



Province of the  
**EASTERN CAPE**  
EDUCATION

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REPUBLIC OF SOUTH AFRICA

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**CHIEF DIRECTORATE – CURRICULUM MANAGEMENT**

**GRADE 12 LEARNER SUPPORT  
PROGRAMME**

**REVISION AND REMEDIAL TEACHING  
INSTRUMENT:  
QUESTIONS AND ANSWERS**

**SUBJECT: ENGLISH HOME LANGUAGE – SECOND PAPER**

**June 2009**

**This document consists of 21 pages.**

***Strictly not for test/examination purposes***

**INSTRUCTIONS AND INFORMATION**

1. Please read this page carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:  
  
SECTION A: Poetry  
SECTION B: Novel  
SECTION C: Drama
4. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in Section A, ONE in Section B and ONE in Section C. Use the checklist to assist you.
6. Number your answers exactly as the questions have been numbered in the question paper.
7. Start each section on a NEW page.
8. Write neatly and legibly.
9. Suggested time management:  
Section A: approximately 40 minutes  
Section B: approximately 55 minutes  
Section C: approximately 55 minutes

**TABLE OF CONTENTS****SECTION A: POETRY*****Prescribed Poetry: Answer ANY TWO questions.***

<b>QUESTION No.</b>	<b>QUESTION</b>	<b>MARKS</b>
1.	Ozymandias Essay question <b>OR</b>	10
2.	Love poem for my country Contextual question <b>OR</b>	10
3.	i thank You God for most this amazing Contextual question <b>OR</b>	10
4.	Preludes Contextual question <b>AND</b>	10
<b><i>Unseen Poetry: Answer ONLY ONE question.</i></b>		
5.	To my Mother Essay question <b>OR</b>	10
6.	To my Mother Contextual question	10

**SECTION B: NOVEL*****Answer ONE question.\****

7.	Animal Farm Essay question <b>OR</b>	25
8.	Animal Farm Contextual question <b>OR</b>	25
9.	The Great Gatsby Essay question <b>OR</b>	25
10.	The Great Gatsby Contextual question <b>OR</b>	25
11.	Pride and Prejudice Essay question <b>OR</b>	25
12.	Pride and Prejudice Contextual question	25

**SECTION C: DRAMA*****Answer ONE question.\****

13.	The Crucible Essay question <b>OR</b>	25
14.	The Crucible Contextual question <b>OR</b>	25
15.	Othello Essay question <b>OR</b>	25
16.	Othello Contextual question	25

**\*NOTE: In sections B and C, answer ONE ESSAY and ONE CONTEXTUAL question.**

**SECTION A: PRESCRIBED POETRY**

Answer **ANY TWO** questions.

**QUESTION 1 – Essay Question**

Read the poem below and respond to the question set on it.

**Ozymandias**

I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert... Near them on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip and sneer of cold command, 5  
Tell that its sculptor well those passions read  
Which yet survive, stamped, on these lifeless things,  
The hand that mocked them, and the heart that fed:  
And on the pedestal these words appear:  
'My name is Ozymandias, King of Kings: 10  
Look on my works, ye Mighty, and despair!'  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.

*Percy Bysshe Shelley*

The poet attempts to show how ethereal human life is. Write an essay of 250 to 300 words in which you comment on the title, contrasting imagery and the diction used in the poem to convey his message of short-lived human endeavours.

**[10]**

**AND/OR**

**QUESTION 2 – Contextual Question**

Read the poem below and respond to the question set on it.

**Love poem for my country**

*(first published in 1992)*

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

5

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

10

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

15

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

20

25

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

30

35

we shall celebrate

*Sandile Dikeni*

- 2.1 This poem is a form of a praise poem. Explain how the structure highlights this. (3)
- 2.2 How does the speaker emphasise the idea of peace in the second stanza? (2)
- 2.3 2.3.1 Explain the double meaning of “the golden voice”. (line 27) (2)
- 2.3.2 How does this double meaning emphasise the richness of the country? (2)
- 2.4 The poem concludes with the statement “we shall celebrate”. Comment on whether this is convincing or not in the light of the content of the poem. (1)
- [10]**

### AND/OR

### QUESTION 3 – Contextual Question

Read the poem below and respond to the questions set on it.

