall drink alcohol *to excess*'.

[Chapter 8]

7.5 Account for the alteration of the Seven Commandments. (3)

7.6 Refer to lines 5–6: 'Squealer, temporarily stunned … of white paint.'

How is the information in this sentence consistent with Squealer's role on the farm? (3)

7.7 Refer to line 12: 'the animals had remembered wrong' and lines 13–14: 'there were two words that they had forgotten.'

Comment on the significance of these details in the novel as a whole. (3)

7.8 'Evil flourishes when good men do nothing.'

In your view, is this quotation relevant to *Animal Farm*? Justify your response. (4)

[25]

OR

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PRIDE AND PREJUDICE – Jane Austen

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

QUESTION 8: *PRIDE AND PREJUDICE* – ESSAY QUESTION

While the individuals depicted in the novel are firmly set on propriety, social decorum and reputation, they also thrive on the transmission of family gossip and the invasion of individual privacy.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss this statement in relation to *Pride and Prejudice*. **[25]**

OR

QUESTION 9: *PRIDE AND PREJUDICE* – CONTEXTUAL QUESTION

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

EXTRACT A

He was anxious to avoid the notice of his cousins, from a conviction that if they saw him depart, they could not fail to conjecture his design, and he was not willing to have the attempt known till its success could be known likewise; for though feeling almost secure, and with reason, for Charlotte had been tolerably encouraging, he was comparatively diffident since the adventure of Wednesday. His reception, however, was of the most flattering kind. Miss Lucas perceived him from an upper window as he walked towards the house, and instantly set out to meet him accidentally in the lane. But little had she dared to hope that so much love and eloquence awaited her there.

In as short a time as Mr Collins's long speeches would allow, everything was settled between them to the satisfaction of both; and as they entered the house he earnestly entreated her to name the day that was to make him the happiest of men; and though such a solicitation must be waived for the present, the lady felt no inclination to trifle with his happiness. The stupidity with which he was favoured by nature must guard his courtship from any charm that could make a woman wish for its continuance; and Miss Lucas, who accepted him solely from the pure and disinterested desire of an establishment, cared not how soon that establishment were gained.

[Chapter 22]

9.1 Account for Mr Collins's nervousness at the beginning of this extract. (3)

9.2 Explain why Miss Lucas will be agreeable to Mr Collins's proposal. (3)

9.3 Discuss the effect that the announcement of the marriage between Mr Collins and Charlotte will have on Mrs Bennet. (3)

9.4 Refer to line 9: 'In as short a time as Mr Collins's long speeches would allow'.

Explain how this line contributes to your understanding of Mr Collins. (3)

AND

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EXTRACT B

'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*.'

Elizabeth was too much embarrassed to say a word. After a short pause, her companion added, 'You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. *My* affections and wishes are unchanged; but one word from you will silence me on this subject for ever.'

Elizabeth, feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak; and immediately, though not very fluently, gave him to understand that her sentiments had undergone so material a change since the period to which he alluded, as to make her receive with gratitude and pleasure his present assurances. The happiness which this reply produced was such as he had probably never felt before, and he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do.

[Chapter 58]

9.5 Refer to line 1: " 'If you *will* thank me,' he replied, 'let it be for yourself alone.' "

Suggest a reason for Elizabeth's expression of gratitude and Darcy's response. (3)

9.6 Refer to lines 3–4: " 'But your *family* … only of *you*.' "

Comment on Darcy's statement that he 'respect[s]' the Bennet family. (3)

9.7 Refer to lines 11–13: 'that her sentiments … his present assurances.'

Drawing on your understanding of the novel, comment on the development in Elizabeth's perspective on Darcy. (3)

9.8 In this extract, Darcy's declaration of love contributes to a change in the atmosphere and focus of the novel.

Discuss the validity of this statement. (4)
[25]

OR

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THE GREAT GATSBY – F Scott Fitzgerald

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

QUESTION 10: *THE GREAT GATSBY* – ESSAY QUESTION

The Great Gatsby is a comment on the moral decay in the American society of the 1920s.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss this statement in relation to the novel. **[25]**

OR

QUESTION 11: *THE GREAT GATSBY* – CONTEXTUAL QUESTION

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

EXTRACT A

'Look here, old sport,' he broke out surprisingly, 'what's your opinion of me, anyhow?'

A little overwhelmed, I began the generalized evasions which that question deserves.

'Well, I'm going to tell you something about my life,' he interrupted. 'I don't want you to get a wrong idea of me from all these stories you hear.'

So he was aware of the bizarre accusations that flavoured conversation in his halls.

'I'll tell you God's truth.' His right hand suddenly ordered divine retribution to stand by. 'I am the son of some wealthy people in the Middle West – all dead now. I was brought up in America but educated at Oxford, because all my ancestors have been educated there for many years. It is a family tradition.'

