



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2010

MARKS: 80

TIME: 2½ hours

This question paper consists of 24 pages.

INSTRUCTIONS AND INFORMATION

1. Please read this page carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. The paper consists of **THREE** sections:
SECTION A: Poetry (30)
SECTION B: Novel (25)
SECTION C: Drama (25)
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 on page 4 to assist you.
6. Number your answers correctly according to the numbering system used in this question paper.
7. Start each new section on a **NEW** page.
8. Write neatly and legibly.
9. Suggested time management:
 - SECTION A: approximately 40 minutes
 - SECTION B: approximately 55 minutes
 - SECTION C: approximately 55 minutes
10. **LENGTH OF ANSWERS**
 - Essay questions on Poetry should be answered in about 250 – 300 words.
 - Essay questions on the Novel and Drama sections should be answered in 400 – 450 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
11. **CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA)**
 - Answer **ONLY** questions on the novel and drama you have studied.
 - Answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL QUESTION**. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.

TABLE OF CONTENTS**SECTION A: POETRY**

PRESCRIBED POETRY			
ANSWER ANY TWO OF THE FOLLOWING FOUR QUESTIONS			
QUESTION 1 <i>Preludes</i>	Essay question	10 marks	Page 5
QUESTION 2 <i>Ozymandias</i>	Contextual question	10 marks	Page 6
QUESTION 3 <i>City Johannesburg</i>	Contextual question	10 marks	Page 7
QUESTION 4 <i>Sunstrike</i>	Contextual question	10 marks	Page 8

AND

UNSEEN POETRY			
ANSWER ONE OF THE FOLLOWING TWO QUESTIONS			
QUESTION 5 <i>Butterfly</i>	Essay question	10 marks	Page 9
OR			
QUESTION 6 <i>Butterfly</i>	Contextual question	10 marks	Page 9

NOTE: In **SECTIONS B and C**, answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL QUESTION**.

If you answer an essay question from **SECTION B**, you must answer a contextual question from **SECTION C**. If you answer a contextual question from **SECTION B**, you must answer an essay question from **SECTION C**.

SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

ANSWER ONE OF THE FOLLOWING SIX QUESTIONS			
QUESTION 7 <i>Animal Farm</i>	Essay question	25 marks	Page 10
OR			
QUESTION 8 <i>Animal Farm</i>	Contextual question	25 marks	Pages 10 – 12
OR			
QUESTION 9 <i>Pride and Prejudice</i>	Essay question	25 marks	Page 13
OR			
QUESTION 10 <i>Pride and Prejudice</i>	Contextual question	25 marks	Pages 13 – 15
OR			
QUESTION 11 <i>The Great Gatsby</i>	Essay question	25 marks	Page 16
OR			
QUESTION 12 <i>The Great Gatsby</i>	Contextual question	25 marks	Pages 16 – 18

SECTION C: DRAMA

ANSWER ONE OF THE FOLLOWING FOUR QUESTIONS			
QUESTION 13 <i>Othello</i>	Essay question	25 marks	Page 19
OR			
QUESTION 14 <i>Othello</i>	Contextual question	25 marks	Pages 19 – 21
OR			
QUESTION 15 <i>The Crucible</i>	Essay question	25 marks	Page 22
OR			
QUESTION 16 <i>The Crucible</i>	Contextual question	25 marks	Pages 22 – 24

CHECKLIST

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

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

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY ESSAY QUESTION**Extract from *PRELUDES* – TS Eliot**

His soul stretched tight across the skies
That fade behind a city block,
Or trampled by insistent feet
At four and five and six o'clock;
And short square fingers stuffing pipes, 5
And evening newspapers, and eyes
Assured of certain certainties,
The conscience of a blackened street
Impatient to assume the world.

I am moved by fancies that are curled 10
Around these images, and cling:
The notion of some infinitely gentle
Infinitely suffering thing.

This poem expresses views about life in an early, twentieth century city.

Using the above extract, discuss the poetic techniques Eliot employs to convey the speaker's feelings, attitudes and ideas.

You may, if you wish, refer to other parts of the poem to substantiate your point of view.

