Want a tutor to help you ace this exam? www.teachme2.co.za/matric

basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2016

MARKS: 80

TIME: 2½ hours

This question paper consists of 26 pages.

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

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. Follow the instructions at the beginning of each section carefully.

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

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

9. Start EACH section on a NEW page.

10. Suggested time management:

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

11. Write neatly and legibly.

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

TABLE OF CONTENTS

QUESTION NO.	QUESTION	MARKS	PAGE NO.
SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
1. 'On the Move'	Essay question	10	6
2. 'Lake Morning in Autumn'	Contextual question	10	8
3. 'The Wild Doves at Louis Trichardt'	Contextual question	10	9
4. 'London'	Contextual question	10	10
AND			
Unseen Poetry: COMPULSORY question			
5. 'Two Birds'	Contextual question	10	11
SECTION B: NOVEL			
Answer ONE question.*			
6. *Animal Farm*	Essay question	25	12
7. *Animal Farm*	Contextual question	25	12
8. *Pride and Prejudice*	Essay question	25	15
9. *Pride and Prejudice*	Contextual question	25	15
10. *The Great Gatsby*	Essay question	25	17
11. *The Great Gatsby*	Contextual question	25	17
SECTION C: DRAMA			
Answer ONE question.*			
12. *Othello*	Essay question	25	20
13. *Othello*	Contextual question	25	20
14. *The Crucible*	Essay question	25	24
15. *The Crucible*	Contextual question	25	24

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

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

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, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay or TWO contextual questions.

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

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.

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

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.

In 'On the Move', the speaker suggests that humanity's constant search for purpose is never achieved.

By close reference to **diction**, **imagery** and **tone**, critically discuss this statement.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

LAKE MORNING IN AUTUMN – Douglas Livingstone

Before sunrise the stork was there
resting the pillow of his body
on stick legs growing from the water.

A flickering gust of pencil-slanted rain
swept over the chill autumn morning:
and he, too tired to arrange

his wind-buffeted plumage,
perched swaying a little
neck flattened, ruminative,

beak on chest, contemplative eye
filmy with star vistas and hollow
black migratory leagues, strangely,

ponderously alone and some weeks
early. The dawn struck and everything,
sky, water, bird, reeds

was blood and gold. He sighed.
Stretching his wings he clubbed
the air; slowly, regally, so very tired,

aiming his beak he carefully climbed
inclining to his invisible tunnel of sky,
his feet trailing a long, long time.

2.1 What does the word, 'growing' (line 3) suggest about the stork's relationship with nature? (2)

2.2 Explain the effect of the repetition of the word, 'long' in the final line of the poem. (2)

2.3 Refer to lines 17–18: 'Stretching his wings he clubbed/the air'.

Comment on the appropriateness of this image in the context of the poem. (3)

2.4 Livingstone expresses his admiration of the stork's ability to overcome adversity.

Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)

[10]

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

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
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
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.
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.

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.

3.1 What does the word, 'mad' (line 8) suggest about man's reaction to 'midday' (line 8)? (2)

3.2 Refer to line 6: 'Two crested cranes are bowing to their food.'

Explain what the description conveys about nature. (2)

3.3 Refer to line 25: 'The formulae they liquidly pronounce'.

Comment on the appropriateness of 'liquidly pronounce' in the context of the poem. (3)

3.4 The speaker's attitude is that man does not belong in Africa.

Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)

[10]

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

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 word, 'marks' (line 4) suggest about the relationship between the people and the city? (2)

4.2 Explain the effect of the word, 'hapless' (line 11) in the context of the poem. (2)

4.3 Refer to line 8: 'The mind-forg'd manacles I hear'.

Comment on the appropriateness of this image in the context of the poem. (3)

4.4 In the fourth stanza, the speaker expresses his horror of living in the London of his time.

Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)
[10]

AND

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

TWO BIRDS – David Farrell

I

Punched out of the sky by a BB pellet
the sparrow I mended as a boy
ignorant of Darwin
carted its splint like a veteran
drank hugely from a dropper;
began one morning to throb like a valve
and freed, groped up the air
beat over beat, accelerating
circled once and chopped away cleanly
as a salute.

