



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**NOVEMBER 2014**

**MARKS: 80**

**TIME: 2½ hours**

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

## INSTRUCTIONS AND INFORMATION

1. Read this page carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:  
  
SECTION A: Poetry (30 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 SECTION B (NOVEL) AND SECTION C (DRAMA):
  - Answer questions ONLY on the novel and the drama you have studied.
  - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
  - Use the checklist to assist you.
6. LENGTH OF ANSWERS:
  - The essay question on Poetry should be answered in about 250–300 words.
  - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
  - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Carefully follow the instructions at the beginning of each section.

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

**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
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1. Rugby League Game	Essay question	10	6
2. Autumn	Contextual question	10	7
3. The Wild Doves at Louis Trichardt	Contextual question	10	8
4. When to The Sessions of Sweet Silent Thought	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question.</b>			
5. Recollection	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>Animal Farm</i>	Essay question	25	11
7. <i>Animal Farm</i>	Contextual question	25	11
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10. <i>The Great Gatsby</i>	Essay question	25	16
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<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
12. <i>Othello</i>	Essay question	25	19
13. <i>Othello</i>	Contextual question	25	19
14. <i>The Crucible</i>	Essay question	25	22
15. <i>The Crucible</i>	Contextual question	25	22

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

## CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen 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.

**SECTION A: POETRY**

**PRESCRIBED POETRY**

Answer any TWO of the following questions.

**QUESTION 1: POETRY – ESSAY 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 10  
With earnest keenness, for the honour of  
Virility, the cap, the county side.

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

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

In this poem, Kirkup displays a mocking attitude to sport and sportsmen.

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**

**QUESTION 2: POETRY – CONTEXTUAL QUESTION**

**AUTUMN – Roy Campbell**

I love to see, when leaves depart,  
The clear anatomy arrive,  
Winter, the paragon of art,  
That kills all forms of life and feeling  
Save what is pure and will survive. 5

Already now the clanging chains  
Of geese are harnessed to the moon;  
Stripped are the great sun-clouding planes:  
And the dark pines, their own revealing,  
Let in the needles of the noon. 10

Strained by the gale the olives whiten  
Like hoary wrestlers bent with toil  
And, with the vines, their branches lighten  
To brim our vats where summer lingers  
In the red froth and sun-gold oil. 15

Soon on our hearth's reviving pyre  
Their rotted stems will crumble up:  
And like a ruby, panting fire,  
The grape will redden on your fingers  
Through the lit crystal of the cup. 20

- 2.1 Refer to lines 4–5: 'That kills all ... and will survive.'  
Explain in your own words what the speaker appreciates about winter. (2)
- 2.2 What is the visual appeal of 'red froth and sun-gold' in line 15? (2)
- 2.3 Refer to line 18: 'And like a ruby, panting fire'  
Discuss the appropriateness of this image in context. (3)
- 2.4 Critically discuss the contribution made by the image of the 'reviving pyre'  
(line 16) to the central idea of the poem. (3)
- [10]**

**OR**

**QUESTION 3: 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

- 3.1 What impression of the morning is created in stanza 1? (2)
- 3.2 Account for the poet's use of the word 'shrilling' (line 13) in the second stanza. (2)
- 3.3 Comment on the significance of the poet's referring to humans as only 'This face' (line 17) 'That face' (line 18) and 'those legs' (line 19). (3)
- 3.4 Critically discuss the effect of introducing the doves only in the final stanza, despite their being referred to in the title. (3)
- [10]**

**OR**



**QUESTION 4: POETRY – CONTEXTUAL QUESTION**

**WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT  
(SONNET 30) – William Shakespeare**

When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear time's waste:  
Then can I drown an eye, unused to flow, 5  
For precious friends hid in death's dateless night,  
And weep afresh love's long since cancell'd woe,  
And moan the expense of many a vanish'd sight:  
Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er 10  
The sad account of fore-bemoanèd moan,  
Which I new pay as if not paid before.  
But if the while I think on thee, dear friend,  
All losses are restored and sorrows end.