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

- Two stanzas with contrasting ideas
- Imagery
- Use of pronouns
- Tone and mood

[10]**OR**

QUESTION 2: POETRY CONTEXTUAL QUESTION**OZYMANDIAS – Percy Bysshe Shelley**

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: 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.	10

2.1 Refer to the title and lines 1 – 3: 'I met a traveller ... in the desert'.

Show how the title and these lines set the scene for what follows. (2)

2.2 Refer to lines 10 – 11:

'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'

Discuss the irony of these lines. (3)

2.3 Discuss how the central theme of the poem is contained in the sestet. (2)

2.4 Refer to lines 12 – 14: 'Round the decay ... stretch far away.'

Comment on how the poet creates a feeling of finality in this last sentence of the poem. (3)

[10]

OR

QUESTION 3: POETRY CONTEXTUAL QUESTION**Extract from *CITY JOHANNESBURG* – Mongane Wally Serote**

This way I salute you: My hand pulses to my back pocket Or into my inner jacket pocket For my pass, my life, Jo'burg City.	5
My hand like a starved snake rears my pockets For my thin, ever lean wallet, While my stomach groans a friendly smile to hunger, Jo'burg City.	10
My stomach also devours coppers and papers Don't you know? Jo'burg City, I salute you; When I run out, or roar in a bus to you, I leave behind me, my love, My comic houses and people, my dongas and my ever-whirling dust, My death, That's so related to me as a wink to the eye, Jo'burg City	15

- 3.1 Explain how the poet makes his point about the city of Johannesburg during the apartheid years. (3)
- 3.2 Refer to the opening line (line 1).
'This way I salute you' suggests that *City Johannesburg* might be a poem of praise.
Explain why this is ironic. (3)
- 3.3 What are the poet's feelings about the township in which he lives? Justify your answer. (2)
- 3.4 The poet uses everyday, familiar language.
Discuss how this adds to the overall impact of the poem. (2)
- [10]**

OR

QUESTION 4: POETRY CONTEXTUAL QUESTION**SUNSTRIKE – Douglas Livingstone**

A solitary prospector
staggered, locked in a vision
of slate hills that capered
on the molten horizon.

Waterless, he came to where
a river had run, now a band
flowing only in ripples
of white unquenchable sand.

5

Cursing, he dug sporadically
here, here, as deep as his arm,
and sat quite still, eyes thirstily
incredulous on his palm.

10

A handful of alluvial
diamonds leered back, and more: mixed
in the scar, glinted globules
of rubies, emeralds, onyx.

15

And then he was swimming in fire
and drinking, splashing hot halos
of glittering drops at the choir
of assembled carrion crows.

20

- 4.1 Describe what is happening to the 'solitary prospector' in this poem. (2)
- 4.2 Throughout the poem, there are images of water.
Discuss the importance of these repeated images in terms of the poem as a whole. (3)
- 4.3 Refer to lines 19 – 20: 'the choir of assembled carrion crows.'
In your view, is this an appropriate ending to the poem? Justify your answer. (3)
- 4.4 Comment on the effectiveness of the title, *Sunstrike*. (2)
- [10]**

AND

UNSEEN POETRY: POETRY FROM AFRICA

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

BUTTERFLY – Chinua Achebe

Speed is violence
Power is violence
Weight is violence

The butterfly seeks safety in lightness
In weightlessness, undulating flight 5

But at a crossroads where mottled light
From trees falls on a brash new highway
Our convergent territories meet

I come power-packed enough for two
And the gentle butterfly offers 10
Itself in bright yellow sacrifice
Upon my hard silicon shield.

QUESTION 5: UNSEEN POETRY ESSAY QUESTION

This is a poem about the clash between man's technology on the one hand, and nature's purity and innocence on the other.

Show how Achebe conveys this message in the poem.

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

- Use of contrasts
- Imagery
- Division of the poem into parts
- First-person speaker

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

- 6.1 Show how the poet feels that man has failed nature. (3)
- 6.2 Discuss why the poet refers to 'speed', 'power' and 'weight' at the beginning of the poem. (2)
- 6.3 Refer to lines 6 – 8: 'But at the crossroads ... convergent territories meet'.
Comment on what the poet is suggesting by using the word 'crossroads'. (2)
- 6.4 Explain how the contrasts in the last stanza add to the sadness of the poem as a whole. (3)

[10]**TOTAL SECTION A: 30**

SECTION B: NOVEL

Answer ONE question from this section ONLY on the novel you have studied.