II

Fear pistoned the wagtail I found
washed down by a thunderstorm
banging shocked from brick to brick on the stoep
till I scooped it up:
pounding wet in my fist as a plucked out heart.
A live jewel in cotton wool
all afternoon the body strummed in silence
except when it hacked wildly at the dropper:
my nearness polished the flat eyes with hate
and experience stretched the ready neck
as I nursed the wagtail into its death –
for knowledge, after all, fitted both of us
for nothing else.

5.1 How does the word, 'Punched' (line 1), contribute to your understanding of what happened to the sparrow? (2)

5.2 Explain what the word, 'groped' (line 7), conveys about the sparrow's movement. (2)

5.3 Refer to line 17: 'all afternoon the body strummed in silence'.

Explain the appropriateness of the image in the context of the poem. (3)

5.4 Refer to lines 20–21: 'and experience stretched ... into its death – '.

Discuss the paradox in these lines. (3)
[10]

TOTAL SECTION A: 30

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

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

The animals on Animal Farm are victims of circumstance rather than of their own flaws.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

QUESTION 7: *ANIMAL FARM* – CONTEXTUAL QUESTION

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

EXTRACT A

[Napoleon] announced that from now on the Sunday-morning Meetings would come to an end. They were unnecessary, he said, and wasted time.

...

In spite of the shock that Snowball's expulsion had given them, the animals were dismayed by this announcement. Several of them would have protested if they could have found the right arguments. Even Boxer was vaguely troubled. He set his ears back, shook his forelock several times, and tried hard to marshal his thoughts; but in the end he could not think of anything to say. Some of the pigs themselves, however, were more articulate. Four young porkers in the front row uttered shrill squeals of disapproval, and all four of them sprang to their feet and began speaking at once. But suddenly the dogs sitting round Napoleon let out deep, menacing growls, and the pigs fell silent and sat down again. Then the sheep broke out into a tremendous bleating of 'Four legs good, two legs bad!' which went on for nearly a quarter of an hour and put an end to any chance of discussion.

Afterwards Squealer was sent round the farm to explain the new arrangement to the others.

'Comrades,' he said, 'I trust that every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labour upon himself. Do not imagine, comrades, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility. No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves.

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

But sometimes you might make the wrong decisions, comrades, and then where should we be? Suppose you had decided to follow Snowball, with his moonshine of windmills – Snowball, who, as we now know, was no better than a criminal?'

...

One false step, and our enemies would be upon us. Surely, comrades, you do not want Jones back?' 25

[Chapter 5]

7.1 Refer to line 5: 'Even Boxer was vaguely troubled.'

What does this line imply about the announcement that has just been made by Napoleon? (3)

7.2 Contrast the mood of this meeting and that of the initial meeting at which old Major had shared his vision for the future. (3)

7.3 Discuss fully the effect of any ONE of the propaganda techniques used by Squealer in this extract. (3)

7.4 Refer to line 6: '[Boxer] tried hard to marshal his thoughts'.

With reference to the novel as a whole, comment on how Boxer's difficulty in 'marshal[ling] his thoughts' allows him and, by implication, the other animals to be exploited by the pigs. (3)

AND

EXTRACT B

But as the animals outside gazed at the scene, it seemed to them that some strange thing was happening. What was it that had altered in the faces of the pigs? Clover's old dim eyes flitted from one face to another. Some of them had five chins, some had four, some had three. But what was it that seemed to be melting and changing? Then, the applause having come to an end, the company took up their cards and continued the game that had been interrupted, and the animals crept silently away. 5

But they had not gone twenty yards when they stopped short. An uproar of voices was coming from the farmhouse. They rushed back and looked through the window again. Yes, a violent quarrel was in progress. There were shoutings, bangings on the table, sharp suspicious glances, furious denials. The source of the trouble appeared to be that Napoleon and Mr Pilkington had each played an ace of spades simultaneously. 10

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 already it was impossible to say which was which. 15

[Chapter 10]

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

7.5 Refer to lines 3–4: 'Some of them had five chins, some had four, some had three.'

What does this description suggest about the pigs' lifestyle at this point in the novel? (3)

7.6 Refer to line 1: 'But as the animals outside gazed at the scene'.

Explain the irony of the animals' being on the 'outside' of the house. (3)