**i thank You God for most this amazing**  
(first published in 1950)

i thank You God for most this amazing  
day: for the leaping greenly spirit of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun's birthday; this is the birth  
day of life and of love and wings: and of the gay  
great happening illimitably earth)

5

how should tasting touching hearing seeing  
breathing any – lifted from the no  
of all nothing – human merely being  
doubt unimaginable You?

10

(now the ears of my ears awake and  
now the eyes of my eyes are opened)

*e.e. cummings*

- 3.1 The tone established in stanza 1 is one of humility and pride. Explain how each of these is established through:
- 3.1.1 the content (2)
- 3.1.2 the word order/choice and/or the punctuation (2)
- 3.2 Comment on the use of brackets in the poem. (3)

3.3 Refer to the third stanza.

3.3.1 What is the main idea expressed in this stanza? (1)

3.3.2 How does Cummings emphasise this idea in this stanza? (2)  
[10]

AND

#### QUESTION 4 – Contextual

Read the extracts I and IV below and respond to the questions set on them.

##### Preludes

(written in 1910 – 11)

I

The winter evening settles down  
With smell of steaks in passageways.  
Six o'clock.

The burnt-out ends of smoky days.  
And now a gusty shower wraps

5

The grimy scraps  
of withered leaves about your feet  
And newspapers from vacant lots;  
The showers beat  
On broken blinds and chimney-pots.

10

And at the corner of the street  
A lonely cab-horse steams and stamps.

And then the lighting of the lamps.

IV

His soul stretched tight across the skies  
That fade behind a city block,  
Or trampled by insistent feet

15

At four and five and six o'clock;  
And short square fingers stuffing pipes,  
And evening newspapers, and eyes

20

Assured of certain certainties,  
The conscience of a blackened street  
Impatient to assume the world.

I am moved by fancies that are curled  
Around these images, and cling:  
The notion of some infinitely gentle  
Infinitely suffering thing.

25

Wipe your hand across your mouth, and laugh;  
The worlds revolve like ancient women  
Gathering fuel in vacant lots.

T.S. Eliot

- 4.1 Refer to *Prelude I*
- 4.1.1 Explain the metaphor used in line 4, and describe the atmosphere it creates. (3)
- 4.1.2 Discuss how this atmosphere is developed further in *Prelude I*. Refer to two aspects in your answer. (2)
- 4.2 In *Prelude IV* the focus changes from the city to the existence of man in the city.
- 4.2.1 Discuss the image of “His soul stretched tight across the skies/ That fade behind a city block,” explaining what point the speaker is making about the man. (3)
- 4.2.2 Consider the last two lines of the poem. Comment on whether they are a fitting conclusion to the poem or not, taking into consideration *Prelude I*. (2)
- [10]**

**AND**

### **SECTION A: UNSEEN POETRY (COMPULSORY)**

Read the poem below and answer **EITHER** the Essay Question **OR** the Contextual Question set on it.

#### **To my Mother**

Most near, most dear, most loved and most far,  
 Under the window where I often found her  
 Sitting as huge as Asia, seismic with laughter,  
 Gin and chicken helpless in her Irish hand,  
 Irresistible as Rabelais, but most tender for 5  
 The lame dogs and hurt birds that surround her, -  
 She is a procession no one can follow after  
 But be like a little dog following a brass band.

She will not glance up at the bomber, or condescend  
 To drop her gin and scuttle to a cellar, 10  
 But lean on the mahogany table like a mountain  
 Whom only faith can move, and so I send  
 O all my faith and all my love to tell her  
 That she will move from mourning into morning.

*George Baker*

Glossary:

*Rabelais* – French writer associated with coarse humour, exuberant imagination.

*Seismic* – relating to earthquakes; vibrations of the earth.