ANIMAL FARM – George Orwell

Answer EITHER QUESTION 7 (essay question) OR QUESTION 8 (contextual question).

QUESTION 7: ANIMAL FARM ESSAY QUESTION

Orwell makes fun at certain characters, showing up their weaknesses. Discuss the truth of this statement with reference to Mollie, Boxer and Napoleon. In your answer you may consider some or all of the following aspects:

- The use of satire
- Mollie's shortcomings
- Boxer's blind devotion
- Napoleon the tyrant

[25]**OR****QUESTION 8: ANIMAL FARM CONTEXTUAL QUESTION**

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

EXTRACT A

One Sunday morning, when the animals assembled to receive their orders, Napoleon announced that he had decided upon a new policy. From now onwards Animal Farm would engage in trade with the neighbouring farms: not, of course, for any commercial purpose, but simply in order to obtain certain materials which were urgently necessary. The needs of the windmill must override everything else, he said. He was therefore making arrangements to sell a stack of hay and part of the current year's wheat crop, and later on, if more money were needed, it would have to be made up by the sale of eggs, for which there was always a market in Willingdon. The hens, said Napoleon, should welcome this sacrifice as their own special contribution towards the building of the windmill. 5 10

Once again the animals were conscious of a vague uneasiness. Never to have any dealings with human beings, never to engage in trade, never to make use of money – had not these been among the earliest resolutions passed at that first triumphant Meeting after Jones was expelled? All the animals remembered passing such resolutions: or at least they thought that they remembered it. The four young pigs who had protested when Napoleon had abolished the Meetings raised their voices timidly, but they were promptly silenced by a tremendous growling from the dogs. Then, 15 20

as usual, the sheep broke into 'Four legs good, two legs bad!' and the momentary awkwardness was smoothed over. Finally Napoleon raised his trotter for silence and announced that he had already made all the arrangements. There would be no need for any of the animals to come in contact with human beings, which would clearly be most undesirable. He intended to take the whole burden upon his own shoulders. A Mr Whympers, a solicitor living in Willingdon, had agreed to act as intermediary between Animal Farm and the outside world, and would visit the farm every Monday morning to receive his instructions. Napoleon ended his speech with his usual cry of 'Long live Animal Farm!', and after the singing of 'Beasts of England' the animals were dismissed.

[Chapter 6]

- 8.1 Describe the events that have led up to this moment in the novel. (2)
- 8.2 'From now onwards Animal Farm would engage in trade with the neighbouring farms' (lines 3 – 4).
Explain why Napoleon's decision unsettles the animals. (2)
- 8.3 EXTRACT A reveals how the visions that the animals had for Animal Farm is being ridiculed.
Discuss the validity of this statement by referring to the extract. (3)
- 8.4 By referring to ONE of the following, discuss how the author depicts the characteristics of human beings: (3)
- Napoleon
 - The four young pigs
 - The sheep
- 8.5 Comment on the significance of the following in the novel as a whole:
'Four legs good, two legs bad!' (line 21). (3)
- 8.6 Explain the irony of Napoleon's words: 'Long live Animal Farm!' (line 30). (3)
- 8.7 One of the Commandments reads: 'All animals are equal, but some animals are more equal than others.'
Discuss the truth of this statement by drawing on your knowledge of the novel as a whole. (3)

AND

PRIDE AND PREJUDICE – Jane Austen

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

QUESTION 9: PRIDE AND PREJUDICE ESSAY QUESTION

Writing to a family member in 1813, Jane Austen had the following to say about the character of Elizabeth: 'I think her as delightful a creature as ever appeared in print.'

Discuss the character of Elizabeth, bearing in mind why Austen may have preferred the second-eldest Bennet daughter.

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

- Elizabeth's positive and negative qualities
- Elizabeth's complex attitudes and actions
- Elizabeth's attitude compared to Jane's stability
- Elizabeth's pride and prejudice.

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

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

EXTRACT A

'Come, Darcy,' said he, 'I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.'