7.7 Refer to lines 10–11: 'The source of the trouble ... ace of spades simultaneously.'

Comment on the significance of this statement in the context of the novel as a whole. (3)

7.8 In EXTRACT A, Squealer portrays Napoleon as a caring leader while Snowball is 'no better than a criminal' (line 23).

Using your knowledge of the novel as a whole, critically discuss the validity of this portrayal. (4)
[25]

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

PRIDE AND PREJUDICE – Jane Austen

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

QUESTION 8: *PRIDE AND PREJUDICE* – ESSAY QUESTION

The characters in *Pride and Prejudice* are victims of circumstance rather than of their own flaws.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

QUESTION 9: *PRIDE AND PREJUDICE* – CONTEXTUAL QUESTION

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

EXTRACT C

'His pride,' said Miss Lucas, 'does not offend *me* so much as pride often does, because there is an excuse for it. One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself. If I may so express it, he has a *right* to be proud.'

'That is very true,' replied Elizabeth, 'and I could easily forgive *his* pride, if he had not mortified *mine*.'

'Pride,' observed Mary, who piqued herself upon the solidity of her reflections, 'is a very common failing, I believe. By all that I have ever read, I am convinced that it is very common indeed; that human nature is particularly prone to it, and that there are very few of us who do not cherish a feeling of self-complacency on the score of some quality or the other, real or imaginary. Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us.'

[Chapter 5]

9.1 What has prompted this discussion of Darcy? (3)

9.2 Refer to lines 3–4: 'If I may so express it, he has a *right* to be proud.'

How is this statement characteristic of Miss Lucas? (3)

9.3 Refer to lines 5–6: 'I could easily forgive *his* pride, if he had not mortified *mine.*'

Comment on how this humiliation of Elizabeth influences her later behaviour. (3)

AND

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

EXTRACT D

In spite of having been at St James's Sir William was so completely awed by the grandeur surrounding him, that he had but just courage enough to make a very low bow, and take his seat without saying a word; and his daughter, frightened almost out of her senses, sat on the edge of her chair, not knowing which way to look. Elizabeth found herself quite equal to the scene, and could observe the three ladies before her composedly. – Lady Catherine was a tall, large woman, with strongly-marked features, which might once have been handsome. Her air was not conciliating, nor was her manner of receiving them such as to make her visitors forget their inferior rank. She was not rendered formidable by silence; but whatever she said was spoken in so authoritative a tone, as marked her self-importance, and brought Mr Wickham immediately to Elizabeth's mind; and from the observation of the day altogether, she believed Lady Catherine to be exactly what he had represented.

...

The dinner was exceedingly handsome, and there were all the servants and all the articles of plate which Mr Collins had promised; and, as he had likewise foretold, he took his seat at the bottom of the table, by her ladyship's desire, and looked as if he felt that life could furnish nothing greater. He carved, and ate, and praised with delighted alacrity; and every dish was commended, first by him and then by Sir William, who was now enough recovered to echo whatever his son-in-law said, in a manner which Elizabeth wondered Lady Catherine could bear. But Lady Catherine seemed gratified by their excessive admiration, and gave most gracious smiles, especially when any dish on the table proved a novelty to them.

[Chapter 29]

9.4 Account for the discomfort experienced by Sir William and his daughter. (3)

9.5 Refer to lines 4–5: 'Elizabeth found herself quite equal to the scene'.

How does this information prepare the reader for Elizabeth's later interaction with Lady Catherine? (3)

9.6 Refer to lines 7–8: 'Her air was … their inferior rank.'

Critically discuss this portrayal of Lady Catherine in the context of Austen's society. (3)

9.7 Refer to lines 10–11: 'and brought Mr Wickham immediately to Elizabeth's mind'.

Explain, in the light of later events, why Elizabeth's belief in the validity of Wickham's pronouncements is ironic. (3)

9.8 In EXTRACT C, Mary draws a distinction between pride and vanity.

Using EXTRACT D as a starting point, comment on whether the novel makes a distinction between pride and vanity. (4)

[25]

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

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 characters in *The Great Gatsby* are victims of circumstance rather than of their own flaws.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

QUESTION 11: *THE GREAT GATSBY* – CONTEXTUAL QUESTION

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

EXTRACT E

Then [Myrtle] flounced over to the dog, kissed it with ecstasy, and swept into the kitchen, implying that a dozen chefs awaited her orders there.