**EITHER****QUESTION 5 – Essay Question**

Write an essay in which you consider the poet's use of the sonnet form, diction and imagery as effective techniques to convey an understanding of the speaker's relationship with his mother.

**[10]****OR****QUESTION 6 – Contextual Question**

- 6.1 The poem is a sonnet. Identify how the content of the octave and the sestet comply with the characteristics of an Italian sonnet. You may quote in support of your answer. (2)
- 6.2 Explain the metaphor in line 3. (1)
- 6.3 Refer to lines 1 – 8.
- 6.3.1 Comment on the effectiveness of the comparison the speaker makes between his mother and a brass band (lines 7 – 8). Consider the rest of the octave in your answer. (3)
- 6.3.2 Quote a word that contradicts the image created in lines 7 – 8. (1)
- 6.4 Refer to lines 9 – 14.
- 6.4.1 Line 9 suggests a reason why the speaker's mother might be '*mourning*'. Explain. (1)
- 6.4.2 Re-read line 13. Explain how the diction reveals the speaker's feelings about his mother.

**OR**

Explain the pun in the last line and how it sums up the speaker's wish for his mother.

(2)  
**[10]**

**TOTAL SECTION A: 30**

## SECTION B: NOVEL

- There is a choice between an ESSAY and a CONTEXTUAL question on each prescribed novel. Answer ONE question *on the novel you have studied*. If you choose to answer the essay question in this section, then you MUST answer the contextual question in Section C, and vice versa.
- **Length of essays:** 400 – 450 words
- **Length of answers to contextual questions:** The number of marks should serve as a guide to the length of the answer expected.

### QUESTION 7 – Essay Question: *Animal Farm* – George Orwell

*“Power tends to corrupt and absolute power corrupts absolutely.”*

-Lord Acton-

In an essay of between 400 and 450 words, discuss how the pigs' rule of the farm develops into a corrupt rule, designed increasingly for the benefit of only an elite few.

[25]

OR

### QUESTION 8 – Contextual Questions: *Animal Farm* – George Orwell

Read the following extracts from the novel and answer the questions set:

#### EXTRACT A

‘No sentimentality, comrade!’ cried Snowball from whose wounds the blood was still dripping. ‘War is war. The only good human being is a dead one.	
‘I have no wish to take life, not even human life,’ repeated Boxer, and his eyes were full of tears.	
‘Where is Mollie?’ exclaimed somebody.	5
Mollie in fact was missing. For a moment there was great alarm; it was feared that the men might have harmed her in some way, or even carried her off with them. In the end, however, she was found hiding in her stall with her head buried among the hay in the manger. She had taken to flight as soon as the gun went off. And when the others came back from looking for her, it was to find that the stable-lad, who in fact was only stunned, had already recovered and made off.	10
The animals had now reassembled in the wildest excitement, each recounting his own exploits in the battle at the top of his voice. An impromptu celebration of the victory was held immediately. The flag was run up and Beasts of England was sung a number of times, then the sheep who had been killed was given a solemn funeral, a hawthorn bush being planted on her grave. At the graveside Snowball made a little speech, emphasising the need for all animals to be ready to die for Animal Farm if need be.	15
The animals decided unanimously to create a military decoration, ‘Animal Hero, First Class,’ which was conferred there and then on Snowball and Boxer. It consisted of a brass medal (they were really some old horse-brasses which had been found in the harness-room), to be worn on Sundays and holidays. There was also ‘Animal Hero, Second Class,’ which was conferred posthumously on the dead sheep.	20