- 4.1 What do the words, 'summon up' (line 2), suggest about the speaker's feelings? (2)
- 4.2 Account for the use of the hyperbole, 'drown an eye' in line 5. (2)
- 4.3 Refer to lines 10–11: 'And heavily from ... of fore-bemoanèd moan'.  
Comment on how the sound device in these lines contributes to the mood of the third quatrain. (3)
- 4.4 Critically discuss how the extended metaphor in lines 8–14 ('And moan the expense ... and sorrows end') helps to convey the main idea of the poem. (3)
- [10]**

**AND**

**UNSEEN POETRY (COMPULSORY)**

**QUESTION 5: CONTEXTUAL QUESTION**

**RECOLLECTION – Shimmer Chinodya**

I remember this wood only too well. I remember these crouching thorn trees (it seems they've hardly grown ever since I last saw them) And these criss-crossing bush paths Bordering a coarse crop of grass yellowed With the dust stirred up By swishing feet of children, and The wind of course. I remember too, the chirping of the timid little birds.	5
I remember how we used to run barefoot Under these thorn trees. Three brothers with feet full of thorns – Bird-shooting we were, with rough made little catapults That exploded into our own faces. And pockets full of jingling stones picked up somewhere. Between us we shot down one bird in a year.	10  15
I remember the big sign that said Something about people not being allowed in – And we, heedless, half ignorant prowlers Made the wood our hunting-ground And birds and bitter little berries our prey.	20
I remember it only too well ... I remember even more now, how young we were then And how this scrub bush Growing patched and ungreen – a short walk From the township's street of grim houses – Satisfied our boyish dreams.	25

- 5.1 What impression of the landscape is created in stanza 1? (2)
- 5.2 Explain how the use of the word 'jingling' (line 15) contributes to the mood of the second stanza. (2)
- 5.3 Comment on the effectiveness of the connotations of the words, 'prowlers' (line 19) and 'prey' (line 21) in the context of the poem. (3)
- 5.4 Critically discuss how the last stanza reveals the central idea of the poem. (3)

**[10]**

**TOTAL SECTION A: 30**

**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

**ANIMAL FARM – George Orwell**

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

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

Revolutions fail because leaders pursue their own interests as opposed to the interests of those whom the revolution was meant to serve.

Critically discuss this statement in relation to *Animal Farm*.

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

[25]

OR

**QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION**

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

**EXTRACT A**

Napoleon decreed that there should be a full investigation into Snowball's activities. With his dogs in attendance he set out and made a careful tour of inspection of the farm buildings, the other animals following at a respectful distance. At every few steps Napoleon stopped and snuffed the ground for traces of Snowball's footsteps, which, he said, he could detect by the smell. He snuffed in every corner, in the barn, in the cowshed, in the hen-houses, in the vegetable garden, and found traces of Snowball almost everywhere. He would put his snout to the ground, give several deep sniffs, and exclaim in a terrible voice, 'Snowball! He has been here! I can smell him distinctly!' and at the word 'Snowball' all the dogs let out blood-curdling growls and showed their side teeth.

5

10

The animals were thoroughly frightened. It seemed to them as though Snowball were some kind of invisible influence, pervading the air about them and menacing them with all kinds of dangers. In the evening Squealer called them together, and with an alarmed expression on his face told them that he had some serious news to report.

'Comrades' cried Squealer, making little nervous skips, 'a most terrible thing has been discovered. Snowball has sold himself to Frederick of Pinchfield Farm, who is even now plotting to attack us and take our farm away from us!'

15

[Chapter 7]

7.1 Refer to line 1: 'Napoleon decreed that there should be a full investigation into Snowball's activities.'

Account for Napoleon's desire to investigate Snowball's activities.