'I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room, whom it would not be a punishment to me to stand up with.' 5

'I would not be so fastidious as you are,' cried Bingley, 'for a kingdom! Upon my honour, I never met with so many pleasant girls in my life, as I have this evening; and there are several of them you see uncommonly pretty.' 10

'You are dancing with the only handsome girl in the room,' said Mr Darcy, looking at the eldest Miss Bennet.

'Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you.' 15

'Which do you mean?' and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, 'She is tolerable, but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.'

20

[Chapter 3]

- 10.1 Place the extract in context. (2)
- 10.2 Refer to the conversation between Darcy and Bingley.
- 10.2.1 What impression is the reader given of Darcy through the dialogue between the two men? (2)
- 10.2.2 Drawing on your knowledge of the novel as a whole, discuss whether your initial impression of Darcy changes. (3)
- 10.3 Refer to lines 13 – 15: '*You are dancing with ... I ever beheld!*'
Comment on how the relationship between Mr Bingley and Jane develops as the novel progresses. (4)
- 10.4 Study lines 18 – 22: '*Which do you mean ... by other men.*'
What does Darcy's tone in these lines reveal about his attitude towards Elizabeth? Justify your answer. (4)
- 10.5 Attendance at an evening ball was an important occasion, particularly in the early part of the novel.
Explain the reasons for the characters attending such events. (2)

AND**EXTRACT B**

The rapture of Lydia on this occasion, her adoration of Mrs Forster, the delight of Mrs Bennet, and the mortification of Kitty, are scarcely to be described. Wholly inattentive to her sister's feelings, Lydia flew about the house in restless ecstasy, calling for every one's congratulations, and laughing and talking with more violence than ever; whilst the luckless Kitty continued in the parlour repining at her fate in terms as unreasonable as her accent was peevish.

5

'I cannot see why Mrs Forster should not ask *me* as well as Lydia,' said she, 'though I am *not* her particular friend. I have just as much right to be asked as she has, and more too, for I am two years older.'

10

In vain did Elizabeth attempt to make her reasonable, and Jane to make her resigned. As for Elizabeth herself, this invitation was so far from exciting in her the feelings as in her mother and Lydia, that she considered it as the death-warrant of all possibility of common sense for the latter; and detestable as such a step must make her were it known, she could not help secretly advising her father not to let her go. She represented to him all the improprieties of Lydia's general behaviour, the little advantage she could derive from the friendship of such a woman as Mrs Forster, and the probability of her being yet more imprudent with such a companion at Brighton, where the temptations must be greater than at home.

[Chapter 41]

10.6 Refer to lines 8 – 10: 'I cannot see ... two years older.'

Discuss how the theme of pride is reflected in Kitty's statement.

(3)

10.7 Study lines 12 – 16: 'As for Elizabeth ... let her go.'

10.7.1 Why does Elizabeth consider Lydia's trip to Brighton a 'death-warrant'?

(2)

10.7.2 Is Elizabeth's character, as revealed in these lines, consistent throughout the novel? Motivate your point of view.

(3)
[25]

OR

THE GREAT GATSBY – F Scott Fitzgerald

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

QUESTION 11: THE GREAT GATSBY ESSAY QUESTION

The American Dream is one of hope and purity of vision. Its aim is to bring together the high ideals of spiritual happiness and material wealth. This, too, is Gatsby's dream.

With specific reference to Gatsby, discuss how the novel offers a severe criticism of the American Dream.

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

- The nature of the American Dream
- The illusion of Gatsby's dream
- The failure of Gatsby's dream
- Materialism and corruption

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

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

EXTRACT A

He wanted nothing less of Daisy than that she should go to Tom and say: 'I never loved you.' After she had obliterated four years with that sentence they could decide upon the more practical measures to be taken. One of them was that, after she was free, they were to go back to Louisville and be married from her house – just as if it were five years ago. 5

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

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

'I wouldn't ask too much of her,' I ventured. 'You can't repeat the past.' 10

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

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

'I'm going to fix everything just the way it was before,' he said, nodding determinedly. 'She'll see.' 15

He talked a lot about the past, and I gathered that he wanted to recover something, some idea of himself perhaps that had gone into loving Daisy. His life had been confused and disordered since then, but if he could once return to a certain starting place and go over it all slowly, he could find out what that thing was ...