## AND

## EXTRACT B

‘I do not believe that Snowball was a traitor at the beginning,’ he said finally. ‘What he has done since is different. But I believe that at the Battle of the Cowshed he was a good comrade.’	25
‘Our Leader, Comrade Napoleon,’ announced Squealer, speaking very slowly and firmly, ‘has stated categorically — categorically, comrade — that Snowball was Jones’s agent from the very beginning — yes, and from long before the Rebellion was ever thought of.’	30
‘Ah, that is different!’ said Boxer. ‘If Comrade Napoleon says it, it must be right.’	
‘That is the true spirit, comrade!’ cried Squealer, but it was noticed he cast a very ugly look at Boxer with his little twinkling eyes. He turned to go, then paused and added impressively: ‘I warn every animal on this farm to keep his eyes very wide open. For we have reason to think that some of Snowball’s secret agents are lurking among us at this moment!’	35
Four days later, in the late afternoon, Napoleon ordered all the animals to assemble in the yard. When they were all gathered together, Napoleon emerged from the farmhouse, wearing both his medals (for he had recently awarded himself ‘Animal Hero, First Class,’ and ‘Animal Hero, Second Class’), with his nine huge dogs frisking round him and uttering growls that sent shivers down all the animals’ spines. They all cowered silently in their places, seeming to know in advance that some terrible thing was about to happen.	40

## REFER TO EXTRACT A

- 8.1 Place this extract in context. (1)
- 8.2 8.2.1 Boxer is distraught at what he has done. What does this reveal about his nature? (1)
- 8.2.2 Snowball, however, accuses him of *sentimentality* (line 1). Explain whether Snowball’s accusation is true or not. (2)
- 8.2.3 Snowball calls Boxer *comrade* (line 1). How does this term prove to be ironic as the novel develops? (2)
- 8.3 8.3.1 How does Mollie’s attitude generally differ from that of the other animals? (1)
- 8.3.2 Orwell introduces her character in an attempt to reveal the behaviour of a certain social class. Identify the class and describe how Mollie’s behaviour reflects this class. (4)
- 8.4 8.4.1 Discuss the significance of the flag hoisting and the singing of *Beasts of England*. (3)
- 8.4.2 The celebration was *impromptu* and *immediate(ly)* (lines 13 – 14), suggesting a spontaneous response from the animals. Explain how, later on, this type of behaviour is not tolerated. (2)

**REFER TO EXTRACT B**

- 8.5      8.5.1      Identify two characteristics of a propagandist that Squealer reveals here. (2)
- 8.5.2      Is he successful? Quote in support of your answer. (1)
- 8.6      8.6.1      Compare the awarding of Napoleon's medals mentioned here to the awards made in Passage A. What does this reveal about the state of Animal Farm? (3)
- 8.6.2      Relate your answer for QUESTION 8.6.1 to one of the main themes from the novel. (3)
- [25]**

**OR****QUESTION 9 – Essay Question: *The Great Gatsby* – F. Scott Fitzgerald**

There is nothing admirable in the novel, *The Great Gatsby*. The main characters are either involved in deception or delude themselves about reality.

By examining Gatsby, Tom, Daisy and Myrtle, discuss the truth of this statement, assessing whether or not there is ultimately anything admirable in the novel. Your answer must be in the form of a literary essay of between 400 and 450 words.

**[25]****OR****QUESTION 10 – Contextual Question: *The Great Gatsby* – F. Scott Fitzgerald**

Read the following extract and answer the questions set:

“All right,” broke in Tom quickly, “I’m perfectly willing to go to town. Come on! – we’re all going to town.”	
He got up, his eyes still flashing between Gatsby and his wife. No one moved.	
“Come on!” His temper cracked a little. “What’s the matter, anyhow? If we’re going to town, let’s start.”	5
His hand, trembling with his effort at self-control, bore to his lips the last of his glass of ale. Daisy’s voice got us to our feet and out on to the blazing gravel drive.	
“Are we just going to go?” she objected. “Like this? Aren’t we going to let any one smoke a cigarette first?”	
“Everybody smoked all through lunch.”	10
“Oh, let’s have fun,” she begged him. “It’s too hot to fuss.”	
He didn’t answer.	
“Have it your own way,” she said. “Come on, Jordan.”	
They went up-stairs to get ready while we three men stood there shuffling the hot pebbles with our feet. A silver curve of the moon hovered already in the western sky. Gatsby started to speak, changed his mind, but not before Tom wheeled and faced him expectantly.	15
“Have you got your stables here?” asked Gatsby with an effort.	
“About a quarter of a mile down the road.”	
“Oh.”	20

A pause.