'I've done some nice things out on Long Island,' asserted Mr McKee.

…

'I'd like to do more work on Long Island, if I could get the entry. All I ask is that they should give me a start.'

'Ask Myrtle,' said Tom, breaking into a short shout of laughter as Mrs Wilson entered with a tray. 'She'll give you a letter of introduction, won't you, Myrtle?'

'Do what?' she asked, startled.

'You'll give McKee a letter of introduction to your husband, so he can do some studies of him.' His lips moved silently for a moment as he invented, ' "George B. Wilson at the Gasoline Pump", or something like that.'

Catherine leaned close to me and whispered in my ear:

'Neither of them can stand the person they're married to.'

…

Myrtle pulled her chair close to mine, and suddenly her warm breath poured over me the story of her first meeting with Tom.

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

'It was on the two little seats facing each other that are always the last ones left on the train. I was going up to New York to see my sister and spend the night. He had on a dress suit and patent leather shoes, and I couldn't keep my eyes off him, but every time he looked at me I had to pretend to be looking at the advertisement over his head. When we came into the station he was next to me, and his white shirt-front pressed against my arm, and so I told him I'd have to call a policeman, but he knew I lied. I was so excited that when I got into a taxi with him I didn't hardly know I wasn't getting into a subway train. All I kept thinking about, over and over, was "You can't live forever; you can't live forever." '

[Chapter 2]

11.1 Suggest why Myrtle purchased the dog referred to in line 1. (3)

11.2 Refer to lines 9–11: 'You'll give McKee … something like that.'

How is this statement characteristic of Tom? (3)

11.3 Refer to line 13: 'Neither of them can stand the person they're married to.'

Comment on Catherine's assertion about Tom's marriage to Daisy and Myrtle's marriage to George. (3)

11.4 While at Tom and Myrtle's apartment, Nick remarks that he is 'simultaneously enchanted and repelled by the inexhaustible variety of life' of New York.

Critically discuss what this statement suggests about Nick's attitude toward the 'variety of life' of New York. (3)

11.5 Refer to lines 23–24: 'You can't live forever; you can't live forever.'

Discuss how Myrtle's statement here reflects a widespread attitude in Fitzgerald's America. (3)

AND

EXTRACT F

But he knew that he was in Daisy's house by a colossal accident. However glorious might be his future as Jay Gatsby, he was at present a penniless young man without a past, and at any moment the invisible cloak of his uniform might slip from his shoulders. So he made the most of his time. He took what he could get, ravenously and unscrupulously – eventually he took Daisy one still October night, took her because he had no real right to touch her hand.

...

He had intended, probably, to take what he could and go – but now he found that he had committed himself to the following of a grail. He knew that Daisy was extraordinary, but he didn't realize just how extraordinary a 'nice' girl could be. She vanished into her rich house, into her rich, full life, leaving Gatsby – nothing. He felt married to her, that was all.

...

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

And all the time something within her was crying for a decision. She wanted her life shaped now, immediately – and the decision must be made by some force – of love, of money, of unquestionable practicality – that was close at hand.

That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford. 15

[Chapter 8]

11.6 Refer to line 1: 'But he knew … a colossal accident.'

Explain why Gatsby's presence in Daisy's house is a 'colossal accident'. (3)

11.7 Refer to lines 8–9: 'He knew that Daisy was extraordinary'.

Comment on Gatsby's perception of Daisy in the context of the novel as a whole. (3)

11.8 Gatsby and Myrtle have similar aspirations.

Using material from EXTRACT E and EXTRACT F as a starting point, critically discuss the validity of this statement. (4)
[25]

TOTAL SECTION B: 25

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

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

Egotism is one of the centrally important issues in *Othello*.