(3)

- 7.2 Refer to line 3: 'the other animals following at a respectful distance'.  
How does this description anticipate the fate of the animals? (3)
- 7.3 Comment on the significance of the dogs in *Animal Farm*. (3)
- 7.4 Discuss the importance of Frederick's inclusion in the novel. (3)

**AND**

**EXTRACT B**

Meanwhile life was hard. The winter was as cold as the last one had been, and food was even shorter. Once again all rations were reduced, except those of the pigs and dogs. A too rigid equality in rations, Squealer explained, would have been contrary to the principles of Animalism. In any case he had no difficulty in proving to the other animals that they were *not* in reality short of food, whatever the appearances might be. For the time being, certainly, it had been found necessary to make a readjustment of rations (Squealer always spoke of it as a 'readjustment', never as a 'reduction'), but in comparison with the days of Jones, the improvement was enormous. Reading out the figures in a shrill, rapid voice, he proved to them in detail that they had more oats, more hay, more turnips than they had had in Jones's day, that they worked shorter hours, that their drinking water was of better quality, that they lived longer, that a larger proportion of their young ones survived infancy, and that they had more straw in their stalls and suffered less from fleas. The animals believed every word of it. Truth to tell, Jones and all he stood for had almost faded out of their memories. They knew that life nowadays was harsh and bare, that they were often hungry and often cold, and that they were usually working when they were not asleep. But doubtless it had been worse in the old days. They were glad to believe so. Besides, in those days they had been slaves and now they were free, and that made all the difference, as Squealer did not fail to point out.

5

10

15

[Chapter 9]

- 7.5 Explain fully what the phrase, 'Once again' (line 2), reveals about the situation on Animal Farm. (3)
- 7.6 Refer to lines 3–4: 'A too rigid ... principles of Animalism.'  
Discuss the writer's intention in including ironic details such as the one in the above sentence. (3)
- 7.7 Refer to line 14: 'Jones and all he stood for had almost faded out of their memories.'  
Comment on the significance of memory and remembering in the novel. (3)
- 7.8 The failure of the revolution is a result of poor leadership by the pigs.  
Discuss the validity of this statement with reference to both Extract A and Extract B. (4)

**[25]**

**OR**

**PRIDE AND PREJUDICE – Jane Austen**

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

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

People reflect the virtues and the failings of the society and the families that shape them.

Critically discuss this statement in relation to *Pride and Prejudice*.

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

[25]

OR

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

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

**EXTRACT A**

'My dear Mr Bennet,' replied his wife, 'how can you be so tiresome! you must know that I am thinking of his marrying one of them.'

'Is that his design in settling here?'

'Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.'

5

'I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr Bingley might like you the best of the party.'

'My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.'

10

'In such cases, a woman has not often much beauty to think of.'

'But, my dear, you must indeed go and see Mr Bingley when he comes into the neighbourhood.'

'It is more than I engage for, I assure you.'

15

'But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for *us* to visit him if you do not.'

[Chapter 1]

- 9.1 Explain why Mrs Bennet is concerned about the visit of Sir William and Lady Lucas to Mr Bingley. (3)
- 9.2 Later in this chapter, the narrator describes Mrs Bennet as 'a woman of mean understanding, little information and uncertain temper'.  
In your opinion, is this an accurate assessment of Mrs Bennet? Motivate your response. (3)
- 9.3 Refer to line 12: 'In such cases, a woman has not often much beauty to think of.'  
Suggest what the tone of this line conveys about Mr Bennet's attitude toward Mrs Bennet. (3)

**AND**

**EXTRACT B**

They [Lydia and Wickham] were always moving from place to place in quest of a cheap situation, and always spending more than they ought. His affection for her soon sunk into indifference; hers lasted a little longer; and in spite of her youth and her manners, she retained all the claims to reputation which her marriage had given her.

...