"I don't see the idea of going to town," broke out Tom savagely. "Women get these notions in their heads——"

"Shall we take anything to drink?" called Daisy from an upper window.

"I'll get some whiskey," answered Tom. He went inside.

25

Gatsby turned to me rigidly:

"I can't say anything in his house, old sport."

"She's got an indiscreet voice," I remarked. "It's full of——" I hesitated.

"Her voice is full of money," he said suddenly.

That was it. I'd never understood before. It was full of money—that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it. ... high in a white palace the king's daughter, the golden girl ...

30

Tom came out of the house wrapping a quart bottle in a towel, followed by Daisy and Jordan wearing small tight hats of metallic cloth and carrying light capes over their arms.

35

"Shall we all go in my car?" suggested Gatsby. He felt the hot, green leather of the seat. "I ought to have left it in the shade."

"Is it standard shift?" demanded Tom.

"Yes."

"Well, you take my coupé and let me drive your car to town."

40

The suggestion was distasteful to Gatsby.

"I don't think there's much gas," he objected.

"Plenty of gas," said Tom boisterously. He looked at the gauge. "And if it runs out I can stop at a drug-store. You can buy anything at a drug-store nowadays."

A pause followed this apparently pointless remark. Daisy looked at Tom frowning, and an indefinable expression, at once definitely unfamiliar and vaguely recognizable, as if I had only heard it described in words, passed over Gatsby's face.

45

"Come on, Daisy," said Tom, pressing her with his hand toward Gatsby's car. "I'll take you in this circus wagon."

50

He opened the door, but she moved out from the circle of his arm.

"You take Nick and Jordan. We'll follow you in the coupé."

She walked close to Gatsby, touching his coat with her hand. Jordan and Tom and I got into the front seat of Gatsby's car, Tom pushed the unfamiliar gears tentatively, and we shot off into the oppressive heat, leaving them out of sight behind.

55

"Did you see that?" demanded Tom.

"See what?"

He looked at me keenly, realizing that Jordan and I must have known all along.

"You think I'm pretty dumb, don't you?" he suggested. "Perhaps I am, but I have a—almost a second sight, sometimes, that tells me what to do. Maybe you don't believe that, but science——"

60

He paused. The immediate contingency overtook him, pulled him back from the edge of the theoretical abyss.

10.1 10.1.1 Account for Tom's agitation at this stage. (2)

10.1.2 Discuss to what extent Tom's actions here are typical of his character. (2)

- 10.2 Why does Gatsby struggle to speak? (line 16) (2)
- 10.3 Comment on what the word “savagely” reveals of Tom when he says “I don’t see the idea of going to town”. (2)
- 10.4 Consider Nick and Gatsby’s comments on Daisy’s voice in lines 28 – 32. Write a paragraph in which you discuss what it is about Daisy as revealed in these lines that so captivates Gatsby. (4)
- 10.5 Discuss why the suggestion to take Tom’s coupé would be distasteful to Gatsby. (3)
- 10.6 Explain the innuendo in Tom’s comment “You can buy anything at a drug-store nowadays.” (2)
- 10.7 Discuss the importance of the travel arrangement in terms of later events in the novel. (4)
- 10.8 “You think I’m pretty dumb, don’t you?” he suggested (line 60). What does Nick think of Tom at this stage? Justify your answer with two pieces of evidence from the novel. (4)
- [25]**

**OR**

**QUESTION 11 – Essay Question: *Pride and Prejudice* – Jane Austen**

Pride and Prejudice is a surprising choice for the South African syllabus in 2009. In a literary essay of between 400 and 450 words, show to what extent you believe it to be suitable or not. You must refer to characters and themes in the novel.