Critically assess the validity of this statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

DUKE
Valiant Othello, we must straight employ you
Against the general enemy Ottoman.
(*To Brabantio*) I did not see you. Welcome, gentle signior.
We lacked your counsel and your help tonight.
BRABANTIO
So did I yours. Good your grace, pardon me.
Neither my place nor aught I heard of business
Hath raised me from my bed, nor doth the general care
Take hold on me, for my particular grief
Is of so floodgate and o'erbearing nature
That it engluts and swallows other sorrows
And yet is still itself.
DUKE
Why, what's the matter?
BRABANTIO
My daughter! O, my daughter!
SENATORS
Dead?
BRABANTIO
Ay, to me.
She is abused, stolen from me, and corrupted
By spells and medicines bought of mountebanks;
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,
Sans witchcraft could not.

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

DUKE
Whoe'er he be that in this foul proceeding
Hath thus beguiled your daughter of herself
And you of her, the bloody book of law
You shall yourself read in the bitter letter
After its own sense, yea, though our proper son
Stood in your action.
BRABANTIO
Humbly I thank your grace.
Here is the man, this Moor, whom now it seems
Your special mandate for the state affairs
Hath hither brought.
ALL
We are very sorry for it.
DUKE
(*To Othello*) What in your own part can you say to this?
BRABANTIO
Nothing, but this is so.

[Act 1, Scene 3]

13.1 Refer to lines 1–2: 'Valiant Othello … general enemy Ottoman.'

Explain why Othello has been sent for by the Duke and the senate. (3)

13.2 Refer to line 1: 'Valiant Othello'.

Explain how the Duke's attitude toward Othello differs from that of Iago and Roderigo earlier in the play. (3)

13.3 Refer to lines 16–20: 'She is abused … witchcraft could not.'

Comment on Brabantio's reaction to Desdemona's elopement. (3)

13.4 Refer to line 28: 'Here is the man, this Moor'.

If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

13.5 Refer to lines 21–25: 'Whoe'er he be … its own sense'.

Using your knowledge of the play as a whole, discuss the extent to which the portrayal of Venice in these lines is accurate. (3)

AND

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

EXTRACT H

OTHELLO
… But there where I have garnered up my heart,
Where either I must live or bear no life,
The fountain from the which my current runs
Or else dries up – to be discarded thence!
Or to keep it as a cistern for foul toads
To knot and gender in! Turn thy complexion there;
Patience, thou young and rose-lipped cherubin,
Ay, there look grim as hell!
DESDEMONA
I hope my noble lord esteems me honest.
OTHELLO
O, ay! as summer flies are in the shambles,
That quicken even with blowing. O, thou black weed,
Who art so lovely fair and smell'st so sweet
That the sense aches at thee, would thou hadst ne'er been born!
DESDEMONA
Alas, what ignorant sin have I committed?
OTHELLO
Was this fair paper, this most goodly book,
Made to write 'whore' on? What, committed!
Committed! O, thou public commoner!
I should make very forges of my cheeks,
That would to cinders burn up modesty,
Did I but speak thy deeds. What committed!
Heaven stops the nose at it, and the moon winks;
The bawdy wind, that kisses all it meets,
Is hushed within the hollow mine of earth
And will not hear it. What committed!
Impudent strumpet!
DESDEMONA
By heaven, you do me wrong.
OTHELLO
Are you not a strumpet?
DESDEMONA
No, as I am a Christian.
If to preserve this vessel for my lord
From any hated foul unlawful touch,
Be not to be a strumpet, I am none.
OTHELLO
What, not a whore?
DESDEMONA
No, as I shall be saved.
OTHELLO
Is't possible?
DESDEMONA
O, heaven forgive us!

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

OTHELLO

I cry you mercy then,
I took you for that cunning whore of Venice
That married with Othello.

[Act 4, Scene 2]

13.6 Refer to line 14: 'Alas, what ignorant sin have I committed?'

In your view, is Desdemona's question typical of her character? Motivate your response. (3)

13.7 Refer to lines 15–25: 'Was this fair paper … Impudent strumpet!'

Comment on how Othello's use of language in these lines reflects a change in his attitude toward Desdemona. (3)

13.8 Using EXTRACT H as a starting point, comment on the extent to which it would be justifiable for the audience to feel pity for Othello. (4)
[25]

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

Egotism is one of the centrally important issues in *The Crucible.*

Critically assess the validity of this statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages). **[25]**