Lady Catherine was extremely indignant on the marriage of her nephew; and as she gave way to all the genuine frankness of her character, in her reply to the letter which announced its arrangement she sent him language so very abusive, especially of Elizabeth, that for some time all intercourse was at an end. But at length, by Elizabeth's persuasion, he was prevailed on to overlook the offence, and seek a reconciliation; and, after a little further resistance on the part of his aunt, her resentment gave way, either to her affection for him, or her curiosity to see how his wife conducted herself: and she condescended to wait on them at Pemberley, in spite of that pollution which its woods had received, not merely from the presence of such a mistress, but the visits of her uncle and aunt from the city. 10

With the Gardiners they were always on the most intimate terms. Darcy, as well as Elizabeth, really loved them; and they were both ever sensible of the warmest gratitude towards the persons who, by bringing her into Derbyshire, had been the means of uniting them. 15

[Chapter 61]

- 9.4 Refer to line 4: 'she retained all the claims to reputation which her marriage had given her'.  
How does this line reveal the attitude of Austen's society to marriage? (3)
- 9.5 Explain how Lady Catherine's 'genuine frankness' (line 6) is consistent with the social conventions of the time. (3)

9.6 This extract reveals how love triumphs over pride and social status for Darcy, and how love triumphs over prejudice for Elizabeth.

Based on your knowledge of the novel as a whole, explain how both characters display pride and prejudice. (3)

9.7 Refer to lines 12–14: 'and she condescended ... from the city'.

Discuss the writer's intention in making ironic comments such as the one in the above lines. (3)

9.8 In *Pride and Prejudice*, people's behaviour and attitudes are influenced by the social class into which they are born.

Discuss the validity of this statement with reference to both Extract A and Extract B. (4)

**[25]**

**OR**

**THE GREAT GATSBY – F Scott Fitzgerald**

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

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

*The Great Gatsby* is a novel that exposes the inequality within American society and the evils to which it leads.

Critically discuss this statement.

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

[25]

OR

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

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

**EXTRACT A**

It was testimony to the romantic speculation he inspired that there were whispers about him from those who had found little that it was necessary to whisper about in this world.

The first supper – there would be another one after midnight – was now being served, and Jordan invited me to join her own party, who were spread around a table on the other side of the garden. There were three married couples and Jordan's escort, a persistent undergraduate given to violent innuendo, and obviously under the impression that sooner or later Jordan was going to yield him up her person to a greater or lesser degree. Instead of rambling this party had preserved a dignified homogeneity, and assumed to itself the function of representing the staid nobility of the countryside – East Egg condescending to West Egg, and carefully on guard against its spectroscopic gaiety.

'Let's get out,' whispered Jordan, after a somehow wasteful and inappropriate half-hour; 'this is much too polite for me.'

We got up, and she explained that we were going to find the host: I had never met him, she said, and it was making me uneasy. The undergraduate nodded in a cynical, melancholy way.

[Chapter 3]

11.1 Refer to lines 1–3: 'It was testimony ... in this world.'

Account for the 'romantic speculation' that Gatsby 'inspired'.

(3)



- 11.2 Refer to lines 13–14: 'Let's get out ... polite for me.'  
Explain what these lines reveal about Jordan. (3)
- 11.3 The partygoers wish to give a certain impression of themselves. However, the words, 'cynical' and 'melancholy' (lines 16–17), create a different impression.  
Explain the significance of this contrast. (3)

**AND**

**EXTRACT B**

Tom threw on both brakes impatiently, and we slid to an abrupt dusty stop under Wilson's sign. After a moment the proprietor emerged from the interior of his establishment and gazed hollow-eyed at the car.

'Let's have some gas!' cried Tom roughly. 'What do you think we stopped for – to admire the view?' 5

'I'm sick,' said Wilson without moving. 'Been sick all day.'

'What's the matter?'

'I'm all run down.'

'Well, shall I help myself?' Tom demanded. 'You sounded well enough on the phone.'

With an effort Wilson left the shade and support of the doorway and, breathing hard, unscrewed the cap of the tank. In the sunlight his face was green. 10

'I didn't mean to interrupt your lunch,' he said. 'But I need money pretty bad, and I was wondering what you were going to do with your old car.'

'How do you like this one?' inquired Tom. 'I bought it last week.'

'It's a nice yellow one,' said Wilson, as he strained at the handle. 15

'Like to buy it?'