**[25]**

**QUESTION 12 – Contextual Question: *Pride and Prejudice* – Jane Austen**

Read the following extract and answer the questions set:

"In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority – of its being a degradation – of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He *spoke* of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and, when he ceased, the colour rose into her cheeks, and she said –

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot – I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation."

Mr. Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful. At length, with a voice of forced calmness, he said –

"And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little *endeavour* at civility, I am thus rejected. But it is of small importance."

- 12.1 How does this extract link with the opening lines of the novel? (2)
- 12.2 12.2.1 Explain Elizabeth's astonishment in paragraph 2. (2)
- 12.2.2 Quote the clause which suggests that Darcy is confident that Elizabeth will accept his offer. (1)

- 12.3 By referring to specific members of Elizabeth's family, explain to what Darcy is alluding when he mentions the inferiority of her connections. (4)
- 12.4 Elizabeth's dislike of Darcy is described as "deep-rooted". Give the TWO main reasons why this is so. (4)
- 12.5 In terms of their personal circumstances why is Darcy surprised by Elizabeth's response? (3)
- 12.6 How do Darcy and Elizabeth's characters relate to the title of the novel at this point in the story? (4)
- 12.7 12.7.1 Darcy writes Elizabeth a letter in response to the allegations she makes while rejecting his proposal. What information does he give her which begins the change that takes place in her feelings towards him? (3)
- 12.7.2 How is this episode also a turning point for Darcy? (2)
- [25]**

**TOTAL SECTION B: 25**

**AND**

### **SECTION C: DRAMA**

- There is a choice between an ESSAY and a CONTEXTUAL question on each prescribed drama. Answer ONE question *on the drama you have studied*. If you choose to answer the essay question in this section, then you MUST answer the contextual question in Section B, and vice versa.
- **Length of essays:** 400 – 450 words
- **Length of answers to contextual questions:** The number of marks should serve as a guide to the length of the answer expected.

#### **QUESTION 13 – Essay Question: *The Crucible* – Arthur Miller**

*John Proctor is essentially refined as silver is in a crucible during the course of the play.*

Discuss the role Abigail Williams, Elizabeth Proctor and the witch trials played in setting up this refining process of John Proctor.

**[25]**

**OR**



**QUESTION 14 – Contextual Question: *The Crucible* – Arthur Miller**

Read the following extract and answer the questions set:

<b>Elizabeth</b>	She wants me dead, John, you know it!	
<b>Proctor</b>	I say sit down! ( <i>She sits, trembling. He speaks quietly, trying to keep his wits.</i> ) Now we must be wise, Elizabeth.	
<b>Elizabeth</b>	( <i>with sarcasm, and a sense of being lost</i> ): Oh, indeed, indeed!	
<b>Proctor</b>	Fear nothing. I'll find Zekiel Cheever. I'll tell him she said it were all sport.	5
<b>Elizabeth</b>	John, with so many in the jail, more than Cheever's help is needed now, I think. Would you favour me with this! Go to Abigail.	
<b>Proctor</b>	( <i>his soul hardening as he senses...</i> ): What have I to say to Abigail?	
<b>Elizabeth</b>	( <i>delicately</i> ): John – grant me this. You have a faulty understanding of young girls. There is a promise made in any bed –	10
<b>Proctor</b>	( <i>striving against his anger</i> ): What promise?	
<b>Elizabeth</b>	Spoke or silent, a promise is surely made. And she may dote on it now – I am sure she does – and thinks to kill me, then to take my place.	15
	<i>Proctor's anger is rising; he cannot speak.</i>	
<b>Elizabeth</b>	It is her dearest hope, John, I know it. There be a thousand names; why does she call mine? There be a certain danger in calling such a name – I am no Goody Good that sleeps in ditches, nor Osburn, drunk and halfwitted. She'd dare not call out such a farmer's wife but there be monstrous profit in it. She thinks to take my place, John.	20
<b>Proctor</b>	She cannot think it! ( <i>He knows it is true.</i> )	
<b>Elizabeth</b>	( <i>reasonably</i> ): John, have you ever shown her somewhat of contempt? She cannot pass you in the church but you will blush –	25
<b>Proctor</b>	I may blush for my sin.	
<b>Elizabeth</b>	I think she sees another meaning in that blush.	
<b>Proctor</b>	And what see you? What see you, Elizabeth?	
<b>Elizabeth</b>	( <i>conceding</i> ): I think you be somewhat ashamed, for I am there, and she so close.	30