He looked at me sideways – and I knew why Jordan Baker had believed he was lying. He hurried the phrase 'educated at Oxford,' or swallowed it, or choked on it, as though it had bothered him before. And with this doubt, his whole statement fell to pieces, and I wondered if there wasn't something a little sinister about him, after all.

[Chapter 4]

11.1 Refer to line 1: " 'what's your opinion of me, anyhow?' "

Account for Gatsby's interest in what Nick thinks of him. (3)

11.2 Explain why there are 'the bizarre accusations' (line 5) concerning Gatsby. (3)

11.3 Refer to line 6: " 'I'll tell you God's truth.' His right hand suddenly ordered divine retribution to stand by."

Explain how Nick's response to Gatsby in this extract contrasts with his attitude to Gatsby when he sees him for the last time. (3)

AND

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EXTRACT B

I couldn't sleep all night; a fog-horn was groaning incessantly on the Sound, and I tossed half-sick between grotesque reality and savage, frightening dreams. Toward dawn I heard a taxi go up Gatsby's drive, and immediately I jumped out of bed and began to dress – I felt that I had something to tell him, something to warn him about, and morning would be too late.

Crossing his lawn, I saw that his front door was still open and he was leaning against a table in the hall, heavy with dejection or sleep.

'Nothing happened,' he said wanly. 'I waited, and about four o'clock she came to the window and stood there for a minute and then turned out the light.'

His house had never seemed so enormous to me as it did that night when we hunted through the great rooms for cigarettes. We pushed aside curtains that were like pavilions, and felt over innumerable feet of dark wall for electric light switches – once I tumbled with a sort of splash upon the keys of a ghostly piano.

…

'You ought to go away,' I said. 'It's pretty certain they'll trace your car.'

'Go away *now*, old sport?'

'Go to Atlantic City for a week, or up to Montreal.'

He wouldn't consider it. He couldn't possibly leave Daisy until he knew what she was going to do. He was clutching at some last hope and I couldn't bear to shake him free.

[Chapter 8]

11.4 Refer to lines 1–2: 'a fog-horn was … savage, frightening dreams.'

Discuss how the mood in these lines prepares the reader for what is to follow. (3)

11.5 Refer to lines 8–9: " 'I waited, and … out the light.' "

11.5.1 Comment on the irony of Gatsby's waiting outside Daisy's house. (3)

11.5.2 Explain how Daisy's actions in these lines contribute to your understanding of her character. (3)

11.6 'His house had … rooms for cigarettes' (lines 10–11).

Discuss the symbolism of Gatsby's house. (3)

11.7 Earlier in the novel, Nick claims that Gatsby's 'extraordinary gift for hope' sets him apart from the other characters.

In your view, is Nick's assessment of Gatsby valid? Justify your response, using your knowledge of the novel as a whole. (4)

[25]

TOTAL SECTION B: 25

AND

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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 female characters in Shakespeare's *Othello* are victims of male oppression.

Critically assess the validity of this statement in a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

OR

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT A

EMILIA
Madam, here comes my lord.
CASSIO
Madam, I'll take my leave.
DESDEMONA
Why, stay and hear me speak.
CASSIO
Madam, not now. I am very ill at ease,
Unfit for mine own purpose.
DESDEMONA
Well, do your discretion.
Cassio off
IAGO
Ha! I like not that.
OTHELLO
What dost thou say?
IAGO
Nothing, my lord; or if – I know not what.
OTHELLO
Was not that Cassio parted from my wife?
IAGO
Cassio, my lord? No, sure, I cannot think it
That he would sneak away so guilty-like,
Seeing you coming.

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OTHELLO
I do believe 'twas he.
DESDEMONA
How now, my lord?
I have been talking with a suitor here.
A man that languishes in your displeasure.
OTHELLO
Who is't you mean?
DESDEMONA
Why, your lieutenant, Cassio. Good my lord,
If I have any grace or power to move you,
His present reconciliation take,
For if he be not one that truly loves you,
That errs in ignorance and not in cunning,
I have no judgement in an honest face.
I prithee call him back.
OTHELLO
Went he hence now?
DESDEMONA
Yes, faith, so humbled,
That he hath left part of his grief with me
To suffer with him. Good love, call him back.
OTHELLO
Not now, sweet Desdemona – some other time.
DESDEMONA
But shall't be shortly?

[Act 3, Scene 3]

13.1 Explain how this extract illustrates how Iago's plan has been set in motion. (3)

13.2 Refer to line 31: 'Not now, sweet Desdemona – some other time.'

Account for Othello's refusal to deal with Desdemona's request immediately. (3)

13.3 Refer to lines 4–5: 'I am very ill at ease,/Unfit for mine own purpose.'

Discuss how Cassio's nature, as revealed in these lines, contributes to the success of Iago's plans. (3)

13.4 Refer to Desdemona's diction in lines 16–26: 'How now, my lord? ... call him back.'

Comment on how Desdemona's entreaty on Cassio's behalf contributes to her fate. (3)

AND

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EXTRACT B

Desdemona in bed asleep. Enter Othello with a light.