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT I

MRS PUTNAM	The psalm! The psalm! She cannot bear to hear the Lord's name!	
PARRIS	No, God forbid. Mercy, run to the doctor! Tell him what's happened here! *(*MERCY LEWIS *rushes out.)*	
MRS PUTNAM	Mark it for a sign, mark it!	
	REBECCA NURSE*, seventy-two, enters. She is white-haired, leaning upon her walking-stick*.	5
PUTNAM	*(pointing at the whimpering Betty)*: That is a notorious sign of witchcraft afoot, Goody Nurse, a prodigious sign!	
MRS PUTNAM	My mother told me that! When they cannot bear to hear the name of –	10
PARRIS	*(trembling)*: Rebecca, Rebecca, go to her, we're lost. She suddenly cannot bear to hear the Lord's –	
	GILES COREY, *eighty-three, enters. He is knotted with muscle, canny, inquisitive, and still powerful*.	
REBECCA	There is hard sickness here, Giles Corey, so please to keep the quiet.	15
GILES	I've not said a word. No one here can testify I've said a word. Is she going to fly again? I hear she flies.	
	...	
MRS PUTNAM	This is no silly season, Rebecca. My Ruth is bewildered, Rebecca; she cannot eat.	20
REBECCA	Perhaps she is not hungered yet. *(To Parris.)* I hope you are not decided to go in search of loose spirits, Mr Parris. I've heard promise of that outside.	

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

PARRIS	A wide opinion's running in the parish that the Devil may be among us, and I would satisfy them that they are wrong.	25
PROCTOR	Then let you come out and call them wrong. Did you consult the wardens before you called this minister to look for devils?	
PARRIS	He is not coming to look for devils!	
	[Act 1]	

15.1 Refer to line 1: 'The psalm! The psalm! She cannot bear to hear the Lord's name!'

Account for Betty's state of mind. (3)

15.2 Refer to line 4: 'Mark it for a sign, mark it!'

Explain how Mrs Putnam's attitude toward the situation differs from that of Rebecca Nurse. (3)

15.3 Refer to line 17: 'No one here can testify I've said a word.'

Comment on Giles's reaction to Rebecca's request that he 'keep the quiet' (lines 15–16). (3)

15.4 Refer to lines 5–6: 'Rebecca Nurse … her walking-stick.'

Comment on the dramatic significance of the description of Rebecca Nurse in the light of later events. (3)

15.5 Refer to lines 26–27: 'Then let you … look for devils?'

Discuss how Proctor's tone in these lines reveals his character. (3)

AND

EXTRACT J

DANFORTH	*(very politely)*: Goody Proctor. *(She is silent.)* I hope you are hearty?	
ELIZABETH	*(as a warning reminder)*: I am yet six month before my time.	
DANFORTH	Pray be at your ease, we come not for your life. We – *(uncertain how to plead, for he is not accustomed to it.)* Mr Hale, will you speak with the woman?	5
HALE	Goody Proctor, your husband is marked to hang this morning. *Paus*e.	
ELIZABETH	*(quietly)*: I have heard it.	
HALE	You know, do you not, that I have no connection with the court? *(She seems to doubt it.)* I come of my own, Goody Proctor. I would save your husband's life, for if he is taken I count myself his murderer. Do you understand me?	10
ELIZABETH	What do you want of me?	
HALE	Goody Proctor, I have gone this three month like our Lord into the wilderness. I have sought a Christian way, for damnation's doubled on a minister who counsels men to lie.	15

Copyright reserved

Want a tutor to help you ace this exam? www.teachme2.co.za/matric

HATHORNE	It is no lie, you cannot speak of lies.	
HALE	It is a lie! They are innocent!	
DANFORTH	I'll hear no more of that!	
HALE	*(continuing to Elizabeth)*: Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor – cleave to no faith when faith brings blood. It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie.	20 25
	[Act 4]	

15.6 Refer to lines 9–10: '*(She seems to doubt it.)*'

Discuss how these lines reflect the change in the villagers' attitude toward religion and justice in Salem. (3)

15.7 Refer to lines 20–28: '*(continuing to Elizabeth* … give his lie.'

If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

15.8 Using EXTRACT J as a starting point, comment on the extent to which it would be justifiable for the audience to feel pity for Hale. (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

Copyright reserved