<b>Proctor</b>	When will you know me, woman? Were I stone I would have cracked for shame this seven month!	
<b>Elizabeth</b>	Then go and tell her she's a whore. Whatever promise she may sense – break it, John break it.	
<b>Proctor</b>	<i>(between his teeth.):</i> Good, then. I'll go. <i>(He starts for his rifle.)</i>	35
<b>Elizabeth</b>	<i>(trembling, fearfully):</i> Oh, how unwillingly!	
<b>Proctor</b>	<i>(turning on her, rifle in hand):</i> I will curse her hotter than the oldest cinder in hell. But pray, begrudge me not my anger! –	
<b>Elizabeth</b>	Your anger! I only ask you –	
<b>Proctor</b>	Woman, am I so base? Do you truly think me base?	40
<b>Elizabeth</b>	I never called you base.	
<b>Proctor</b>	Then how do you charge me with such a promise? The promise that a stallion gives a mare I gave that girl!	
<b>Elizabeth</b>	Then why do you anger with me when I bid you break it?	
<b>Proctor</b>	Because it speaks deceit, and I am honest! But I'll plead no more! I see now your spirit twists around the single error of my life, and I will never tear it free!	45
<b>Elizabeth</b>	<i>(crying out):</i> You'll tear it free – when you come to know that I will be your only wife, or no wife at all! She has an arrow in you yet, John Proctor, and you know it well!	50
<i>Quite suddenly, as though from the air, a figure appears in the doorway. They start slightly. It is MR HALE. He is different now – drawn a little, and there is a quality of deference, even of guilt, about his manner now.</i>		

- 14.1 Explain fully the reasons Elizabeth would say Abigail wants her dead. (line 1) (3)
- 14.2 Comment on Elizabeth's responding to John "with sarcasm" in line 4. (2)
- 14.3 14.3.1 Consider the fact that John is battling with anger in this scene. Discuss fully what this shows of John's character and state of mind. (3)
- 14.3.2 Provide a quotation from further in this passage which supports your discussion of his character and state of mind. (1)

- 14.4 Elizabeth states: "There be a certain danger in calling such a name." Taking into consideration the events of the play which follow this scene, assess whether or not she is accurate in her statement. Explain fully. (4)
- 14.5 Discuss the dramatic effect of this scene from lines 31 to 50. In your discussion explain how the emotional tension is built up. Refer to both dialogue and stage directions. (5)
- 14.6 John Proctor states: "Because it speaks deceit, and I am honest!" (line 45). Do you believe John is "honest"? Explain your viewpoint with justification from the play in general. (3)
- 14.7 14.7.1 Why has Mr Hale come there? (1)
- 14.7.2 Why is there a "quality of deference, even of guilt, about his manner now"? (line 53) (2)
- 14.8 What happens immediately after this scene? (1)
- [25]**

**OR**

**QUESTION 15 – Essay Question: *Othello* – William Shakespeare**

Iago is one of Shakespeare's most successful portrayals of unadulterated, motiveless evil. Theatre-goers and students of Shakespeare continue to grapple with the question of **why Iago does what he does**.

In a carefully considered essay, discuss the reasons provided by the play for Iago's actions and give your opinion of his motives. Your essay must be between 400 and 450 words in length.