'Big chance,' Wilson smiled faintly. 'No, but I could make some money on the other.'

'What do you want money for, all of a sudden?'

'I've been here too long. I want to get away. My wife and I want to go West.'

'Your wife does,' exclaimed Tom, startled. 20

'She's been talking about it for ten years.' He rested for a moment against the pump, shading his eyes. 'And now she's going whether she wants to or not. I'm going to get her away.'

[Chapter 7]

- 11.4 Explain how Tom's attitude to Wilson, as illustrated in this extract, is typical of him. (3)
- 11.5 Refer to lines 21–22: 'She's been talking ... to or not.'  
Discuss the irony of Wilson's statement. (3)
- 11.6 Suggest how George's troubles, as presented in this extract, mirror the failure of the American Dream. (3)
- 11.7 Discuss the symbolism of cars in the novel. (3)
- 11.8 East Egg, West Egg and the valley of ashes are a reflection of the social inequalities that exist in the novel.  
Discuss the validity of this statement with reference to both Extract A and Extract B. (4)
- TOTAL SECTION B: 25**

**AND**

**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

The play, *Othello* reveals how manipulation of weaknesses results in injustice.

Critically discuss this statement.

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

[25]

OR

**QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

**EXTRACT A**

DESDEMONA

That I did love the Moor to live with him,  
My downright violence and scorn of fortunes  
May trumpet to the world. My heart's subdued  
Even to the utmost pleasure of my lord.

I saw Othello's visage in his mind, 5  
And to his honours and his valiant parts  
Did I my soul and fortunes consecrate.

So that, dear lords, if I be left behind  
A moth of peace, and he go to the war, 10  
The rites for which I love him are bereft me,  
And I a heavy interim shall support  
By his dear absence. Let me go with him.

OTHELLO

Let her have your voice.  
Vouch with me, heaven, I therefore beg it not 15  
To please the palate of my appetite,  
Nor to comply with heat (the young affects

In me defunct) and proper satisfaction,  
But to be free and bounteous to her mind.

And heaven defend your good souls that you think 20  
I will your serious and great business scant  
For she is with me. No, when light-winged toys  
Of feathered Cupid foils with wanton dullness  
My speculative and active instruments,



**EXTRACT B**

EMILIA

Villainy, villainy, villainy!

I think upon't, I think – I smell't! O villainy!

I thought so then. I'll kill myself for grief.

O villainy, villainy!

IAGO

What, are you mad? I charge you get you home.

5

EMILIA

Good gentlemen, let me have leave to speak.

'Tis proper I obey him, but not now.

Perchance, Iago, I will ne'er go home.

OTHELLO

*(Falling on the bed)* O! O! O!

EMILIA

Nay, lay thee down and roar,

10

For thou hast killed the sweetest innocent

That e'er did lift up eye.

OTHELLO

*(Rising)* O, she was foul! ...

I scarce did know you, uncle. There lies your niece,

Whose breath indeed these hands have newly stopped.

15

I know this act shows horrible and grim.

[Act 5, Scene 2]

13.5 Refer to line 1: 'Villainy, villainy, villainy!'

Account for Emilia's use and repetition of these words.

(3)

13.6 Refer to line 9: '*(Falling on the bed)* O! O! O!'

Comment on the dramatic impact of Othello's outburst, as well as his falling on the bed.

(3)

13.7 Refer to lines 10–12: 'Nay, lay thee ... lift up eye.'

If you were the director of a production of *Othello*, how would you instruct the actress to deliver these lines? Motivate your instructions.

(3)

13.8 Refer to lines 13–16: 'O, she was foul! ... horrible and grim.'

Do these lines influence your attitude to Othello? Provide a convincing motivation for your response.

(4)

[25]

OR

**THE CRUCIBLE – Arthur Miller**

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

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

*The Crucible* reveals how weaknesses invite exploitation and injustice.

Critically discuss this statement.