OTHELLO
It is the cause, it is the cause, my soul –
Let me not name it to you, you chaste stars! –
It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster.
Yet she must die, else she'll betray more men.
Put out the light, and then put out the light.
If I quench thee, thou flaming minister,
I can again thy former light restore
Should I repent me; but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume. When I have plucked the rose,
I cannot give it vital growth again –
It needs must wither. I'll smell it on the tree.

Othello kisses her.

[Act 5, Scene 2]

13.5 How does Othello's repetition of the words, 'it is the cause' (line 2) reflect his state of mind? (3)

13.6 Refer to line 7: 'Yet she must die'.

Comment on how Othello's military background influences his decision to kill Desdemona. (3)

13.7 Refer to line 8: 'Put out the light, and then put out the light.'

If you were the director of a production of *Othello*, how would you instruct the actor to deliver this line? Motivate your response. (3)

13.8 In your view, can Othello be held responsible for his actions? Motivate your response. (4)
[25]

OR

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THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

The female characters in Arthur Miller's *The Crucible* are victims of a male-dominated society.

In a well-constructed essay of 400–450 words (2–2½ pages), critically assess the validity of this statement. **[25]**

OR

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT A

PROCTOR (*gently pressing her from him, with great sympathy but firmly*):
Child –

ABIGAIL (*with a flash of anger*): How do you call me child!

PROCTOR Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again. Wipe it out of mind. We never touched, Abby.

…

A psalm is heard being sung below.

ABIGAIL (*in tears*): I look for John Proctor that took me from my sleep and put knowledge in my heart! I never knew what pretence Salem was, I never knew the lying lessons I was taught by all these Christian women and their covenanted men! And now you bid me tear the light out of my eyes? I will not, I cannot! You loved me, John Proctor, and whatever sin it is, you love me yet! (*He turns abruptly to go out. She rushes to him*.) John, pity me, pity me!

The words 'Going up to Jesus' are heard in the psalm, and BETTY *claps her ears suddenly and whines loudly.*

ABIGAIL Betty? (*She hurries to Betty, who is now sitting up and screaming.* PROCTOR *goes to Betty as* ABIGAIL *is trying to pull her hands down, calling 'Betty'*!)

PROCTOR (*growing unnerved*): What's she doing? Girl, what ails you? Stop that wailing!

The singing has stopped in the midst of this, and now PARRIS *rushes in.*

PARRIS What happened? What are you doing to her? Betty!
(*He rushes to the bed, crying, 'Betty, Betty!'* MRS PUTNAM *enters, feverish with curiosity ...)*

[Act 1]

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15.1 Refer to line 17: '(*She hurries to Betty, …*)'.

Suggest a reason for Abigail's haste to get to Betty. (3)

15.2 To what extent is Proctor part of the 'pretence' (line 9) of Salem? Refer to the text in support of your answer. (3)

15.3 Refer to the stage directions in line 20: 'PROCTOR (*growing unnerved*)' and in lines 25–26: 'MRS PUTNAM *enters, feverish with curiosity* …').

Comment on the contrast between the attitudes of Proctor and Mrs Putnam towards Betty. (3)

AND

EXTRACT B

PROCTOR But it is a whore's vengeance, and you must see it; I set myself entirely in your hands. I know you must see it now.

DANFORTH (*blanched, in horror, turning to Abigail*): You deny every scrap and tittle of this?

ABIGAIL If I must answer that, I will leave and I will not come back again!

DANFORTH *seems unsteady.*

PROCTOR I have made a bell of my honour! I have rung the doom of my good name – you will believe me, Mr Danforth! My wife is innocent, except she knew a whore when she saw one!

ABIGAIL (*stepping up to Danforth*): What look do you give me? (DANFORTH *cannot speak*.) I'll not have such looks! (*She turns and starts for the door*.)

DANFORTH You will remain where you are! (HERRICK *steps into her path. She comes up short, fire in her eyes*.) Mr Parris, go into the court and bring Goodwife Proctor out.

PARRIS (*objecting*): Your Honour, this is all a –

DANFORTH (*sharply to Parris*): Bring her out! And tell her not one word of what's been spoken here. And let you knock before you enter. (*Parris goes out*.) Now we shall touch the bottom of this swamp. (*To Proctor*.) Your wife, you say, is an honest woman.

[Act 3]

15.4 Refer to line 2: 'I know you must see it now.'

What does Proctor assume will happen at this point in the play? (3)

15.5 Discuss the irony in Parris's attitude towards the witch trials. (3)

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15.6 Refer to line 5: 'If I must … come back again!' as well as the stage direction for Abigail in line 14: '*fire in her eyes.*'

If you were the director of a production of *The Crucible*, how would you instruct the actress to deliver her lines? Motivate your answer. (3)

15.7 Comment on Danforth's use of the word, 'swamp' (line 19) to convey his attitude towards these events. (3)

15.8 In your view, can Proctor be held responsible for his own death? Motivate your response. (4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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