**[25]**

**OR**

**QUESTION 16 – Contextual Question: *Othello* – William Shakespeare**

Read the following extract and answer the questions set:

<b>Othello</b>	<p>This fellow's of exceeding honesty,          And knows all qualities, with a learned spirit,          Of human dealings. If I do prove her haggard,          Though that her jesses were my dear heartstrings,          I'd whistle her off and let her down the wind,          To pray at fortune. Haply, for I am black          And have not those soft parts of conversation          That chamberers have, or for I am declined          Into the vale of years,—yet that's not much—          She's gone. I am abused; and my relief          Must be to loathe her. O curse of marriage,          That we can call these delicate creatures ours,          And not their appetites! I had rather be a toad,</p>	<p>5</p> <p>10</p>
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	And live upon the vapour of a dungeon, Than keep a corner in the thing I love For others' uses. Yet, 'tis the plague of great ones; Prerogativ'd are they less than the base; 'Tis destiny unshunnable, like death: Even then this forked plague is fated to us When we do quicken. Look where she comes:	15      20
	[Enter DESDEMONA and EMILIA]  If she be false, O, then heaven mocks itself!  I'll not believe't.	
<b>Desdemona</b>	How now, my dear Othello! Your dinner, and the generous islanders By you invited, do attend your presence.	25
<b>Othello</b>	I am to blame.	
<b>Desdemona</b>	Why do you speak so faintly? Are you not well?	
<b>Othello</b>	I have a pain upon my forehead here.	30
<b>Desdemona</b>	Faith, that's with watching; 'twill away again: Let me but bind it hard, within this hour It will be well.	
<b>Othello</b>	Your napkin is too little: [He puts the handkerchief from him; and it drops] Let it alone. Come, I'll go in with you.	35
<b>Desdemona</b>	I am very sorry that you are not well.  [Exeunt OTHELLO and DESDEMONA]	
<b>Emilia</b>	I am glad I have found this napkin: This was her first remembrance from the Moor. My wayward husband hath a hundred times Woo'd me to steal it; but she loves the token, That she reserves it evermore about her To kiss and talk to. I'll have the work tane out And giv't lago.	40      45

- 16.1 *This fellow's of exceeding honesty,  
And knows all qualities, with a learned spirit,  
Of human dealings.* (lines 1 – 3)

Othello is both accurate and inaccurate in this statement. Explain.

(2)

- 16.2 *If I do prove her haggard,  
Though that her jesses were my dear heartstrings,  
I'd whistle her off and let her down the wind* (lines 3 – 5)
- Explain the extended metaphor and show what it indicates about Othello's state of mind at this point of the play. (3)
- 16.3 16.3.1 All Shakespeare's great tragic figures are great men who have a fundamental flaw in their characters. Othello's flaw is evident in this passage. Explain the flaw. (2)
- 16.3.2 In what way was Othello a great character? (2)
- 16.4 What reasons does Othello give for Desdemona's alleged unfaithfulness? (3)
- 16.5 Show how Othello's thinking has changed from line 3 to lines 10 and 11. (2)
- 16.6 *I had rather be a toad,  
And live upon the vapour of a dungeon,  
Than keep a corner in the thing I love  
For others' uses. (lines 13 – 16)*
- How do these lines express the horror Othello feels at the situation in which he finds himself? (3)
- 16.7 Refer to lines 22 – 26.  
If you were directing this play, what suggestions would you make to your actors playing Othello and Desdemona about TONE and GESTURES to be used in these lines? Give sound reasons for your ideas. (6)
- 16.8 Refer to Emilia's speech. Comment on the importance of the handkerchief in the plot. (2)

**[25]****TOTAL SECTION C: 25****GRAND TOTAL: 80****CHECKLIST**

SECTION	QUESTION NUMBERS	No. OF QUESTIONS TO ANSWER	TICK
<b>A: POETRY</b> (Prescribed Poetry)	<b>1 – 4</b>	<b>2</b>	
<b>A: Poetry</b> (Unseen Poem)	<b>5 – 6</b>	<b>1</b>	
<b>B: NOVEL</b> (Essay or Contextual)	<b>7 – 12</b>	<b>1</b>	
<b>C: DRAMA</b> (Essay or Contextual)	<b>13 – 16</b>	<b>1</b>	
<b>NOTE: In Sections B and C, answer ONE ESSAY and ONE CONTEXTUAL question.</b>			