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

[25]

OR

**QUESTION 15: THE CRUCIBLE– CONTEXTUAL QUESTION**

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

**EXTRACT A**

HATHORNE	But a poppet will keep fifteen years, will it not?	
PROCTOR	It will keep if it is kept, but Mary Warren swears she never saw no poppets in my house, nor anyone else.	
PARRIS	Why could there not have been poppets hid where no one ever saw them?	5
PROCTOR	( <i>furious</i> ): There might also be a dragon with five legs in my house, but no one has ever seen it.	
PARRIS	We are here, Your Honour, precisely to discover what no one has ever seen.	
PROCTOR	Mr Danforth, what profit this girl to turn herself about? What may Mary Warren gain but hard questioning and worse?	10
DANFORTH	You are charging Abigail Williams with a marvellous cool plot to murder, do you understand that?	
PROCTOR	I do, sir. I believe she means to murder.	
DANFORTH	( <i>pointing at Abigail, incredulously</i> ): This child would murder your wife?	15
PROCTOR	It is not a child. Now hear me, sir.	

[Act 3]

15.1 Account for the reference to the poppet in this extract. (3)

15.2 Drawing on your knowledge of the play as a whole, discuss Mary Warren's role in advancing Abigail's plans. (3)

15.3 Refer to lines 6–7: 'There might also be a dragon with five legs in my house, but no one has ever seen it.'

Discuss the implications of Proctor's words in the context of the play as a whole. (3)

- 15.4 Refer to lines 15–16: 'DANFORTH (*pointing at Abigail, incredulously*): This child would murder your wife?'

Discuss the irony of Danforth's perception of Abigail.

(3)

**AND**

**EXTRACT B**

PROCTOR	<i>(He has lifted her, and kisses her now with great passion.)</i>	
REBECCA	Let you fear nothing! Another judgement waits us all!	
DANFORTH	Hang them high over the town! Who weeps for these, weeps for corruption! <i>(He sweeps out past them. HERRICK starts to lead REBECCA, who almost collapses, but PROCTOR catches her, and she glances up at him apologetically.)</i>	5
REBECCA	I've had no breakfast.	
HERRICK	Come, man. HERRICK escorts them out, HATHORNE and CHEEVER behind them. ELIZABETH stands staring at the empty doorway.	10
PARRIS	<i>(in deadly fear to Elizabeth)</i> : Go to him, Goody Proctor! There is yet time! <i>From outside a drumroll strikes the air. PARRIS is startled. ELIZABETH jerks about toward the window.</i>	
PARRIS	Go to him! <i>(He rushes out the door, as though to hold back his fate.)</i> Proctor! Proctor! <i>Again, a short burst of drums.</i>	15
HALE	Woman, plead with him! <i>(He starts to rush out the door, and then goes back to her.)</i> Woman! It is pride, it is vanity. <i>(She avoids his eyes, and moves to the window. He drops to his knees.)</i> Be his helper! – What profits him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away!	20
ELIZABETH	<i>(supporting herself against collapse, grips the bars of the window, and with a cry)</i> : He have his goodness now. God forbid I take it from him!  <i>The final drumroll crashes, then heightens violently. HALE weeps in frantic prayer, and the new sun is pouring in upon her face, and the drums rattle like bones in the morning air.</i>	25

[Act 4]

- 15.5 Refer to the stage direction in line 1: '*(He has lifted her, and kisses her now with great passion.)*'

How does this reflect a change in Proctor and Elizabeth's relationship?

(3)

- 15.6 Refer to line 3: 'Hang them high over the town!'

If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Motivate your instructions.

(3)

- 15.7 Comment on the dramatic impact of the reference to the drums in line 13: '*From outside a drumroll strikes the air.*', line 17: '*Again, a short burst of drums*', line 25: '*The final drumroll crashes, then heightens violently.*' and lines 26–27: '*the drums rattle like bones in the morning air*'. (3)
- 15.8 Refer to lines 18–24: 'Woman, plead with him [Proctor]! ... God forbid I take it from him!'
- In your opinion, are these lines crucial to an understanding of how Proctor's morality influences his final decision? Justify your response. (4)  
**[25]**

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