20

[Chapter 6]

- 12.1 Describe the circumstances that have led up to this moment in the novel. (2)
- 12.2 Explain why Gatsby feels that the past can be repeated. (3)
- 12.3 Considering how the novel ends, explain the irony in Gatsby's words, 'I'm going to fix everything just the way it was before' (line 14). (4)
- 12.4 'I wouldn't ask ... repeat the past.' (line 10).
Discuss what this line reveals about Nick's role as narrator. (3)
- 12.5 From your understanding of the novel, comment critically on whether Daisy is able to fulfil Gatsby's expectations of her. (4)

AND**EXTRACT B**

'Oh, you want too much!' she cried to Gatsby. 'I love you now – isn't that enough? I can't help what's past.' She began to sob helplessly. 'I did love him once – but I loved you too.'

Gatsby's eyes opened and closed.

'You loved me *too*?' he repeated.

5

'Even that's a lie,' said Tom savagely. 'She didn't know you were alive. Why – there's things between Daisy and me that you'll never know, things that neither of us can ever forget.'

The words seemed to bite physically into Gatsby.

'I want to speak to Daisy alone,' he insisted. 'She's all excited now –'

10

'Even alone I can't say I never loved Tom,' she admitted in a pitiful voice. 'It wouldn't be true.'

'Of course it wouldn't,' agreed Tom.

She turned to her husband.

'As if it mattered to you,' she said.

15

'Of course it matters. I'm going to take better care of you from now on.'

'You don't understand,' said Gatsby, with a touch of panic. 'You're not going to take care of her anymore.'

'I'm not?' Tom opened his eyes wide and laughed. He could afford to control himself now. 'Why's that?' 20

'Daisy's leaving you.'

'Nonsense.'

'I am, though,' she said with a visible effort.

'She's not leaving me!' Tom's words suddenly leaned down over Gatsby. 'Certainly not for a common swindler who'd have to steal the ring he put on 25 her finger.'

[Chapter 7]

- 12.6 Discuss how Tom's behaviour, as revealed in this extract, is typical of his character. (3)
- 12.7 Refer to lines 11 – 15: 'Even alone I can't ... she said.'
Comment critically on the marriage between Daisy and Tom. (3)
- 12.8 'Tom's words suddenly leaned down over Gatsby.' (line 24).
Explain how this image shows that this is a moment of insecurity for Gatsby. (3)
- [25]**
- TOTAL SECTION B: 25**

SECTION C: DRAMA

Answer ONE question from this section ONLY on the drama you have studied.

***OTHELLO* – William Shakespeare**

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

QUESTION 13: *OTHELLO* ESSAY QUESTION

Desdemona is an innocent. She is a wife and woman caught up in a world of deception and lies.

Critically discuss this view of Desdemona.

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

- Desdemona's actions and reactions
- Iago's manipulations
- Othello's role
- Desdemona's fate

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

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

EXTRACT A**IAGO**

O, sir, content you.

I follow him to serve my turn upon him ...

It is as sure as you are Roderigo,

Were I the Moor, I would not be Iago.

In following him, I follow but myself:

5

Heaven is my judge, not I for love and duty,

But seeming so for my peculiar end,

For when my outward action doth demonstrate

The native act and figure of my heart

In complement extern, 'tis not long after

10

But I will wear my heart upon my sleeve

For doves to peck at. I am not what I am.

RODERIGO

What a full fortune does the thick-lips owe

If he can carry it thus!

OTHELLO

Get me some poison, Iago, this night. I'll not expostulate with her, lest her body and beauty unprovide my mind again. This night, Iago.

IAGO

Do it not with poison. Strangle her in her bed, even the bed she hath contaminated.

20

OTHELLO

Good, good! The justice of it pleases. Very good.

IAGO

And for Cassio, let me be his undertaker. You shall hear more by midnight.

[Act 4, Scene1]

- 14.5 Explain why Othello is so angry at this moment. (3)
- 14.6 Discuss what this extract reveals about Othello's feelings for Desdemona. (4)
- 14.7 At this point in the play, do you feel pity for Othello? Justify your response. (4)

AND

EXTRACT C

LODOVICO (*To Iago*)

O Spartan dog,
More fell than anguish, hunger, or the sea,
Look to the tragic lodging on this bed:
This is thy work, the object poisons sight;
Let it be hid.

5

[Act 5, Scene 2]

- 14.8 Refer to line 3: 'Look to the tragic lodging on this bed.'
Explain why Lodovico instructs Iago to 'Look to the tragic lodging on this bed'. (3)
[25]

OR

THE CRUCIBLE – Arthur Miller

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

QUESTION 15: THE CRUCIBLE ESSAY QUESTION

In the final moments of the play Elizabeth says to her husband, John Proctor: 'Whatever you will do, it is a good man does it.'

Critically discuss the relationship between John and Elizabeth Proctor.

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

- Actions of both John and Elizabeth
- Events that threaten the relationship
- Love and understanding
- Ultimate strength of the relationship

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

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

EXTRACT A

Hale (*holding up his hands*): No, no. Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of his presence are definite as stone, and I must tell you all that I shall not proceed unless you are prepared to believe me if I should find no bruise of hell upon her.

Parris: It is agreed, sir – it is agreed – we will abide by your judgement. 5

Hale: Good then. (*He goes to the bed, looks down at Betty. To Parris.*) Now, sir, what were your first warning of this strangeness?

Parris: Why, sir – I discovered her – (*indicating Abigail*) – and my niece and ten or twelve of the other girls, dancing in the forest last night.

Hale (*surprised*): You permit dancing? 10

Parris: No, no, it were secret –

Mrs Putnam (*unable to wait*): Mr Parris's slave has knowledge of conjurin', sir.

Parris (*to Mrs Putnam*): We cannot be sure of that, Goody Ann –

Mrs Putnam (*frightened, very softly*): I know it, sir. I sent my child – she 15
should learn from Tituba who murdered her sisters.

Rebecca (*horrified*): Goody Ann! You sent a child to conjure up the
dead?

Mrs Putnam: Let God blame me, not you, not you, Rebecca! I'll not have
you judging me any more! (*To Hale*) Is it a natural work to lose seven 20
children before they live a day?

Parris: Sssh!

*(Rebecca, with great pain turns her face away.
There is a pause.)*

Hale: Seven dead in childbirth.

25

[Act 1]

- 16.1 Explain the circumstances that have led to this moment in the play. (3)
- 16.2 Refer to lines 1 – 4: 'No, no ... hell upon her.'
- 16.2.1 What does this speech reveal about Hale's character? Justify your answer. (3)
- 16.2.2 Discuss the irony of Hale's statement: 'We cannot look to superstition in this' (lines 1 – 2). (3)
- 16.3 Study lines 8 – 9: 'Why, Sir – ... the forest last night.'
- Critically discuss Abigail's role in the downfall of the people and society of Salem. (4)
- 16.4 Discuss why Hale is astonished that the girls had been dancing. (2)
- 16.5 Mrs Putnam claims that Tituba 'has knowledge of conjurin' ' (lines 12 – 13). What are her true motives for making this statement? (2)
- 16.6 Refer to the stage direction in lines 23 – 24: (*Rebecca, with great pain ... There is a pause.*)
- Explain why Rebecca turns her face away 'with great pain'. (2)

EXTRACT B

Danforth: Why? Do you mean to deny this confession when you are free?

Proctor: I mean to deny nothing!

Danforth: Then explain to me, Mr Proctor, why you will not let –

Proctor (*with a cry of his soul*): Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name! 5

Danforth (*pointing to the confession in Proctor's hand*): Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister. (*Proctor is motionless*) You will give me your honest confession in my hand, or I cannot keep you from the rope. (*Proctor does not reply.*) Which way do you go, Mister? 10

(*His breast heaving, his eyes staring, Proctor tears the paper and crumples it, and he is weeping in fury, but erect.*) 15

Danforth: Marshal!

Parris (*hysterically, as though the tearing paper were his life*): Proctor, Proctor!

Hale: Man, you will hang! You cannot!

Proctor (*his eyes full of tears*): I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. 20

[Act 4]

16.7 Refer to line 5: 'Because it is my name!'

Discuss the significance of the statement for Proctor at this point of the play. (2)

16.8 Why, do you think, are Hale and Parris intent on saving Proctor at this late stage in the play? Justify your point of view. (4)

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80